

JPG

EARLY ISSUES

JPG Magazine

Early Issues, June 2007

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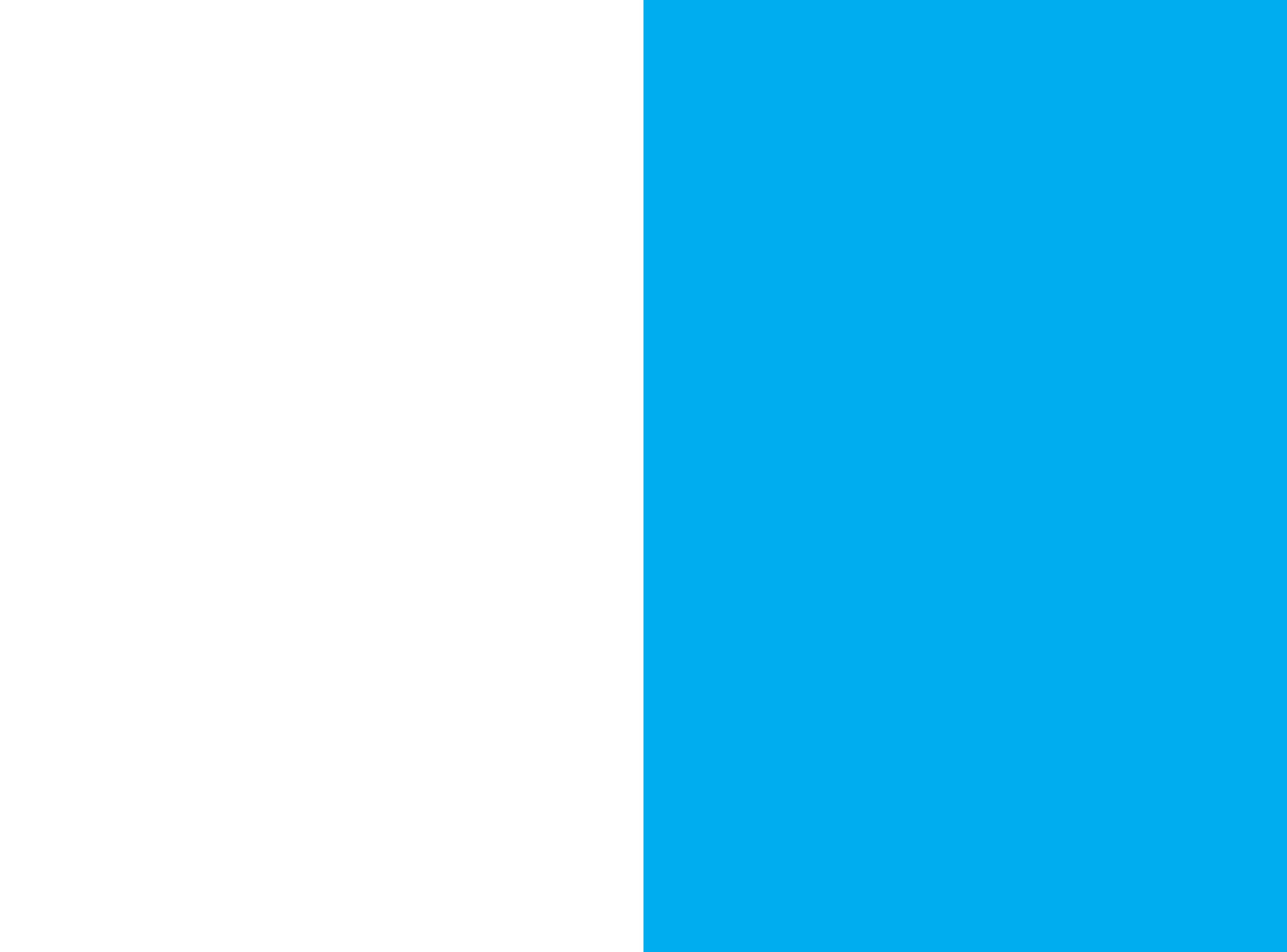
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JPG EARLY ISSUES

In January of 2005, Derek Powazek and Heather Powazek Champ ignited a spark. They saw an opportunity in the quality of images on photo sharing sites like flickr.com; they saw unrecognized capability and unrecognized captures. Through their own talent and that of the online photography community, Derek and Heather put together JPG Issues 1 through 6, a beautiful collection of photographs, articles, and interviews. Some of the highlights that captured the spirit of JPG: the Issue 2: Lost interview with a woman fighting breast cancer and documenting her journey, the Issue 5: Photography is Not a Crime cut-out guide to photographers' legal rights, the Issue 6: Oops how-to article on tossing your camera to get kaleidoscopic images. Printing of the 6" x 9" paperbacks was arranged through a print-on-demand website so that Derek and Heather could put this collection together on their own, as a labor of love, with the community contributing an enormous pool of great images.

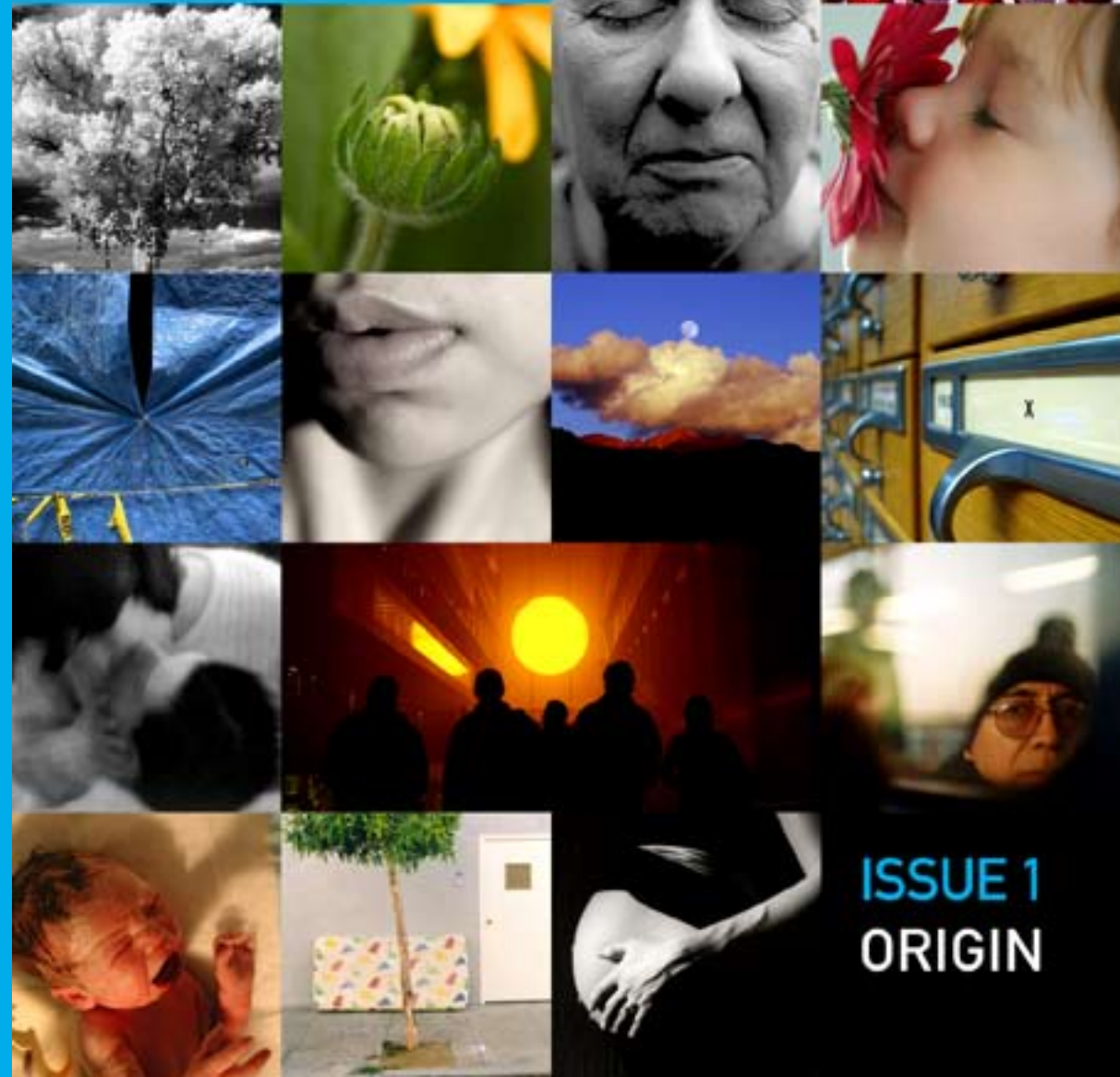
JPG has come a long way since its beginnings. JPG is now printed by 8020 Publishing six-times each year as a full-sized magazine delivered to subscribers and newsstands around the world. Over a million community votes were cast on 10,000 photos and stories submitted to the last issue. But the creative energy, the talented community, the passion for showcasing excellent work: all of these elements originated in the Early Issues and continue on today. From Issue 1: Origin to Issue 6: Oops, this collection embodies the spirit of the fun in photography: the moment, the capture, the creativity, the experiment, the accident. The Early Issues served as the inspiration for the magazine and community that would follow, and we hope you enjoy them.

--Team JPG



JPG

MAGAZINE



ISSUE 1
ORIGIN

ISSUE 1
ORIGIN

INTRODUCING JPG MAGAZINE

There are photographers, and then there are photographers, and then there's us.

There are photographers who know their apertures from their f-stops, and which combinations of the two will result in a shallow depth of field. And, of course, they know why that's a good idea, and even what all those words mean. These are photographers who use the word "glass" when they mean "lens" and spend thousands of dollars on equipment to prove it. And why not? These are the photographers who make a living capturing moments with cameras.

Then there are photographers who point and shoot on the default setting. They take snapshots on vacation and at family reunions. They develop their photos at the supermarket. These photographers might not even call themselves photographers. They're everyday folks, shooting the things they want to remember.

Then there's us. People who, for one reason or another, have a camera on us most of the time. We learn what we can about technique when it suits us, and skip the rest. We put up websites to share our photos with the world.

We're the great in between: not quite amateur, not quite professional. Some do it for art, some as a kind of visual journal, some because they want to become a professional one day, and some just because we have to. It's just what we do.

There have always been magazines for the amateurs and the pros. They'll compare every last new camera, give you handy top-ten lists for better snapshots, and tempt you with half-naked models on the cover. ("Really, honey, just look at the *lighting* on her! Wonder what *glass* he used.") But they almost never take the time to get at that rare thing that makes us want to capture these moments in the first place. And there's never really been a magazine for us – the in-between folks who shoot for love, not money.

And that's why we're here.

What you're holding in your hands is the inaugural issue of JPG Magazine – a new quarterly publication built by and for the great in-between photographers who, like us, photograph our lives for no good reason except that it brings us joy.

And who are we? Derek Powazek and Heather Powazek Champ, husband and wife, partners in crime. Heather is the founder of the photo community called The Mirror Project (mirrorproject.com), where there lives an ever-growing collection of submitted mirror self-portraits. And Derek is the founder of the personal storytelling magazine/performance series called Fray (fray.com), which features true stories told online and onstage. Heather was an art major and Derek was a photojournalism major, but we both work as designers today. We're life-long camera junkies with a passion for unique, spontaneous, and original photography.



We've taken the magazine's name from the JPG file format that most digital cameras use to save images, but we're putting out a tangible paper magazine. Yes, the irony is intentional. But we're not just about the digital – we're lovers of all kinds of photography, from the fastest CCDs to the tiniest pinholes, and we plan on featuring it all.

Our plan is to publish JPG four times a year. Each issue will have a theme, and we'll accept submissions on the JPG Magazine website (jpgmag.com). The first theme, as you may have noticed by now, is "Origin." We felt that, to celebrate the beginning of our magazine, it made sense to celebrate beginnings in general. So we accepted submissions online for one month at the end of 2004, and we were astounded by the amount of interest. We'd like to thank everyone who submitted, and encourage everyone to submit to future issues.

We see JPG Magazine as a way to take the best online photography and honor it in print. It's also our chance to shine a spotlight on talented non-professional photographers. People like Emilie Valentine, who created one of the web's first personal photo sites (now called "photoblogs"), interviewed on page 26. And people like Noah Grey, whose immaculate photos on pages 36-42 show a life reborn. And of course all the featured photos, each with its own angle on the origin theme, throughout the issue.

If you love photography as much as we do, we hope you'll love JPG Magazine. Thanks for reading.

– Heather & Derek

JPG MAGAZINE

Issue No. 1, January 2005

© 2005 JPG Magazine and the contributing photographers

Curated by Derek Powazek and Heather Powazek Champ.

JPG Magazine

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This issue of JPG Magazine was put together with the help of Diet Coke, stolen office supplies, and the copious patience of our contributors. Special thanks to Margaret Mason, Judith Zissman, Marc North, and Paul Cloutier for all their help and support.

Created on an Apple iMac and a decrepit PC with Quark Express using Microsoft Word and Adobe Photoshop and Illustrator.

Printed on demand by the good folks at Lulu.com.

Visit us on the web at jpgmag.com.

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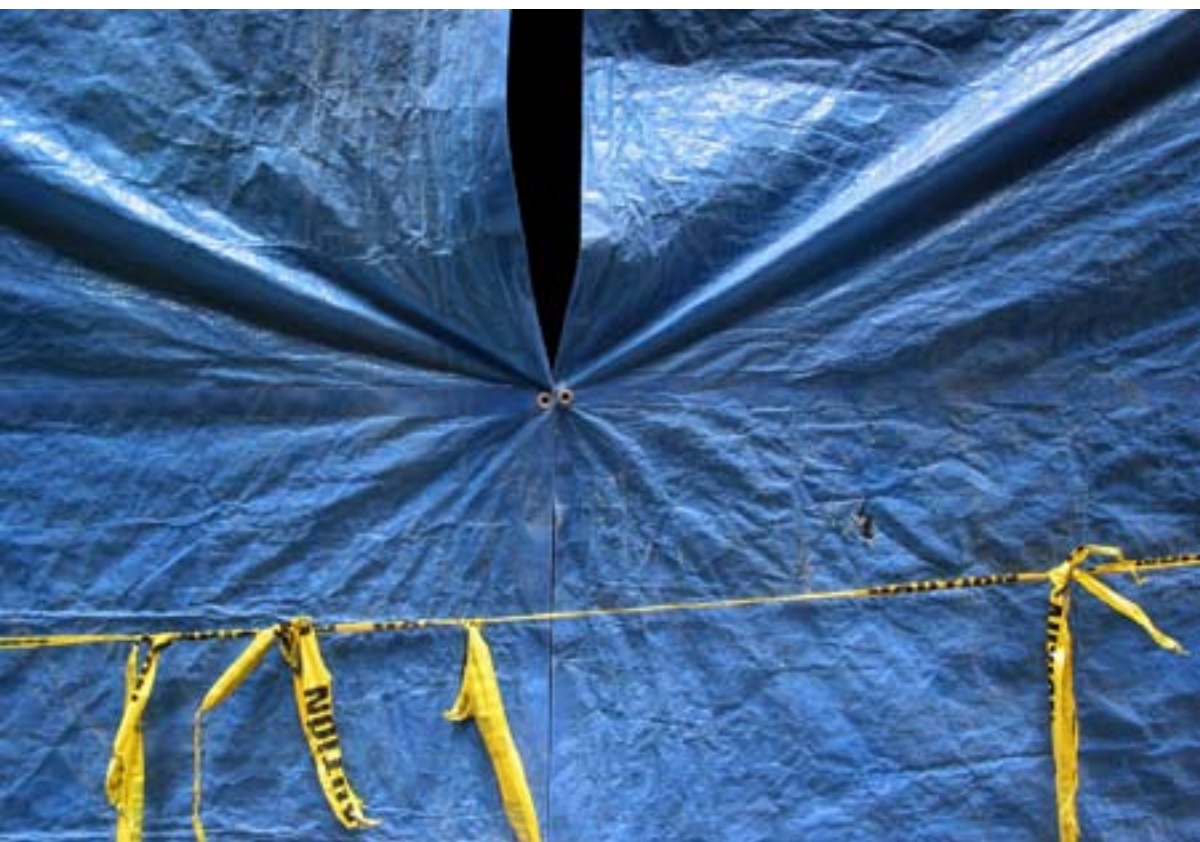


















THE FIRST PHOTOBLOGGER? AN INTERVIEW WITH EMILIE VALENTINE

There are thousands of photoblogs on the web – sites dedicated to personal photography that post new images every day. Part photo portfolios, part visual journals, photoblogs hold some of the best new photo work online.

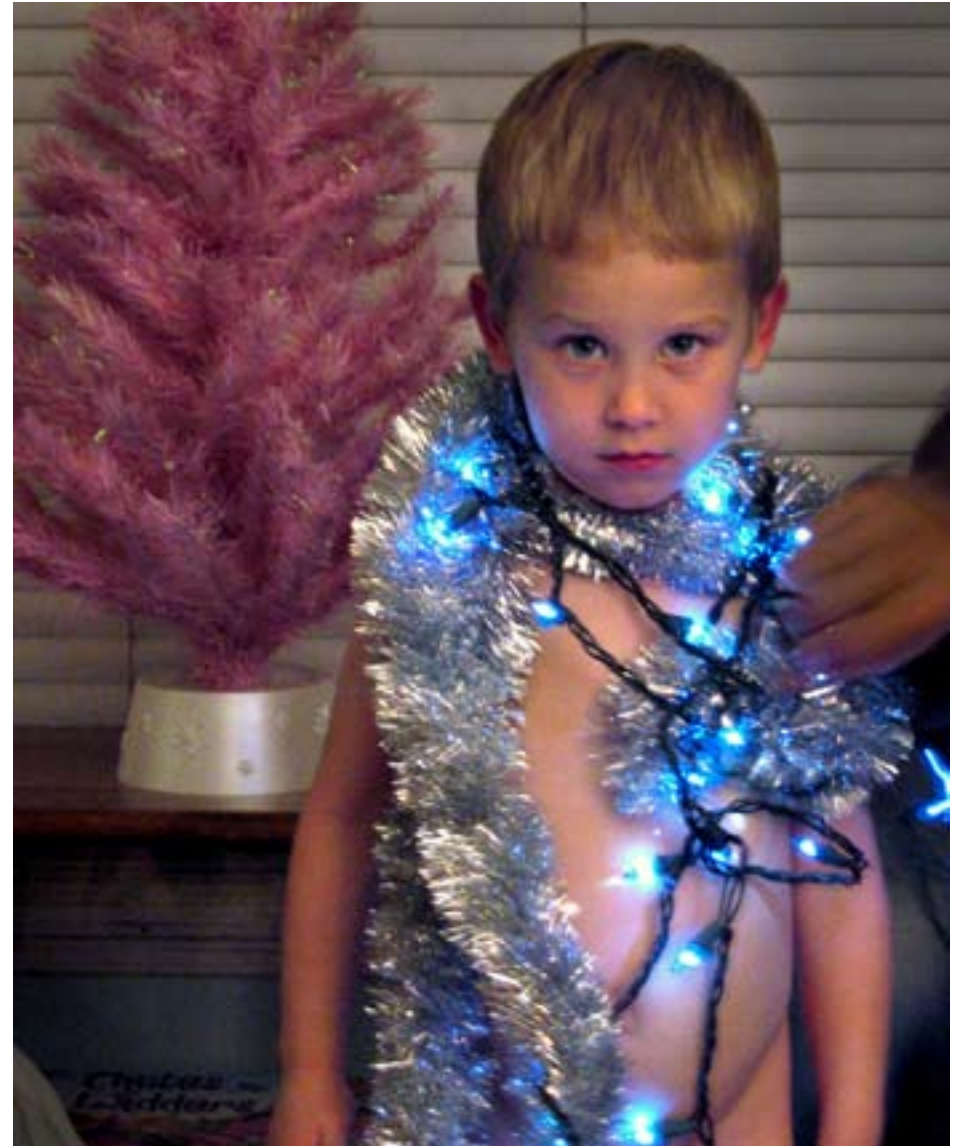
In 1995, there were no photoblogs. The word “blog” hadn’t even been coined yet. But there was Snap City – Emilie Valentine’s oft-updated site of photos from San Francisco and New York City. In a time when most people didn’t know what the web was, and the photographers who did were afraid to give it a try, Emilie was shooting, printing, scanning, and uploading her work for 14.4k modems everywhere.

Was her site the origin of photoblogs? Maybe. But one thing’s for sure: Today’s photobloggers could learn a thing or two from her experience. We asked Emilie to answer a few questions on the web, photography, and the origin of memory.

JPG: Tell us about the birth of Snap City.

Emilie: I was working as a webmaster for a San Francisco company and SnapCity was created as a feature on their site in 1995. I created a “Snapshots of San Francisco” section providing visitors with a peek into the city. It quickly grew into a site of its own. At some point it’s name changed from “Snapshots of San Francisco” to “SnapCity” but it was always the same project.

The site’s popularity is what kept it alive. I loved doing it, but it was the dialogue that it created that continued to fuel the project. There was no way to keep up with the correspondence I received, but reading mail every day about someone’s reaction to a particular image – or the site or how it motivated them with their photography – was great. I didn’t know of other sites like it at the time, but would often hear from other photographers saying: I’m going to start a SnapCity in London or Amsterdam or Chicago or wherever.



What was it like running a photo site in 1995?

A lot of work, but exciting. I loved the way it kept me shooting all the time. Not just shooting, but also editing, and writing a mini segment every week. I'd pick a place –often something historic or at the very least a place I knew and loved – shoot, process film, edit, scan, layout and write intro and captions. Every week. It felt so different from shooting digitally today. I've always had ongoing, documentary projects, but there was never, until the web, such a perfect medium for sharing this work in such an accessible fashion. I had shown in galleries before, but the feedback from a gallery show was nothing like what I got from SnapCity.

Tell us about your personal relationship to photography. How does it fit into your life?

Photography has been an integral part of my life since I developed my first negative in my bathroom when I was ten. I don't see it ever changing. I almost always have my camera with me. I'm not always moved to pick it up and shoot, but if I am and I don't have it with me, that image haunts me for a long time.

Looking at the world through a lens is a little different for me now that I have two small children. They demand and deserve a lot of my attention that used to go to photography. Obviously I'm shooting them all the time too, but I can't really lose myself in my photography when I'm out and about with them. I shoot differently when I'm alone, here in SF, NYC or wherever.

My memory is notoriously horrible, so photography saves bits of my life that might otherwise be lost to me.

The theme of our first issue is “origin.” What does that word mean to you?

I can come up with a lot of forced or obvious meanings that bore me, but the semi-elusive one I keep coming back to is that photography is often the origin of my memories. I once heard someone call documentary photography “shooting the making of history.” My memory is notoriously horrible, so photography saves bits of my life that might otherwise be lost to me. My friends and family often tell me stories of things we've done that at best sound vaguely familiar to me, but if it's something that I've shot, I have an additional relationship to it and usually remember. Obviously everyone remembers things their own way – a photo is just one of those interpretations. I actually started a notebook with various snapshots taken over the years and I'm asking others who were around at the time to write comments about the photo (what was happening at the time, how they remember it), in the margins of the page, creating a collective memory around an image.

It's been ten years since you started posting your photos online. What do you see for the next ten?

The documentation of life will continue. I do shoot digitally as well now, but will probably continue to shoot film as long as they keep making it. I have a new project in the works that will involve an online component, but it won't launch for a few months yet. (It will be found at snapcity.com or emilie.com or both.)

Another project I'm working on relates to a show I had a few months ago called, “Mama, what do you do?” Along with traditional matted, framed prints I created a 10-foot by 5-foot installation that spanned the past fifteen years of my professional, artistic and personal life. It included prints, journal entries, news articles, digital output, Polaroids, and photo booth shots, all in an attempt to address the struggle of balancing being an “artist” with becoming a mother and working full-time. I'm planning other variations on the mother/artist/breadwinner struggle. And of course I will continue the documentation of life in San Francisco. I put SnapCity on hold, but never stopped shooting. ■







FEATURED PHOTOGRAPHER: NOAH GREY

Some origins are thrust upon us, some we choose. For our Origin issue, we wanted to feature a photographer whose work explored what it means to really be from somewhere. For Noah Grey, that means documenting his new home, California, where his life started over.

ARTIST STATEMENT

Standing with my bare feet in the wet sand, looking at the ocean for the first time in my life, I knew I belonged here. The life I have, as I now know it and love it, started that day. I wasn't born here in California, but it is where I feel my life began – and every new side of California that I've seen since, every aspect of its silliness and sublimity, its gaudiness and its grandeur, its wildness and its warmth, brings me back to that first day at the ocean, the day when I first knew just how full life could be. These photographs are all taken in, and represent different aspects of, my California – my true origin – my home.









Noah Grey, 30, married, Redondo Beach, Los Angeles, survivor, nerd, photographer, consultant, sometime programmer slash musician slash illustrator, poet, oddball, mostly harmless.







▲ HUGO SOLO

CHRISTINA SPONSELLI ▼



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THIS ISSUE CONTAINS
31 PHOTOGRAPHERS'
INTERPRETATIONS OF
THE WORD "ORIGIN"



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JPG



ISSUE 2
LOST

ISSUE 2
LOST



JPG MAGAZINE ISSUE 2: LOST

You know the feeling. You've got someplace to be and it's getting late. The sun is setting and you can't quite read the map. The light is green and the cars behind you are honking. Face it, you're lost.

But the word "lost" means more than that. It describes a unique state of being. A bad feeling in the pit of your stomach. A class of people. Coming in second place in a game of horseshoes.

We wondered, what does all that look like?

For Issue 2 of JPG Magazine, we present 43 photographic interpretations of the word "lost." And each tells a different story. From the political (Erik Olsen and Joshua Mitchell, pages 18-19) to the automotive (Grace Szekeres and Erica Shires, pages 24-25), to the distressed (Sam Javanrouh and Travis LaFleur, pages 38-39).

We're also thrilled to present six photographs from our featured photographer, Ryan Keberly (pages 26-33), whose photos of the dispossessed on the streets of Detroit are direct, powerful, and emotional. And finally, on pages 48-53, is our interview with Adriene Hughes, who is using her photography to document her battle with cancer and allowed us to publish some of her most intimate photo diary entries.

Together, we hope this issue paints a more complete picture of what it means to be lost. We encourage you to linger on each photograph as we have and imagine the stories behind the images.

And may all who feel lost someday be found.

– Derek & Heather

JPG MAGAZINE

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Curated by Heather Powazek Champ and Derek Powazek

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This issue of JPG Magazine was put together with the help of Bach's Cello Suites and the Yeah Yeah Yeah's, lap-warming Chihuahuas and a monitor-sitting cat, Diet Coke and the incredible support of the photographic community.

Special thanks to Paul Cloutier of Theorem Interactive Design (*theorem-lab.com*) for building our beautiful online submission process and to Janice Fraser, Maggie Mason, Judith Zissman and Marc North (who has seen the Chihuahua light) for all their help and support.

Created on an Apple iMac and a fabulous new Mac mini, using Adobe InDesign, Microsoft Word, Adobe Photoshop and Illustrator. Printed on demand by the good folks at Lulu.

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"I'm taking the bus down Woodward." – Freaky C.

RYAN KEBERLY

FEATURED PHOTOGRAPHER

Ryan Keberly's work is proof that sometimes the most powerful thing in the world is the simplest: Just saying hello. His photographs of people on the streets of Detroit capture a community that is often discussed as a block – "the homeless" – and not as individual people. Far from anonymous street photography, Ryan engages with his subjects, asks for their stories, and listens. The result is a reminder that no one is too lost to say hello to.

ARTIST'S STATEMENT

I use photography to establish a dialogue with my community – drawing emotional connections across the changing economic and social landscape of Detroit.



"I'm lost." – Carmen



*"I'm not on the Walgreen's property,
I'm on the sidewalk. It belongs to the city."*
– Frank



*"I'm just trying to stay out of trouble ...
trying to stop getting drunk." – Carl*



"Last night I had to sleep on the street." – Al



*"A lot of people don't realize how hard it is to be homeless,
especially when it gets cold." – Diane*

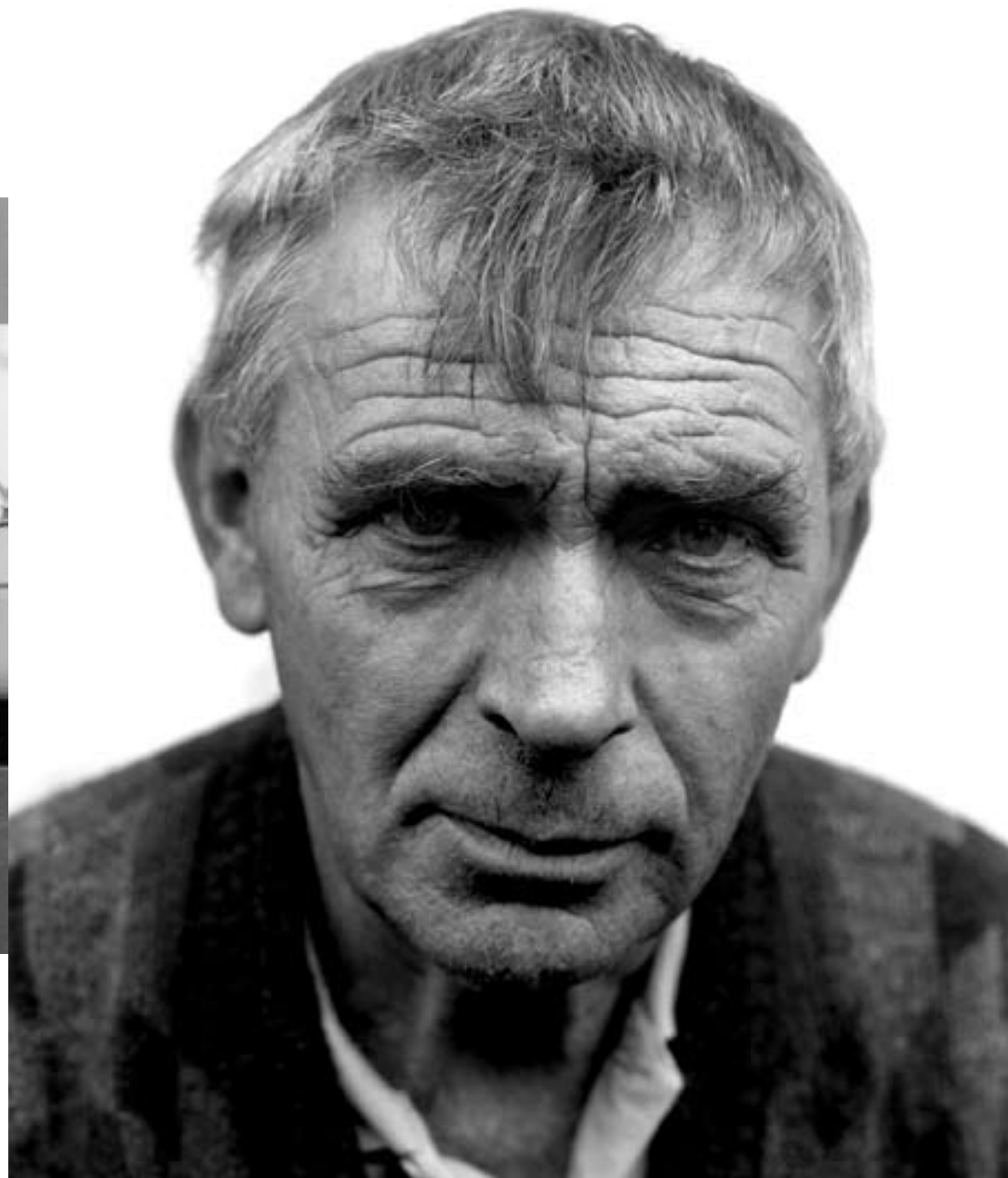


Ryan Keberly lives in Michigan with his fiancé. He is inspired by the creativity of his family and friends. His ongoing work can be seen at snowsuit.net.

















THX 1138, 01.21.05

Second Round of Chemo and my hair promptly began to fall out. This morning I woke to many strands of hair on my pillow. I attempted to count each one, children from my head, but that became a decorative process more than constructive. I refused to take a shower this morning in fear of what I would find caught in the mouth of the shower. Tonight Darren shaved my head, held my scalp fixed tender with fingertips as he moved the clippers back to front. And I held myself in the act, I felt so small, so inside myself. I felt lost.

LOST AND ALIVE

AN INTERVIEW WITH ADRIENE HUGHES BY DEREK POWAZEK

There's very little I can say to introduce this interview without falling into cancer clichés. Words like "bravery" and "courage" fall too easily without meaning enough. So I'll just say this: Adriene Hughes is going to kick cancer's ass, and she's using a camera and a website to help do it. You can follow her journey in the excerpts from her photo journal at left and ongoing at softservegirl.com.

When did you start taking photos? When did you start your website?

I started taking photographs 14 years ago when I signed up for a photography course at a local junior college. It was immediate pleasure, the instant gratification of the silver-gelatin print. I started my photoblog site in April of 2003 in response to my own internal dialogue about what it meant to be living. It was an exercise in visually articulating the day, of pictorial gymnastics. It was, and still is, one of the things I am most happy to be a part of.

When were you diagnosed with cancer? How soon after did you reveal it on your website?

I was diagnosed with breast cancer on November 19, 2004, six days before Thanksgiving. Two weeks later I had my breast removed and reconstructed with a temporary implant. I wasn't sure what those two weeks were about as it is still a blur, but I began to document my visitations to each and every appointment: the barium drink, the chest-ray, the bone scan, the cancer surgeon, the oncologist, the plastic surgeon, and even the signing of the surgery papers.

Every technician, doctor, nurse, and patient in the waiting room seemed more than willing to be a part of that process. Everyone was supportive. Three days before the surgery I finally had the time to post an image of "Mr. Spots" who marked the spot on my breast during the MRI. Mr. Spots denoted where my cancer lived. And that was the start of something I have no regret sharing.

The Injection of Chemo, 01.09.05

This is Nurse Katie. She is a traveling nurse. She worked first in New York City, and then second Denver, Colorado. And now she is in San Diego and has decided to stop and set roots here. She likes it here. Mainly because her family is in Southern California, but good enough reason why to stop the visitational rotations from chemo ward to chemo ward. She was good at explaining what would be happening – the fluid you see her injecting me with was the first in two applications of chemotherapy entitled Doxorubicin. She told me my urine would turn red, and sure enough it did. For the whole day. Later during the treatment my father stopped in to visit. We had this quiet private moment, but perhaps not so quiet since there were 7 other people in the room. Him standing near me he said in a very quiet tone, “I like you in your cancer, you seem so much happier. Before you were always concentrating on things that made you depressed and sad but now you are not. You are a happier person today.” And I wasn’t sure how to digest that comment, and I didn’t even respond other than stutter and create a noise out of throat. In fact I am not really recalling the response other than the shock of his statement. Is that really true? Has cancer given me a place of reprieve? Do I have something to focus on other than what seemed to weigh me down when in fact those moment were nothing but weightless issues we all seems to think are important? I guess that is the gift I received for the day – to realize what is important in life: not the small moments which bog us down with weighted realities, but rather the larger moments like the gesture of your father leaning into your ear telling you how lovely you are under the gossamer of red fluid flowing eagerly down the winding brook of your life.



How has photography played a role in your experience with cancer? Has it helped?

Photography has allowed me to step back as an observer of my own self during this “journey” to recovery. Sometimes the expression of cancer is too difficult to comprehend, if not for myself, definitely for those who love me. And photographing and journaling my thoughts and feelings have absolutely allowed me a place to exist without being embedded in the difficulty of the disease.

The day-to-day concern of my physical being is a rather draining process. I have to be concerned with my exposure to humans and their germs, my aches, the dizzy spells, the turbulence of my stomach, and by having a home to post a photo and journal my experiences, I am finding that I am writing for others as well. I am photographing and writing an expression of a particular experience that so many can understand and truly empathize with.

Through my web site many wonderful strangers write me expressing their support through prayer and positive thoughts because they too have either known someone, or they themselves have been through this trauma as well. I cannot tell you how touched I am by the overwhelming support of other bloggers in the web. Truly overwhelming. Thank you.

The theme for this issue of JPG Magazine is LOST. Obviously, a mastectomy means losing something, but were you surprised by the loss of anything else?

This is a difficult question because though removing a breast is a loss, the loss is more felt in physical time rather than the physical body. Because I am an active person, the things I love most have been taken from me. I understand conceptually that in two months’ time the chemo will be complete, and then two more surgeries to follow. But what I am most surprised with is the time that is taken from you. And how time seems to add up in simply waiting – every day waiting for the sun to set to start another day at sunrise. I am most profoundly affected by this – the loss of my life as I knew it, and the time gained by waiting around for the poisonous drugs to do their duty.



First Day of Chemo, 01.06.05

Today is the first day of many days to come where tubes will be connected to my arm, and a delicate poison sweet something will pass through my body to kill the possibility of fast growing cells. A fast growing cell has many faces: it is a cancer cell. It is also the hair on your head and the lining within the stomach and digestive track. That is why hopefully any cancer traversing through a person's blood system will be killed by the application of chemo, and along with it the hair on your head and the lining of your stomach. Sweet something is what I call it. That sweet something will be something in no time, letting itself be known better than any lover's arm wrapped tightly around one's waist. I cannot lie and tell you that I hold no fear. I am afraid of the unknown, the side effects, the place of limbo in which I will live for the next four months of my life. How will I change because of this? Who will I become during this time? Will I lie in my bed, face up, counting the spots on the ceiling or will I see visions of my life for the value of how it should be lived from this moment on? My physical therapist is a Buddhist. He treats me twice a week. His hands rub cream on my back while we discuss "fear." He tells me fear should be acknowledged, to not shove the thought away but rather look at fear directly and ask by choice for a place of acceptance. It has taken me days to understand, conceptually, how to ask, and I am still not sure if I understand. So today I ask My Fear to walk with me, our hands clasped like soldiers in conflict. Please sit with me in the light of a stark desert and blow your gentle winds in the direction of the northern star so the twinkle of sweet something will only be a twinkle, and not the big bang of celestial beginnings, demanding, mystical and overbearing.

What's next?

Though I fantasize about my future, it seems a vision such a long way away. I wish I could say I have grand prospects. But mostly my plans for the future are simple: returning to ballet class, being able to read without having headaches, and having wonderful meals that I can actually taste!

I am excited to be a part of a group venture this summer for young women Middle to High School age who are learning documentary filmmaking. The San Diego Women Film Foundation will be adding photography to its range of documentary arts. And I will be their teacher. I cannot tell you how excited I am to be teaching photography to young women still nestled in the crux of their youth. The ability to photograph one's life, externally and internally, is without a doubt the most powerful tool to freedom. Freedom to exercise one's life through the lens is empowerment of the mind and soul. And in my case it has certainly proven to be true. ■





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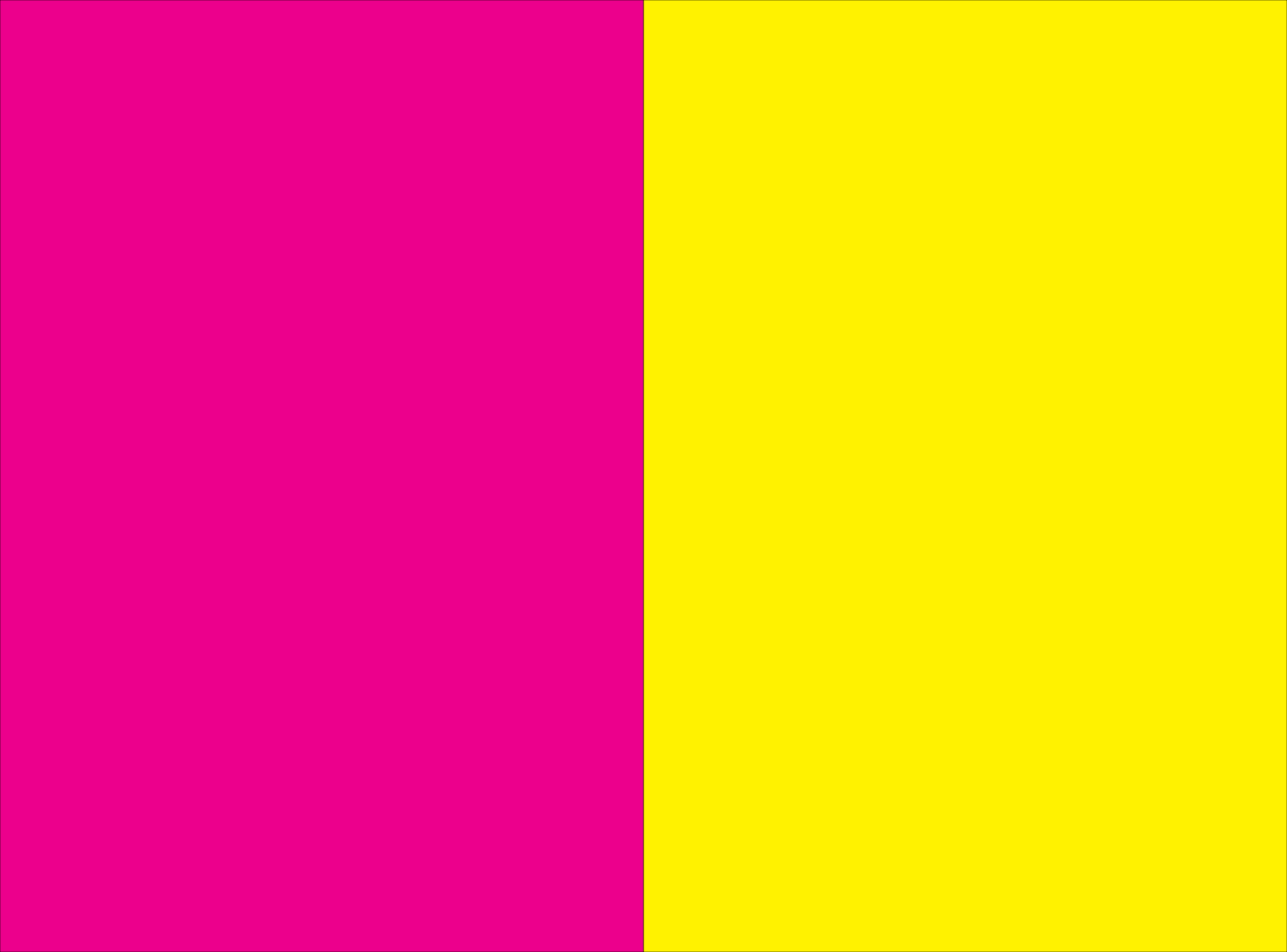


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JPG



ISSUE 3
FABULOUS

ISSUE 3
FABULOUS



JPG MAGAZINE ISSUE 3: FABULOUS

Our last issue was, let's face it, a bit heavy. As themes go, "Lost" is a word that doesn't inspire many happy songs.

For this issue, we wanted to do something more upbeat – something that focused on the joy of life. So we asked you to tell us what you saw in the word "fabulous." And the response was clear. Like soylent green, it's *people*.

From Erica Shires' take on Dorothy on page 12, to Ben Hays' summertime spin on page 37, to Edward Thompson's chicken man on page 39, it's the people in our lives that make the world fabulous.

But fabulous doesn't just mean "good." Fabulous is a state of mind. It's about noticing the little things that take you out of the ordinary. Like Michael Cobra's Laundromat on page 14 and Gautam Narann's bling on page 20.

And what could be more fabulous than inviting your friends over and turning them into rock stars? That's what our featured photographer Robin Jean did. The resulting portraits make even the most ordinary people seem fabulous – and to prove it, she did us, too. (See below.)

We hope this issue of JPG Magazine inspires you to notice the little details that make your life fabulous.

– Derek & Heather

◀ VINSANTOS BY DEREK POWAZEK

▼ DEREK AND HEATHER BY ROBIN JEAN



JPG MAGAZINE

Issue No. 3, August 2005

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Curated by Heather Powazek Champ and Derek Powazek

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This issue of JPG Magazine was put together with the help of Elvis Costello and The Shins, Blue Bottle Coffee Company's 100% Yemen Sana'ani, and the incredible support and patience of the photographic community.

Created entirely on an Apple iMac and a fabulous new Mac mini, using Adobe InDesign, Microsoft Word, Adobe Photoshop and Illustrator. Printed on demand by the good folks at Lulu.com.

Visit us on the web at jpgmag.com.

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ROCKSTARS

BY FEATURED PHOTOGRAPHER ROBIN JEAN

The Rockstar series began when one night, out of boredom, I started playing around with studio lights and taking pictures of myself. After snapping a few, I realized just how fabulous they were and emailed all of my closest friends to come over and become a "rockstar." Soon more and more people were lining up. The Rockstar series was shot half in my home studio San Francisco, and half at Quixote Studios in LA.









Robin Jean was born 26 years ago in the capital of California. At ten she received her first camera and has been capturing what captures her ever since. Famous for her multi-tasking abilites, she's a full-time film student, a photographer, a bartender, and a late sleeper. Robin currently resides in San Francisco.

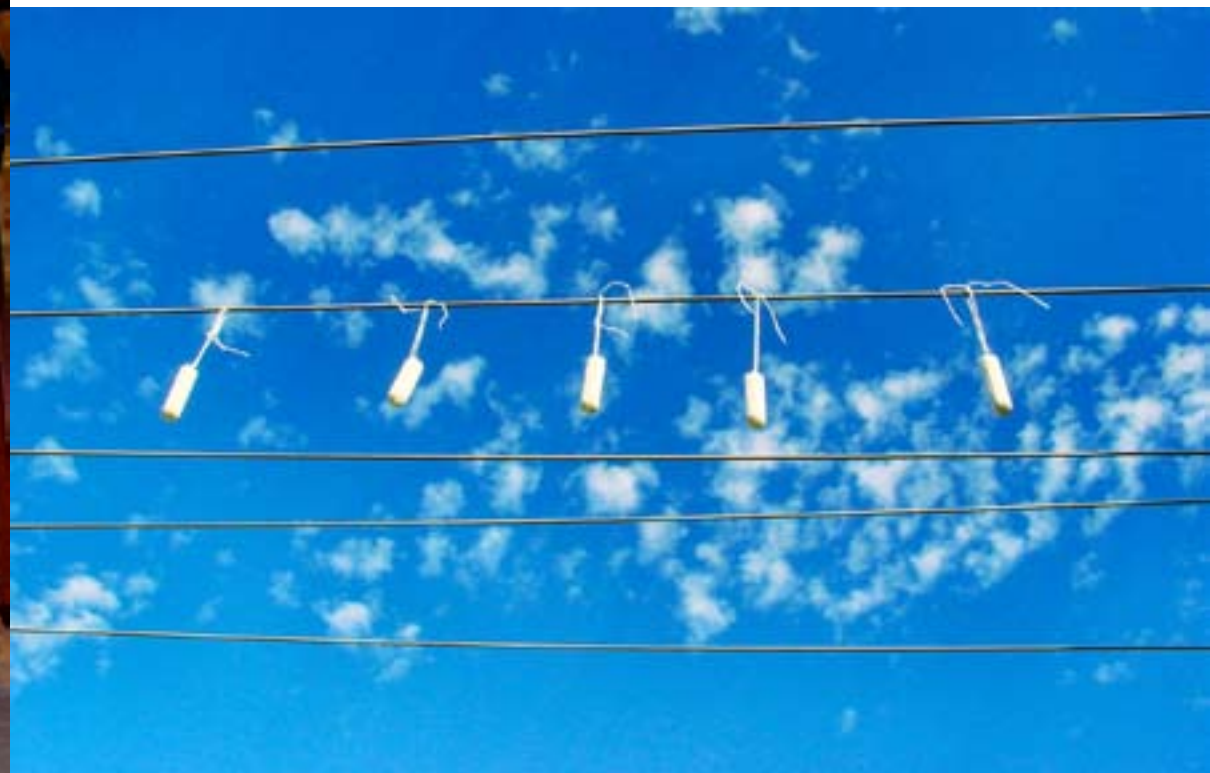






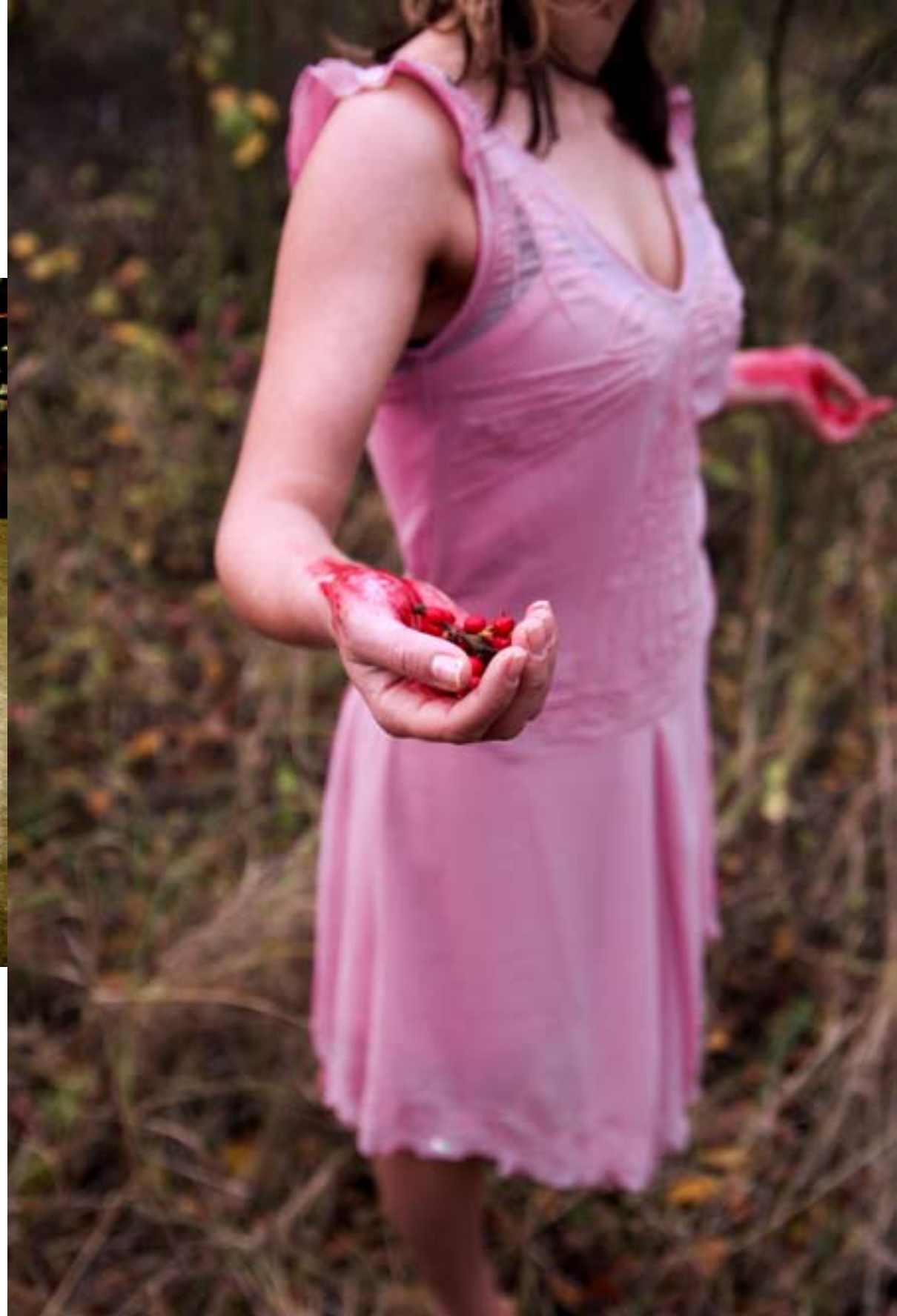














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word "FABULOUS"



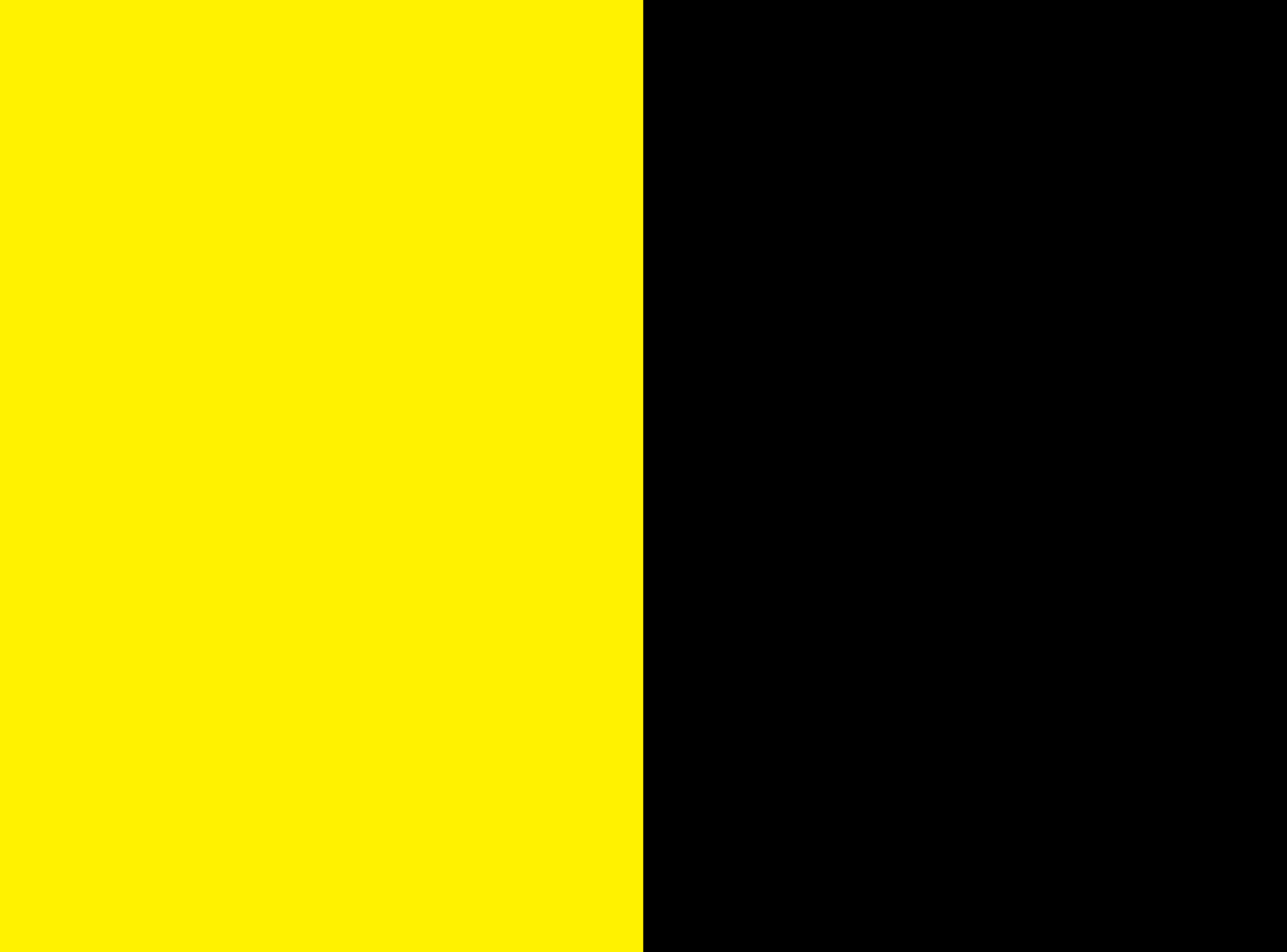
NEXT THEME

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ISSUE 4
NO THEME

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NO THEME



JPG MAGAZINE ISSUE 4: NO THEME

This issue marks the end of the first year of JPG Magazine. To celebrate, we cast off the shackles of our usual theme and invited submissions on any topic. *Just send us your favorite shot of 2005*, we said.

But the funny thing is, themes emerged anyway: everything from water (Veanne Cao, page 8) to family (Bryan Boyce, page 37) to youth (Jamie Goodridge, page 56). But the overall theme seemed to be memory. Whether it's remembering the fallen (Deborah Lattimore, page 42) or just marking time (John Carleton, page 36), photography is all about remembering. Why else do we click the shutter than to say, *this is a thing I will not forget?*

Memory means more than simply recording. Our memories are fuzzy and subjective. That's why we asked Kevin Meredith to be our featured photographer for this issue (page 24). His photos are as saturated and evocative as our own favorite memories.

For this issue's interview, we decided to talk to Youngna Park and Zack Klein about their photographic and social experiment, Candy Cane for Your Portrait. Their experience shows that when you're making memories, you're rarely alone.

For us, this issue marks the end of a wonderful first year of JPG Magazine. We're thrilled to have the opportunity to showcase these photos. Thank you for reading, for pouring over these images as we have, and for participating in the magazine. And, of course, thank you to all the amazing photographers who submitted their work this year. We wish we could have printed every one.

We've learned a lot making JPG this year, and we've got some exciting things in store for year two. Until then, just keep shooting.

– Derek & Heather

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This issue of JPG Magazine was put together with the help of Michael Penn's *Mr. Hollywood Jr., 1947*, the music of Yann Tiersen, a lap full of Chihuahuas, the view from Buena Vista, and the incredible support of the photographic community.

Created on an Apple iMac and Mac mini, using Adobe InDesign, Microsoft Word, Adobe Photoshop and Illustrator. Printed on demand by the good folks at Lulu.

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FEATURED PHOTOGRAPHER

KEVIN MEREDITH

The way I shoot really changed when I got my first compact camera, the Lomo LCA, in 1998. I got it from the London lomo ambassador, Fabian Monheim, a strange but friendly man.

Back then, when you got a Lomo, you didn't just buy it online. It was like joining a cult. I started attending the lomo events and taking part in the competitions, which really taught me to stop thinking about what I was doing.

When I take a photo, I'm never thinking about the narrative behind it or any hidden meaning. I'm just capturing a moment that might otherwise be forgotten. I'm just thinking of the shot. I believe the rest will follow.

I have friends now who are studying for photography degrees and ask me the meaning behind my images. I can't give an answer. They are what they are, and you can take from them what you want.

– Kevin Meredith









Keven Meredith never leaves home without a camera – usually his pocket-sized Lomo LC-A. An accomplished Lomographer, Kevin was ranked second at the Lomolympics 2000 in Tokyo and was awarded third place at the 200 Lomographic World Congress in Vienna. He has worked commercially, taking photographs for the Commonwealth Games, The National Gallery, the Victoria and Albert Museum, The Royal College of Art, and an album shot for Imogen Heap. Kevin has been published in two photographic books: *Spirit* and *Don't Think Just Shoot*. Kevin lives in Brighton, England. You can find him online at analogintelligence.co.uk.





















CANDY CANE FOR YOUR PORTRAIT?

AN INTERVIEW WITH YOUNGNA PARK AND ZACH KLEIN

Photography of people is an inherently social process. You can't take a camera out in public without someone asking what you're doing. So why not include the audience in the fun? One day last December, Youngna Park and Zach Klien did just that. They put up a sign that simply said "Candy cane for your portrait" on a wall in the Williamsburg neighborhood of Brooklyn, New York. The result was wonderful: a parade of people passed in front of their lenses, got a candy cane, and walked away happy. We loved the portraits, so we asked them a couple questions about themselves and the project. We hope that their story will inspire more street corner photo shoots.

JPG: Hi! Please tell us a little bit about yourselves.

Youngna: I grew up in this small town in upstate New York called Niskayuna, which means "field of corn." My parents gave me a camera for college graduation in May, 2004. I'd never taken photography seriously before – just your average snapshots. I was accepted to a PHD program at Brown, but took a year off and just started exploring New York City through pictures. I've been taking photos for about a year and a half now. I'm still not at grad school.



Zach: I am 23 and I live in Downtown Manhattan. I've wanted to make photographs ever since I took my first airplane flight as a kid and saw everything from above. It felt like looking in a mirror and realizing for the first time that you were seeing yourself. My parents gave me a Nikon SLR before I left for college and I've had a camera on my hip ever since.



JPG: Tell us about the Candy Cane project. How did it come about? How did it go?

Youngna: I did this project once before by myself. I didn't really know anyone in New York and was trying to find fresh faces to practice portraiture. Williamsburg is full of all these frivolously bohemian people willing to have their photos taken. I made a sign out of magic markers and poster board and sat on the sidewalk with a bag of lollipops. After two hours, I'd taken about 60 portraits and met lots of interesting people.

Zach: Youngna and I had both recently moved to New York and were using photography as a way to socialize and learn about our new neighborhoods. Some friends introduced us, and right away our mutual newness to everything in New York made us prime for a photo adventure together.

I hadn't been to Brooklyn yet, so she invited me to meet her on a Williamsburg street corner on an early Saturday morning. We armed ourselves only with a vague mission to meet other people.

We spent less than \$10 at a pharmacy to buy candy, cardboard, tape, and markers. Beside a brick wall we set up camp. We quickly made signs that advertised "Candy Cane for your Portrait," hung them up and the rest was easy.

Most people were great – I hardly needed to finish saying, "Could I trade you a candy cane for your ..." before a stranger would reply, "Yeah, sounds good!" So Youngna and I developed a system to photograph as many people as possible. We lured a subject; I would shoot first, and then go about finding someone new. In the meantime, Youngna would photograph the person and then take down their name and contact details in her notebook. When she was finished, the next person would be ready.

Everyone seemed so pleased with the transaction. We were constantly asked "What are you doing this for?" Not with skepticism, but genuine curiosity. It seemed strange, but no less delightful, that we were spending our Saturday archiving all of these neighbors. They were happy to be part of it.

Youngna: Zach is very good at recognizing how to make projects very cohesive – he sort of sees the end product in his head before he starts shooting. He suggested the yellow background to make the photos have a degree of consistency. I wouldn't have thought to do that.

Zach: We made a great team because our approaches were polar. Youngna was very precise and technical. During the project, I kidded with her that with every person she was like a scientist preparing a slide to place under a microscope. She knew exactly where they should stand, where she should stand, and then lined up her frame perfectly. For me, the photos were simply handshakes – just as casual and unpracticed as they can be with new people. I was inconsistent with how or where I photographed.

Youngna: Zach and I are both pretty outgoing so we tag-teamed and just approached anyone that walked down the street like car salesmen. Obviously, we were turned down quite a bit, but overall it was very successful – probably 30% of people we asked agreed to the portraits. Zach was shooting with a wide-angle lens (12-24mm I think) while I was using an 85mm/f1.8 lens which was one huge difference. We both tried to photograph each person who stopped – the person who was not shooting first would take down the subject's contact info. We didn't want them to be anonymous, so a big part of the project was having conversations with these strangers and learning something about them.

Zach: Ultimately, Youngna and I combined collected an amazingly diverse portrait of that neighborhood. We rushed home and each made webpages to post our photos, and the response was overwhelming. I best remember an email from a friend of many years that said, "Zach, this is the coolest thing you have ever done." I was flattered, but mostly bewildered by his compliment. What excited him so much about these photos? He lives in Atlanta, so why would these portraits mean anything to him?

I think people simply love seeing other people. We are fascinated by each other and are desperate to be closer to one another. These portraits are intimate. When you look at these pictures, you feel involved with them. You feel a little less lonely. ■









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Bill Vaccaro specializes in blurry photographs made from crappy plastic toy cameras and homemade lens attached to obscure medium format cameras. He calls Chicago home.

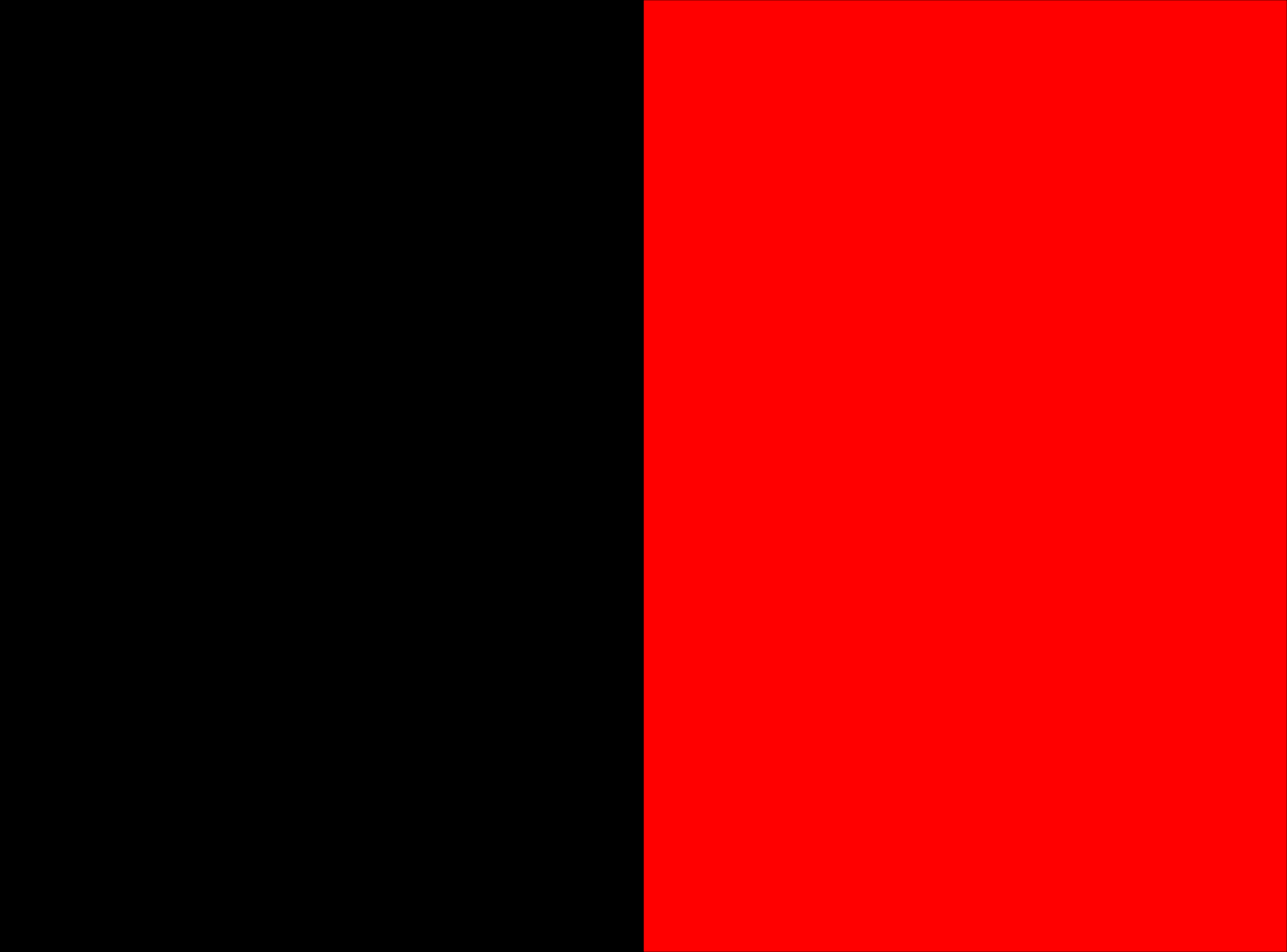


IN THIS ISSUE:
CANDY CANE PORTRAITS,
KEVIN MEREDITH, AND
35 THEMELESS PHOTOS.



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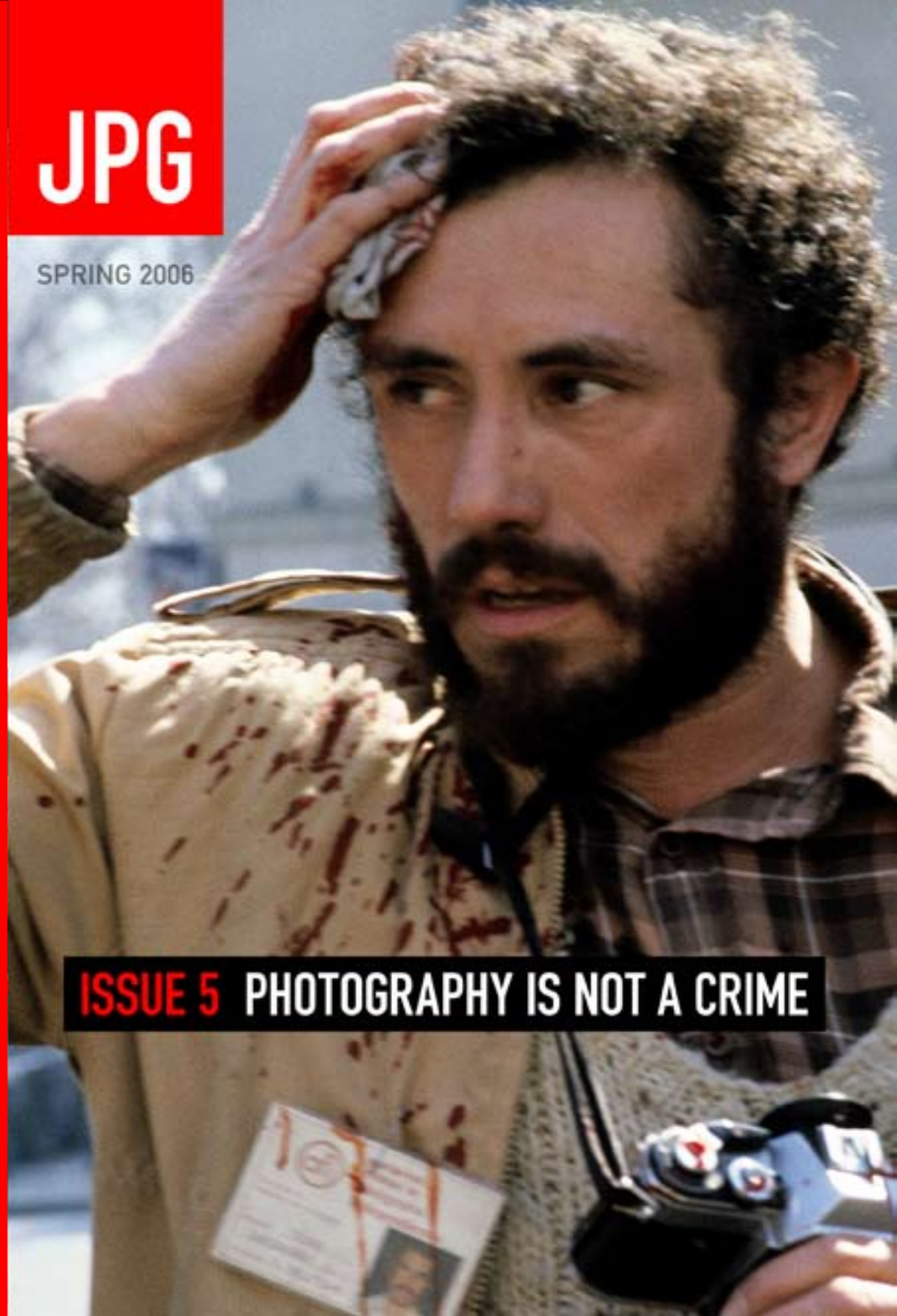




JPG

SPRING 2006

ISSUE 5 PHOTOGRAPHY IS NOT A CRIME



ISSUE 5

PHOTOGRAPHY IS NOT A CRIME



PHOTOGRAPHY IS NOT A CRIME

INTRODUCTION BY DEREK POWAZEK

I've been taking photographs since I was old enough to hold a camera, but it wasn't until I was in college that I started shooting for newspapers. First UC Santa Cruz's official student newspaper, and then the upstart alternative paper, *The Fish Rap Live*.

Santa Cruz was not your typical liberal college – it was incredibly, hugely, bleeding-heartedly liberal. There was always something to protest and shooting for newspapers meant that I joined all the marches. I probably got more exercise running ahead of marches than anything else I did in college.

I learned a lot about politics shooting those marches, but I learned more about photography: how to anticipate the shots, when to reload, when to be ready. I learned how and when to push my way into the crowd to get the shot. But nothing prepared me for the McHenry protest.

It was my junior year, and California was still in the midst of the early nineties recession. College tuitions were going up and popular programs were being cut. Students were fed up, and protests were frequent.

So when another group went marching around campus, no one expected it to get ugly. The protesters, several hundred in strength, settled outside the McHenry Library, where Vice Chancellor Mike Tanner had his office. The students called for him to come out, and he did.

He gave a brief statement designed to quell the unrest, but it did just the opposite. He left flustered, and seemed to indicate that he'd be back. The group decided to wait. Minutes became hours. When the students realized he'd slipped out the back instead of dealing with them, they were incensed.

They demanded entry to the building. Someone said, "take the building!" The office workers behind the glass doors looked frightened. The campus security guards appeared on the inside, ready.

The students opened the doors from the outside and the security guards stood in the entryway. It was a tense standoff – the students wanting to speak truth to power, the guards holding the line, doing their job. Everyone was tense. Something had to break.

When it happened, it happened very fast. I'd never seen cops in riot gear before. They came in from the sides in a line, shields up, batons out, and clubbed anyone in their way. Streams of pepper spray flew over the crowd.

In my quest to get a better shot, I'd put myself in between the protesters and the security guards – exactly where the riot cops were now heading. And, worse, I realized that to the cops, I looked like just another student.

The guy next to me was screaming, pepper spray in his eyes. He went down. And then, in a split second, I was facing a riot cop. I saw his hand on the pepper spray. Our eyes met. I held out my camera, finger on the shutter, and said one word: "Press!"

He looked me up and down, and sprayed the protester next to me. The line of riot cops followed behind him, kicking everyone out of their way until they retook the door. They chained it shut and stood in front of it like a wall, and ordered everyone to leave.

The protesters were writhing in pain, crying on the floor, and pissing mad. But I was just in shock. I'm not sure if the cop believed that I was press or if he just didn't want to be photographed in the act. Either way, a camera had just saved me.

I spent that night in the darkroom, printing photos. When I emerged at dawn, prints in hand, I sped to the house where the other Fish Rappers were. The photos were passed around, and there was a collective sense of being there, really being there, when news had happened. We put out a special edition of the paper, with several of my photos in it.

They were the talk of the campus. I saw them all over Santa Cruz. They were later used in trials. Was there excessive force? A campus oversight committee later ruled that there was not, but we always suspected a fix.

For me, looking at those photos all these years later, I realize that moment was a turning point. It was when I first learned how much power photography has to communicate experience, to tell the truth, to report important stories.

Nowadays, when I hear about cities wanting to ban photography, or photographers getting hassled for doing what they do, it makes me sad for this country. And it makes me wonder if the next time a cop goes too far, or a bully takes advantage, will there be someone there to capture the story? Will we even be allowed?

This Issue of JPG Magazine is dedicated to everyone out there capturing the truths they see every day. They know that photography is not a crime. Indeed, it's the exact opposite. Someday a camera might just save you. ■

JPG MAGAZINE

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Curated by Heather Powazek Champ and Derek Powazek.

This issue of JPG Magazine was put together with the help of the music of Carla Bruni, Nyquil, Migas in Austin, Sonny at the Clayton Street Post Office, and the incredible support of the photographic community.

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Cover photograph by Marcelo Montecino, who says:
“The photo is of Jorge Ianicheski, a freelance photographer. It was taken in September, 1983, in Santiago, Chile, during the huge protests against the dictatorship of Augusto Pinochet. Jorge was dragged into a bus full of cops and beaten up.”

PHOTOGRAPHY IS NOT A CRIME

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**WHAT ARE
YOU
LOOKING AT?**





GEORGE AIR FORCE BASE in Victorville, California, is highly restricted government property. This car was run over by a tank.



A DESERTER SOLDIER who was shot with rubber bullets by the prison guards.



THE ISRAELI CHECKPOINT IN RAMALLAH is a place where photographers are unwelcome. This soldier is holding position after a clash between Palestinian boys.



"NOTHING TO SEE HERE."

I was walking past a theatre in Sydney before the opening of a new Hollywood film attended by various stars. More interested in the crowd than the celebrities, I framed the watchers and snapped a photo.

"Move along please, sir," said a security guard.

"Yep, okay, just let me take a couple more photos of the crowd and I'll be on my way," I said, smiling as diplomatically as possible.

"No, you're blocking the footpath, please move along."

We were standing at the edge of the widest space available, on a public footpath. I considered arguing, but I just stood my ground and said something about it being a lawful activity.

As I raised my camera to continue shooting, the guard moved to block my photo and *snap*.

"Thanks for that," I said, with a smile. The guard then called over a nearby policeman to complain.

I explained my intentions. The officer thought for two seconds and said, "Yep, take your photos and then move along." Which is what I'd wanted to do all along.



THE GOLDROOM

Next to this building is a train station. Local authorities often have nothing better to do than torment anyone suspicious enough to set up a tripod.



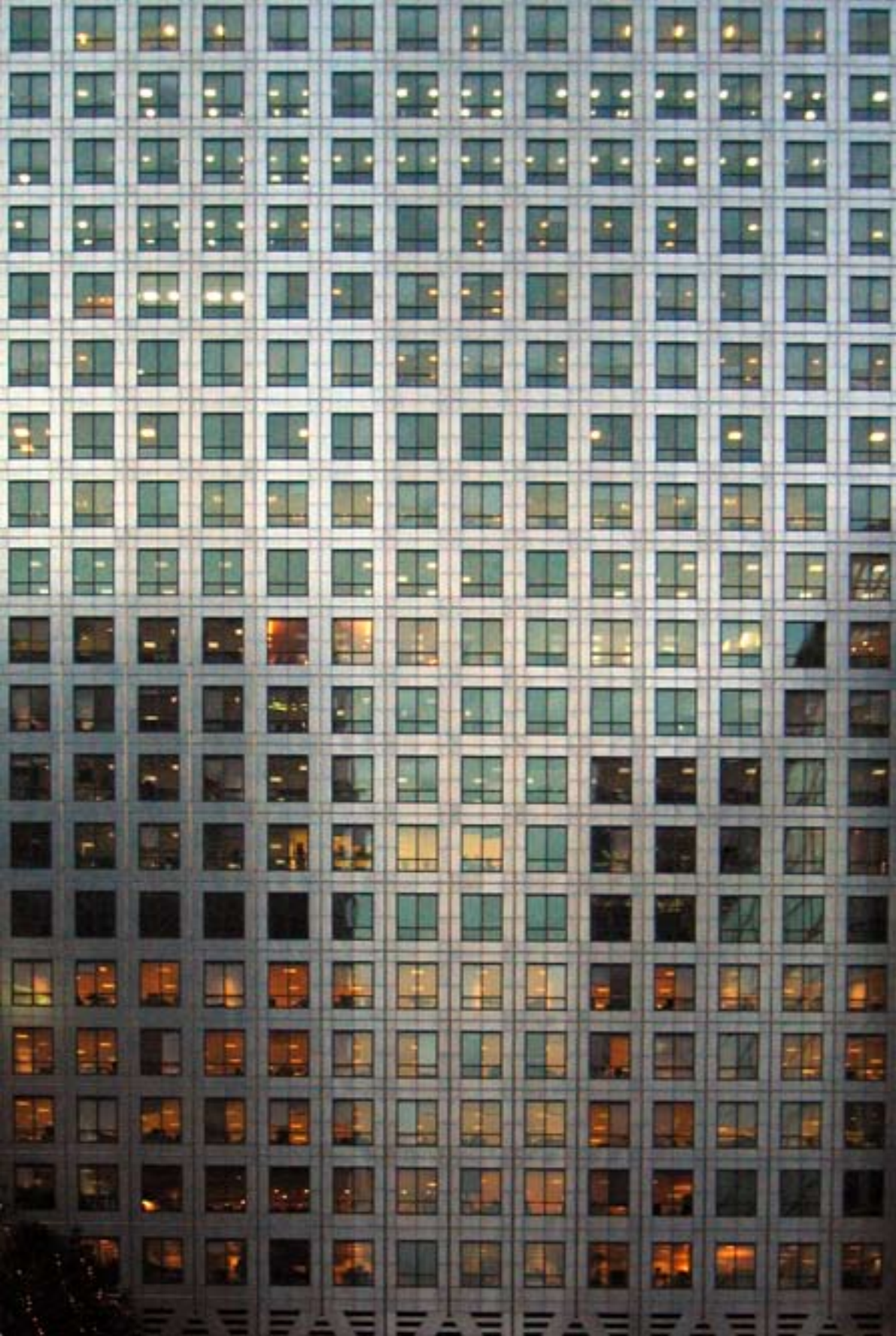
ONE BUSH STREET, SAN FRANCISCO was built in 1959 and is a testament to modern architecture. The building is a delicately arranged composition of glass, steel and aluminum. Its shining accomplishment is a small jewel box lobby that looks magical at night.

On July 27, 2005, I was shooting it when a security guard came out of the little jewel box and asked me to stop. I was taken aback. Who would want to hide this architectural beauty? I left the property and began shooting from the street instead. Again, security guard told me to stop.

I've had my share of run-ins with security guards, but this was the first time I'd actually been told to stop shooting from a public street. The guard followed me around, putting his hands in front of my camera, and threatening to call the police. One thing I've learned about myself over the years is that telling me not to do something only makes me want it more. I got all the shots I wanted and left.

The next day I talked about my experience on my website, and the story spread quickly. In the following weeks, the story appeared online, in print, and on television. There was a protest shoot the following weekend, where dozens of photographers showed up to shoot the building. By this time, the incident had received a tremendous amount of attention and the building's security did nothing to prevent the photos.

So often we photographers are told that we can't shoot things, and many of us oblige without a second thought. But it's important to remember that we live in a free country with a free press and that we challenge authority figures when they overstep their bounds. I did get my night photograph, as shown here, but I also got a lot more. It was a victory for photographers over yet another over zealous security guard, and a reminder of our rights.



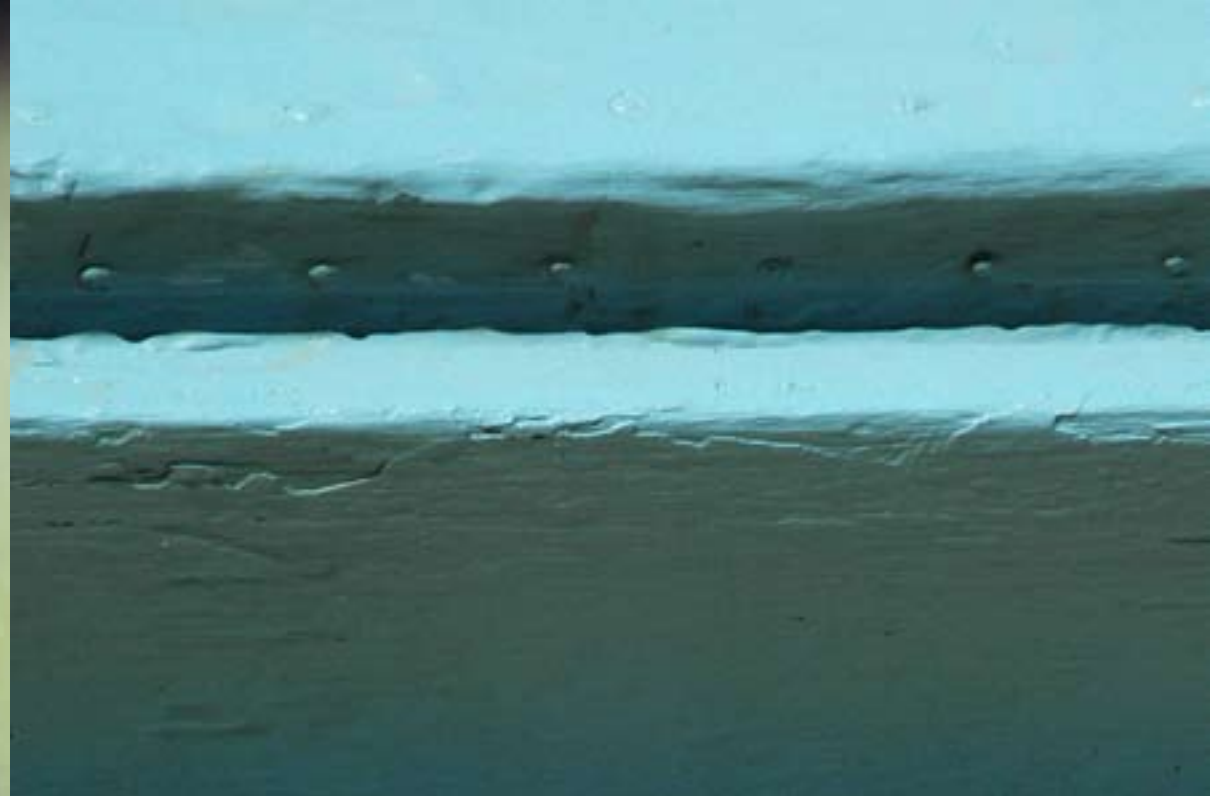
◀ AFTER TAKING THIS PICTURE, I was approached by the police and told that photography was forbidden by the building's owners.

ANN JONES

TINA ROTH EISENBERG 5:17



AFTER CAPTURING THIS REFLECTION on an unmarked building in Washington, I was chased by security guards and warned never to return.



MY MOM AND I DROVE INTO TOWN because I wanted to take some photos. I was photographing some storefronts on Main Street when a woman came out of the jewelry store, stomped over to me, and demanded to know what I was taking pictures of. I asked why, and she told me that the jewelry store had a no photography policy. I told her that photography was my hobby, and any policy held by the jewelry store did not extend to public sidewalks. She got flustered and went back into the store.

About 10 minutes and a few blocks later, a police car pulled up and an officer got out. He asked what we were doing. I held up the two cameras in my hands, and told him I was taking pictures. He asked of what. I told him of things I found visually interesting. (How are you really supposed to answer that question? I'd taken about 50 photos so far, of many different things.) He asked why. I said that photography was my hobby. He told me that I wasn't being very cooperative. I pointed out that I had answered everything he'd asked. As much as I wanted to, I did not add that I wasn't obligated to answer such questions in the first place.

At that point, my mom asked him what law he was enforcing. He responded with, "Look, if you would both just cooperate and answer my questions, I will let you be on your way." My mom said, "*Let* us be on our way? I think we'll just be on our *own* way now."

We walked away, and he called after us, "If I get any more complaints, I'll come find you again." I called back, "You won't have any reasonable suspicion to stop us then, either."

I couldn't help it. I had just taken a final exam on criminal procedure.

FEATURED PHOTOGRAPHER

EDMUND LEVECKIS

In the legal fight over photography, subways are the front lines. Nowhere is the clash between the photographer's right, the public's privacy, and the spying eye of government so pronounced.

No one rides the subway because they want to. We're all on our way to someplace else. We let our guard down and drift off in thought. The desire to be left alone, to be private, is understandable.

Yet our subways are not private places – they're very public, so photography is legal. Besides, we're on camera from the moment we walk into the station. Closed-circuit video covers every inch of every train ride (for our own protection, of course).

There are good reasons to be paranoid. One only has to remember Madrid in 2004 or Japan in 1995. But since 9/11, the fighting over photography in subways has risen to a fever pitch. From New York to San Francisco, bans have been proposed many times. And though few, if any, have actually gone through, they never fail to cause a ruckus.

So, for this issue of JPG, we asked Edmund Leveckis to share some of his beautiful work. His dark photos of New York City's underground subway passengers are haunting. Not only are they a great example of the art we stand to lose if we let our paranoia run the photographers out of the subways, but their grim darkness seems to speak directly to the fear that's crept into our nation from below, seeping first into the subways, and working its way up.











You can see more from Edmund Leveckis at: leveckis.net.



THIS MILITARY POLICEMAN kicked me out of Boston's subway during the 2004 Democratic National Convention for taking photos.



THE POLICEMAN looks menacing in a bright yellow nylon jacket at a protest in Vancouver. I got the feeling he didn't like to be photographed at work.





42ND STREET SUBWAY ARREST, 1975



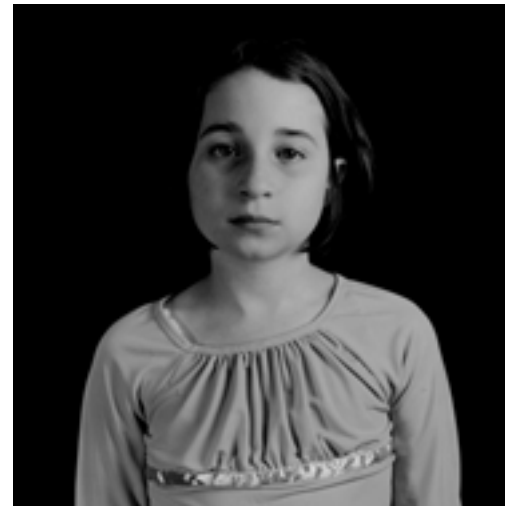
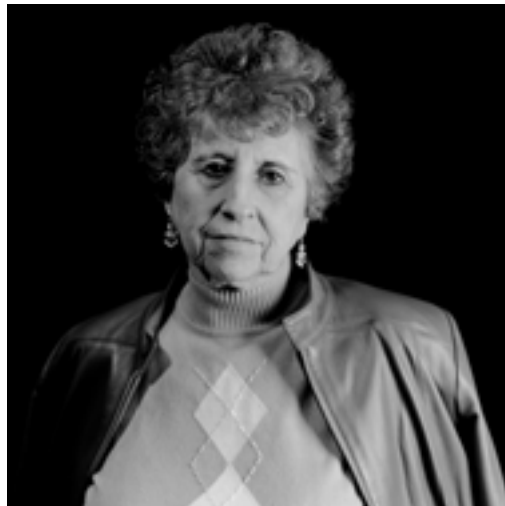
FEATURED PHOTOGRAPHER **SHANE LVALETTE**

In the 19th century, photography eliminated the need for drawing or painting to provide documentary evidence of people. It was believed that photography provided an objective truth and it quickly became the favored method of identification.

In the 20th century, psychoanalysis introduced the idea that people were not books to be judged by their covers, as was the case in the practice of phrenology. The combined effect of these two events brought about new notions of art and portraiture.

I want to deconstruct what we think of as a portrait. By eliminating color, expression, and other background distractions, this body of work may be reminiscent of the forensic interrogations of the early phrenologists. But I'm attempting to shed some light on the personalities of my family members and the physical and emotional space between us. I hope that these images evoke a sense of familiarity, understanding, and intimacy. ■

***Shane Lavalette** is originally from Vermont and is currently living in Boston, Massachusetts. He is currently working on a Bachelors in Fine Arts.*





I SPOTTED THIS BIT OF GRAFFITI FROM THE TRAIN as I was heading into town. The next day, I went on a walk to see if I could find it. It's not too easy to get to, but I figured there must be a way because whoever painted the graffiti in the first place managed to get up there. I trekked through a small piece of woodland, climbed down a ditch, up a steep bank, and climbed over a fence to get the shot. Technically, I trespassed on railway property. But I also made sure that I didn't put myself or anyone else in danger.





I WAS DETAINED BY MILITARY POLICE for taking this photo. Who would think this factory is operational?

I was in Sumqayit, about a half hour from Baku. It used to be the headquarters of the Soviet chemical industry, sort of like the New Jersey of the USSR. The town had the highest infant mortality rate in the world.

After the collapse of the USSR, most of these factories shut down, and there is a stretch of several miles along both sides of the road leading north out of town that looks just like this – all rusted hulks and broken windows. We thought nothing of just hopping out of our taxi and walking straight at the factory, snapping away. That is, until my cohort said: “There are guys in camouflage coming!”

They were not happy with us. We tried to leave, but they showed us their guns and said no. Long story short, after looking at our passports, and the pictures on my digital camera, our explanations of “we’re artists” and “we don’t have factories this big in the U.S.” seemed to win them over.

Whew.









“If you look back on the terrorism incidents over the past 10 to 15 years, prohibiting or restricting photography would have stopped none of them.”

KNOW YOUR RIGHTS

AN INTERVIEW WITH BERT KRAGES, ESQ

Years ago, the American Civil Liberties Union began distributing Bust Cards, pocket-sized cards with instructions on what to do if you're busted by the police. It was their way of distributing knowledge – sticking up for the little guy from afar.

In February, 2003, Attorney Bert Krages was a member of an internet forum for photographers. When a member of the forum was stopped by the police after photographing an oil refinery, he lamented to the list, “if only there was a bust card for photographers.”

Krages was up to the challenge. He produced *The Photographer's Right*, a downloadable PDF that outlines the rights of everyone with a camera. He put it online and the rest is history: It's been downloaded millions of times and now travels the world in countless camera bags. (There's also a copy on the next page for you to cut out if you like.)

We wanted to meet the man behind the PDF and Krages was generous enough to answer a few questions.

JPG Magazine: Please tell us a little bit about yourself.

Bert Krages: I am based in Portland, Oregon, and have practiced law for eighteen years. I have also been taking photographs since high school. I have eclectic interests but have done a lot of nature and street photography.

JPG: Have you been hassled for photography?

Krages: Once I was asked to identify myself by a construction manager while taking photographs of a Superfund site cleanup. A couple of days later, an attorney called me and asked why I was taking photographs. I told him that I always take photographs of things that interest me.

JPG: How was *The Photographer's Right* received?

Krages: Many photographers have expressed thanks for making the flyer available. Quite a few have contacted me about incidents that have happened to them.

One photographer was encouraged by his attorney to enter a plea of no contest and enter a diversion program after being stopped by an overzealous sheriff's deputy for photographing some children at a playground. He ended up being registered as a sex offender.

There have been good outcomes as well. One photographer was stopped by police officers after photographing some children playing next to a boardwalk. Eventually he was surrounded by a crew of officers from different law enforcement agencies. He complained to the police chief and the local chamber of commerce. Subsequently, the police chief reprimanded the officers involved.

Note that it is not illegal to photograph children in public and neither photographer had ill intent.

JPG: What do you think is the biggest misconception about photography out there today?

Krages: That it is somehow useful to terrorists. If you look back on the terrorism incidents over the past 10 to 15 years, prohibiting or restricting photography would have stopped none of them.

JPG: In fact, photography can be a tool to fight crime.

Krages: There have been several instances where people with cell phone cameras have taken images that resulted in criminals being apprehended. One occurred on the NYC subway system during the time the MTA was considering a ban on photography.

JPG: It's been a few years since you put the PDF online. Has anything changed?

Krages: The flyer was amended in 2004 to reflect a Supreme Court case upholding the authority of law enforcement officials to require people to identify themselves when asked. Other than that, nothing has changed.

JPG: Would you say that the environment for photographers is getting better, or worse?

Krages: It definitely got worse after September 11, 2001, and is still bad, but I think that the situation is gradually improving. ■

ment, and violation of your constitutional rights.

OTHER REMEDIES IF HARASSED If you are disinclined to take legal action, there are still things you can do that contribute to protecting the right to take photographs. 1. Call the local newspaper and see if they are interested in running a story. Many newspapers feel that civil liberties are worthy of serious coverage. 2. Write to or call the supervisor of the person involved, or the legal or public relations department of the entity, and complain about the event. 3. Make the event publicly known on an Internet forum that deals with photography or civil rights issues.

HOW TO HANDLE CONFRONTATIONS Most confrontations can be defused by being courteous and respectful. If the party becomes pushy, combative, or unreasonably hostile, consider calling the police. Above all, use good judgment and don't allow an event to escalate into violence. In the event you are threatened with detention or asked to surrender your film, asking the following questions can help ensure that you will have the evidence to enforce your legal rights: 1. What is the person's name? 2. Who is their employer? 3. Are you free to leave? If not, how do they intend to stop you if you decide to leave? What legal basis do they assert for the detention? 4. Likewise, if they demand your film, what legal basis do they assert for the confiscation?

DISCLAIMER *This is a general education guide about the right to take photographs and is necessarily limited in scope. For more information about the laws that affect photography, I refer you to my book, Legal Handbook for Photographers (Amberst Media, 2002). This guide is not intended to be legal advice nor does it create an attorney client relationship. Readers should seek the advice of a competent attorney when they need legal advice regarding a specific situation.*

Download the PDF: www.krages.com/phoright.htm

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THE PHOTOGRAPHER'S RIGHT BY BERT KRAGES, ATTORNEY AT LAW YOUR RIGHTS AND REMEDIES WHEN STOPPED OR CONFRONTED FOR PHOTOGRAPHY

ABOUT THIS GUIDE Confrontations that impair the constitutional right to make images are becoming more common. To fight the abuse of your right to free expression, you need to know your rights to take photographs and the remedies available if your rights are infringed.

THE GENERAL RULE The general rule in the United States is that anyone may take photographs of whatever they want when they are in a public place or places where they have permission to take photographs. Absent a specific legal prohibition such as a statute or ordinance, you are legally entitled to take photographs. Examples of places that are traditionally considered public are streets, sidewalks, and public parks.

Property owners may legally prohibit photography on their premises but have no right to prohibit others from photographing their property from other locations. Whether you need permission from property owners to take photographs while on their premises depends on the circumstances. In most places, you may reasonably assume that taking photographs is allowed and that you do not need explicit permission. However, this is a judgment call and you should request permission when the circumstances suggest that the owner is likely to object. In any case, when a property owner tells you not to take photographs while on the premises, you are legally obligated to honor the request.

SOME EXCEPTIONS TO THE RULE There are exceptions to the general rule. A significant one is that commanders of military installations can prohibit photographs of specific areas when they deem it necessary to protect national security. The U.S. Department of Energy can also prohibit photography of designated nuclear facilities although the publicly vis-



THE DAY BEFORE the DNC began in Boston. I had no press pass, but I asserted myself amid the ranks of troopers and was “caught” by this one.

ible areas of nuclear facilities are usually not designated Members of the public have a very limited scope of privacy rights when they are in public places. Basically, anyone can be photographed without their consent except when they have secluded themselves in places where they have a reasonable expectation of privacy such as dressing rooms, restrooms, medical facilities, and inside their homes.

PERMISSIBLE SUBJECTS Despite misconceptions to the contrary, the following subjects can almost always be photographed lawfully from public places: accident and fire scenes, children, celebrities, bridges and other infrastructure residential and commercial buildings, industrial facilities and public utilities, transportation facilities (e.g., airports), Superfund sites, criminal activities, and law enforcement officers.

WHO IS LIKELY TO VIOLATE YOUR RIGHTS Most confrontations are started by security guards and employees of organizations who fear photography. The most common reason given is security but often such persons have no articulated reason. Security is rarely a legitimate reason for restricting photography. Taking a photograph is not a terrorist act nor can a business legitimately assert that taking a photograph of a subject in public view infringes on its trade secrets.

On occasion, law enforcement officers may object to photography but most understand that people have the right to take photographs and do not interfere with photographers. They do have the right to keep you away from areas where you may impede their activities or endanger safety. However, they do not have the legal right to prohibit you from taking photographs from other locations.

THEY HAVE LIMITED RIGHTS TO BOTHER, QUESTION, OR DETAIN YOU Although anyone has the right to approach a person in a public place and ask questions, persistent and unwanted conduct done without a legitimate purpose is a crime in many states if it causes serious annoyance. You are under no

obligation to explain the purpose of your photography nor do you have to disclose your identity except in states that require so upon request by a law enforcement officer.

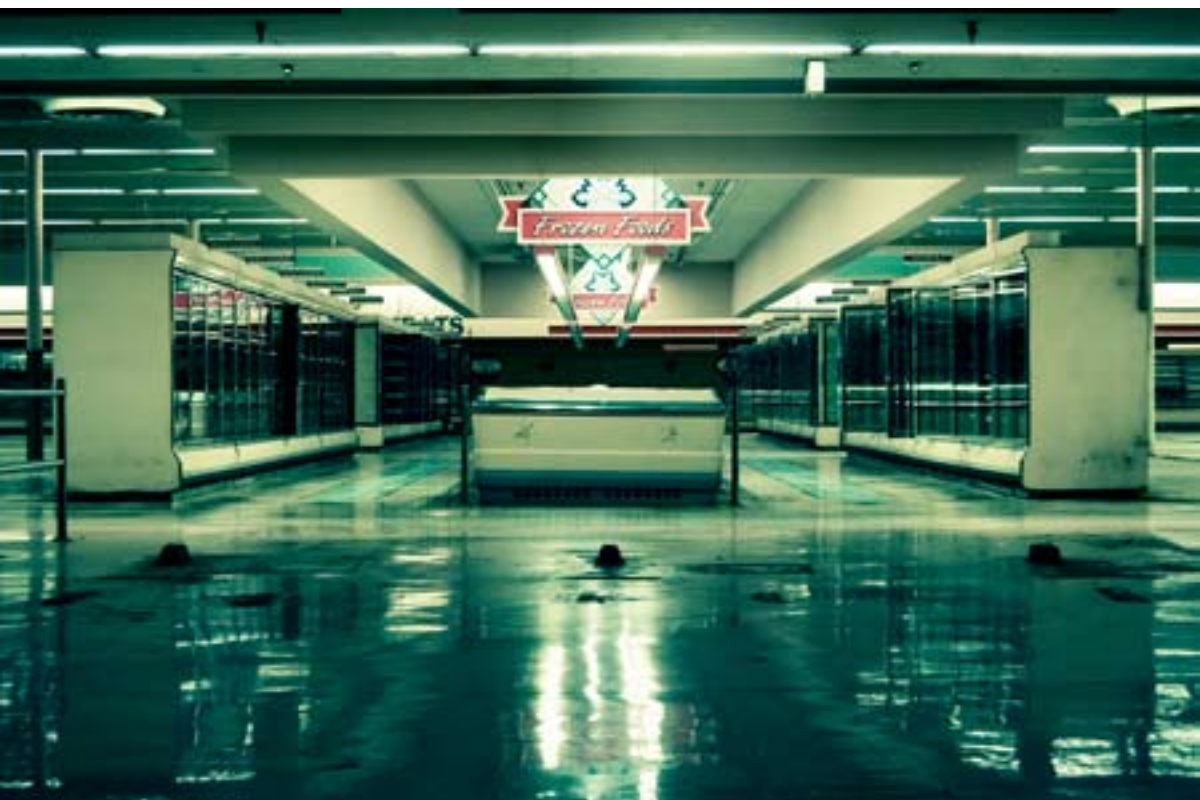
If the conduct goes beyond mere questioning, all states have laws that make coercion and harassment criminal offenses. The specific elements vary among the states but it is generally unlawful for anyone to instill a fear that they may injure you, damage or take your property, or falsely accuse you of a crime just because you are taking photographs.

Private parties have very limited rights to detain you against your will and may be subject to criminal and civil charges should they attempt to do so. Although the laws in most states authorize citizen's arrests, such authority is very narrow. In general, citizen's arrests can be made only for felonies or crimes committed in the person's presence. Failure to abide by these requirements usually means that the person is liable for a tort such as false imprisonment.

THEY HAVE NO RIGHT TO CONFISCATE YOUR FILM Sometimes agents acting for entities such as owners of industrial plants and shopping malls may ask you to hand over your film. Absent a court order, private parties have no right to confiscate your film. Taking your film directly or indirectly by threatening to use force or call a law enforcement agency can constitute criminal offenses such as theft and coercion. It can likewise constitute a civil tort such as conversion. Law enforcement officers may have the authority to seize film when making an arrest but otherwise must obtain a court order.

YOUR LEGAL REMEDIES IF HARASSED If someone has threatened, intimidated, or detained you because you were taking photographs, they may be liable for crimes such as kidnapping, coercion, and theft. In such cases, you should report them to the police. You may also have civil remedies against such persons and their employers. The torts for which you may be entitled to compensation include assault, conversion, false imprison-







CONTRIBUTORS IN THEIR OWN WORDS

KRISTAL ARMENDARIZ kristyk.org

I am a stay at home mom raising seven kids. Photography helps me to look at things from a different point of view.

PETER BAKER treemeat.com

Originally from Blissfield, a small farm town in Michigan, I now live in Berkeley.

JUAN BUHLER photoblog.jbubler.com

I'm a visual effects artist. In real life though, I'm a street photographer.

PIERRE CROM pierrecrom.nl

Based in Netherlands, I'm a freelance photographer with a commercial background. I study at Royal Academy of Fine Art The Hague.

MICHAL DANIEL 640x480.net

Born Czech, lives in US, photographer since 70's. Street photographer by passion, theater photographer by profession.

EMILIE EAGAN flickr.com/photos/limonada

I live in New York and am a third-year law student. I try to get out and take pictures at least once a week, because otherwise I go a little nuts.

IAN FARRELL ianfarrell.org

I'm a photographer and journalist from Cambridge in the UK. I'm currently working on a book, *Digital Photography Beyond the Camera*, due in 2007.

JENNIFER FOLEY flickr.com/photos/birdcage

After three years of a photography BFA, film school, a PhD in art history, and almost five years living overseas, I'm back to my first love: photography.

DENNIS FOX photo.dennisfox.net

Photography lets me integrate several parts of my life – justice-focused academic work, political writing, intermittent activism. Sometimes it helps me escape them.

BILL FRAZZETTO flickr.com/photos/bfraz

Ex School of Visual Arts, minored in Photography. Now living in South Florida.

AVITAL HAKON

I'm devoted in photography only as a hobby, because my allowance deters me.

THOMAS HAWK thomashawk.com

A photographer and digital media and technology enthusiast in San Francisco.

BRENDAN HOFFMAN photo.brendanboffman.com

I am an independent documentary photographer based in Washington, DC. My areas of interest are stateless peoples, human rights, and emerging democracies.

MARK ISAAC

A fine art photographer whose most recent work involves reflections of light on the surfaces of buildings and cars in urban settings.

ANN JONES

London-based artist and lecturer. Though not directly connected with my art practice, I carry a camera and record the world around me on a day-to-day basis.

JT LOH flickr.com/photos/joto25

Photographer-at-large. 39 fabulous years old.

ANDREW MILLER

I'm a documentary and editorial photographer based in Boston.

MARCELO MONTECINO flickr.com/photos/marcelo_montecino

I'm a Chilean photographers now living in the US. I've been making pictures for over 50 years, but I'm still an amateur at heart.

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Sociologist working towards my PhD at the New School for Social Research while teaching Social Studies at Parsons. Aspiring whimsical and street photographer.

TROY PAIVA lostamerica.com

Night photographer/light painter since 1989.

RICHARD PARTRIDGE dicksdaily.co.uk

Started to take a picture everyday. Four and a half years later I'm still going strong.

BRENT REANEY flickr.com/photos/extendedsojourn

I'm a freelance journalist currently living in the Canadian Arctic.

BECKY REED

I have been a student of photography for four years at Brigham Young University.

ROBB ROSENFELD robbrosenfeld.com

SoCal still photographer, aim: future SMPSP member. Turn ons: film, X-processing, german glass. Turn offs: short skirts worn with fluffy boots, egg salad.

TINA ROTH EISENBERG projekt2.com

Swiss designer gone NYC, influenced by Swiss design and a lot of fresh air.

SAM SCHOLES flickr.com/photos/pictobox

I take photographs. I love music. I collect rocks, stamps, seashells, and books. I love life and live the life I love.

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I wander the streets of Sydney for a living, and get to take photos as I work.

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Photography has been a hobby of mine for 20 years. My enthusiasm has been rekindled recently by the great people on Flickr and by digital imaging.

JENNIFER ZIMMER

Independant documentary photographer.

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ISSUE 6 BRAVE NEW PHOTOGRAPHY SUMMER 2006

JPG

OOPS!



Featured Photographer Rion Nakaya PAGE 20

ISSUE 6
00PS!



OH, CRAP.

Photographers, let's be honest, are control freaks. We obsess over our equipment. We master our technique. We clean our lenses and go out into the world looking for that decisive moment when everything is just right. And then all hell breaks loose.

The shutter fires too early, or too late. Something zooms into frame, or out. The light changes, people blink, we make mistakes. Basically, everything eventually goes wrong.

And yet there's magic in mistakes. There's something special in the spontaneous. Because it's in those moments when photography becomes more than just a document. It becomes something real.

We asked you for your favorite "Oops!" photos, and you really came through. Whether it was faulty settings (pages 8 & 9), old film (page 32), the random photo on the last frame of film (pages 38 & 39), or the last photo a camera ever took (page 37), you sent in some of the finest slip-ups, freak-outs, and happy accidents ever captured on film or pixels.

We're also joined by featured photographer Rion Nakaya (page 20), who's spontaneous swing-set ejection photo graces the cover this issue, and who shares some of her favorite serendipitous photos.

And what better way to defy our control freak tendencies than to literally *let go*? That's what camera toss photography is all about. We have a chat with the founder of the Camera Toss Flickr group, Ryan Gallagher, about what's going on in his head when his camera is spinning through the air (page 41). And if you want to give it a try, he wrote a little How-to for us. We encourage you to give it a try – just don't get mad at us if you break your camera, okay?

In the end, we photographers can't help being detail-oriented. We notice things. Our eyes can't help but frame reality. It's what we do. But it's always good to remember that control is an illusion, and sometimes the best photos don't have anything to do with us. They're just accidents, and we were just lucky enough to stumble into them.

We hope you enjoy this issue of JPG.

– Derek & Heather

JPG MAGAZINE

Issue No. 6, Summer 2006.

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Curated by Heather Powazek Champ and Derek Powazek.

This issue of JPG Magazine was put together with the help of the music of Supertramp (hers) and DJ Earworm (his), Assam tea (hers), Blue Bottle Coffee (his), and the incredible support of the photographic community (both).

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Front cover photograph by Rion Nakaya, who says:
“That’s my nephew, Michael, swinging in Laguna Beach. I hadn’t seen the girl in the background, so it was a total surprise to find this small witness hanging in the air in my photo.”

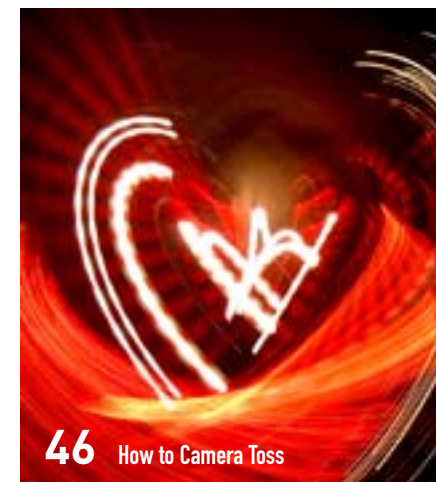
Back cover photograph by Zack Sheppard, who says:
“It was taken at about 11pm in downtown Reno at the corner of Sierra Street and Fulton Alley. I tossed the camera about 20 feet in the air, pointing at the neon lights of the Eldorado Casino.”



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ISSUE 6 OOPS!

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HIGHER LEARNING

In the instruction book it says to never use your Holga on the B setting in the daytime. I forgot that my Holga was set to the B setting from the night before. Oops.



CROSSING

Shot during the New York Blizzard of 2006. This was the first time I'd used a Holga and I managed to pop the back off and expose the film resulting in the blown-out portions that added something special to this image.



HOLY SPIRITS

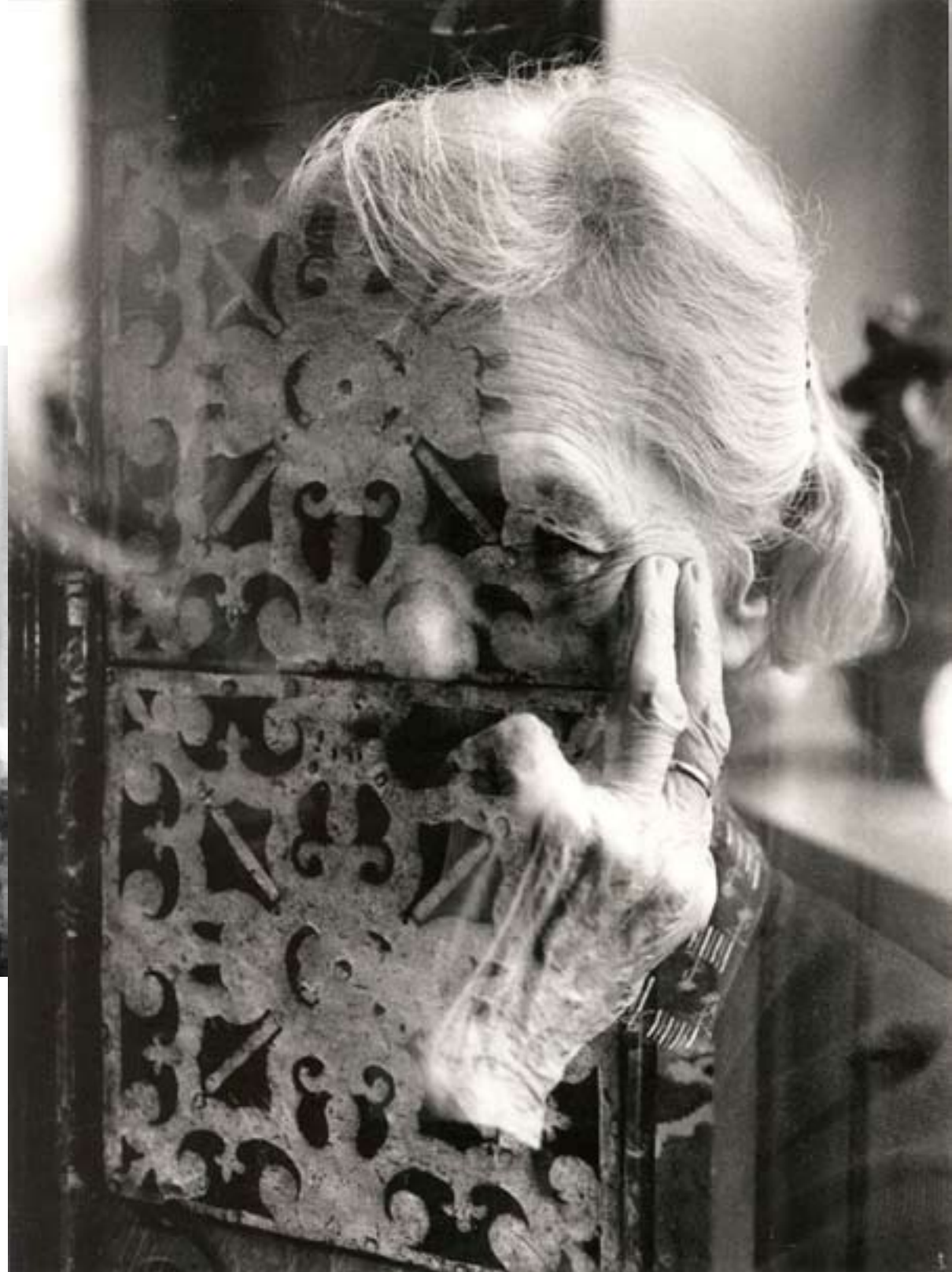
I went to the Church of Holy Scephulture in Jerusalem, and was doing a long exposure when all of a sudden a group of monks came in carrying candles.



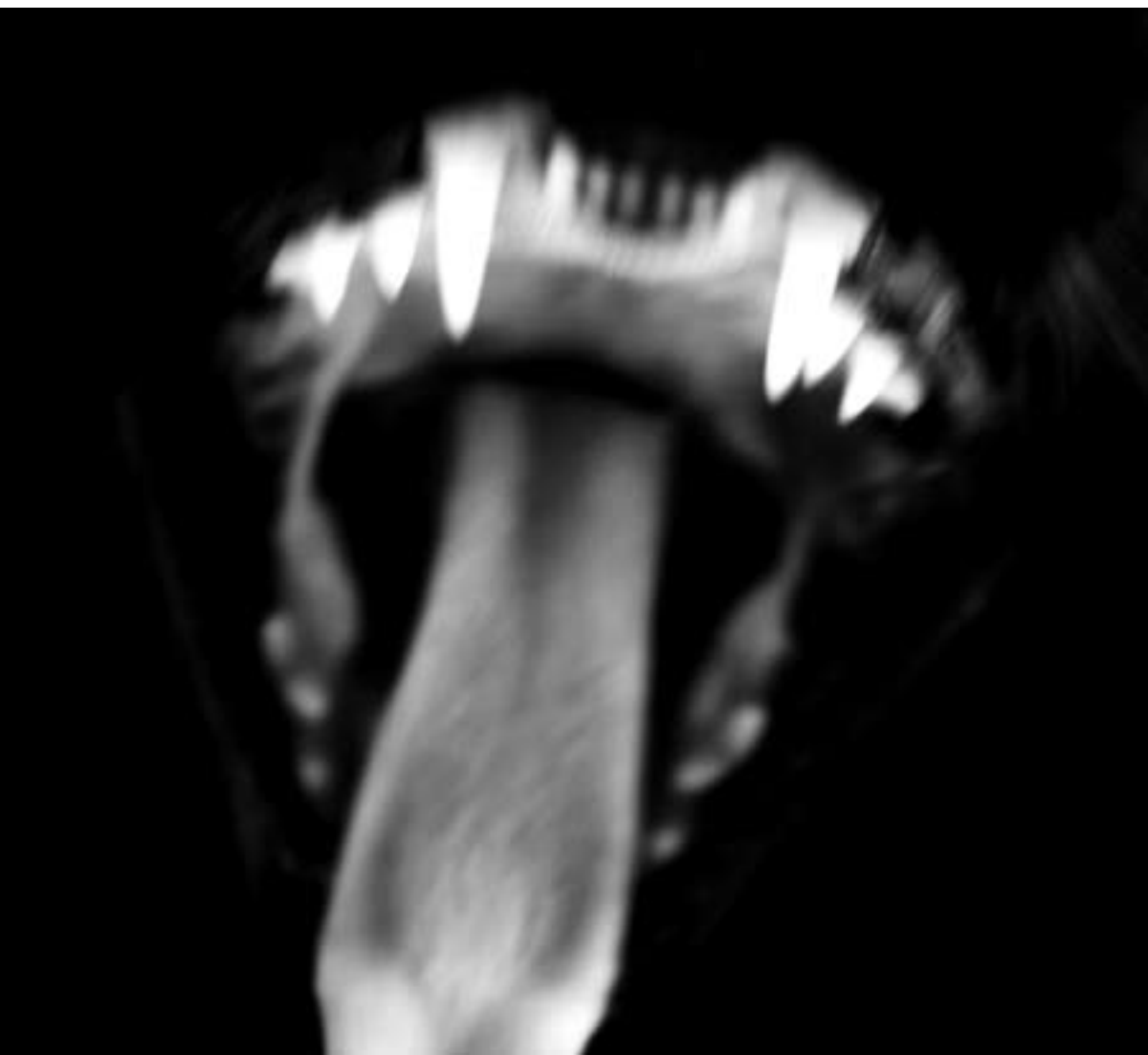
SANT JOAN FIESTA FABIOLER


During the Fiesta de Sant Joan in the old town of Ciutadella de Menorca, Spain, when the Junta of Caixers, together with the entire cavalcade comprising the Fiesta, travel around town and enter, on horseback, into people's homes.











FEATURED PHOTOGRAPHER **RION NAKAYA**

When I began my photoblog in late 2000, it was filled with blurry snapshots of my life in New York City, meant to be shared with family and friends in faraway Los Angeles. They were all hipshots with my Digital Elph, and they were all examples of serendipitous “oops” shots.

Over the years, my photoblog has become less about my daily life, and more about capturing what’s going on around me. Part of this exercise comes from a simple idea: show other people what you’ve witnessed, and in turn, remind yourself.

Often, this results in street scenes, neighborhood and building details, friends and family snaps, and travel photography. Basic stuff, but as our cultures and cities change, and as we grow older, that documentation becomes more important. In just a month what I’ve shot will have changed, and without a photograph to hold time still, it might not be remembered.

Sometimes, with persistence and focus (and some luck), I discover something more: that moment when one shot out of a thousand captures a satisfyingly indelible image. For me, that might be a painfully intimate expression on someone’s face, or some intersection of unrepeatable actions, captured and framed to tell a deeper story.

In pursuit of those illusive moments, I watch, wait, and keep shooting. I’ll talk a while with strangers to earn a chance at a portrait without artifice, and I’ll take rapid-fire street shots to ensure I have enough of the action.

And then there’s the surprise – a factor that affects all of the above. When the shutter clicks, there’s no way to predict what else could happen in that fraction of a second: revealed emotion, a stolen flash, the background action, details you never saw, how the bokeh spreads, how the light falls, who walks into frame at the last second, how the story changes.

For me, “oops” is the serendipity of unpredictable circumstance. Big or small, happy accidents can make images better, and can surprise the audience and the photographer. I’ve come to learn that serendipity creates my photographs as much as I do. And now that I expect the unexpected when I shoot, I’m always looking forward to the next Oops.









Rion Nakaya has been witnessing and documenting moments as a street photographer in New York City and abroad since late 2000. As a kid surrounded by professional and amateur photographers, Rion began shutter-clicking around the age of six. She continued to shoot film in high school and college, feeding her journalistic interests of trying to portray authentic experiences, and to be a storyteller through images.

Recently moved to Paris with her husband, Rion currently freelances as an information architecture and web design consultant for clients in NYC, and continues to document her observations throughout Europe and abroad. Her web site, www.rion.nu, remains an evolving sketchbook space for photographic storytelling online.

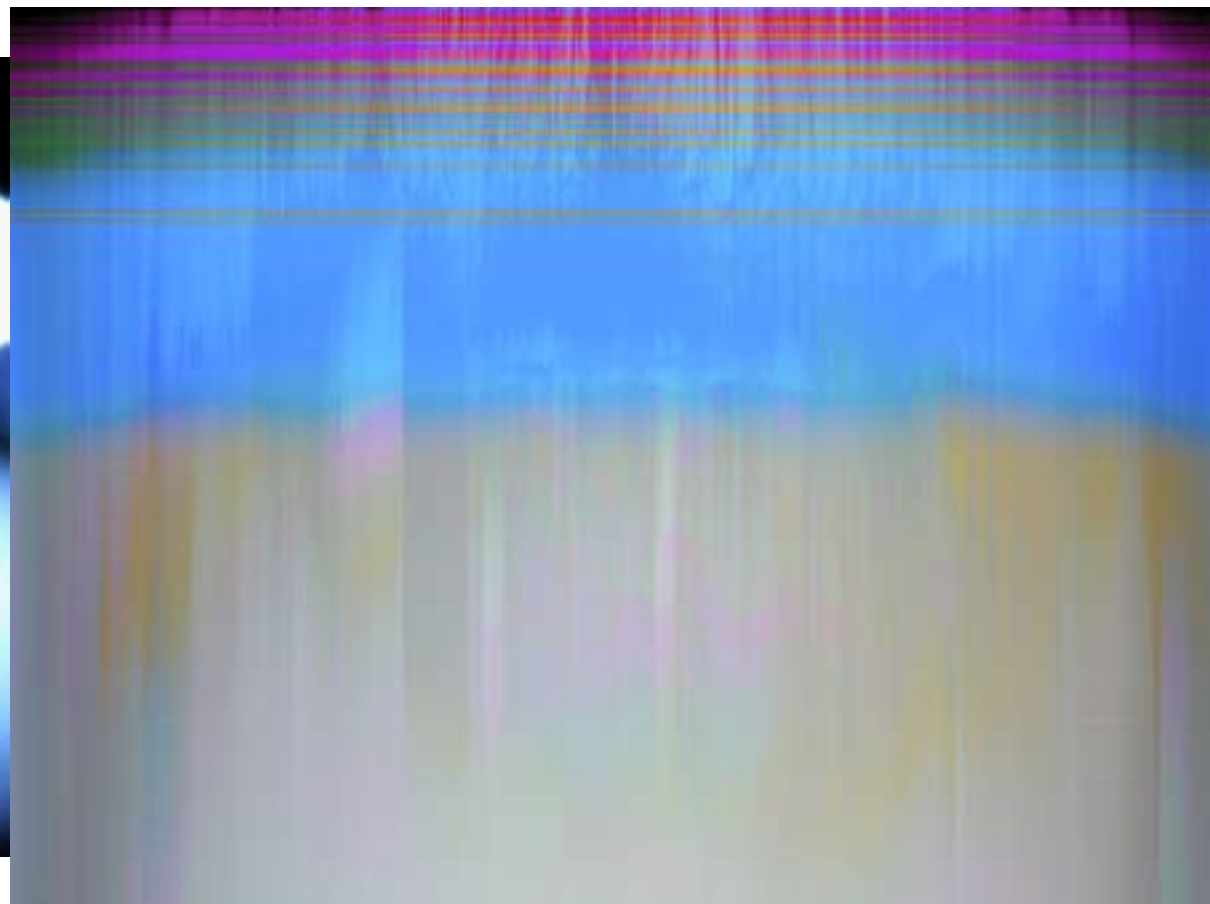
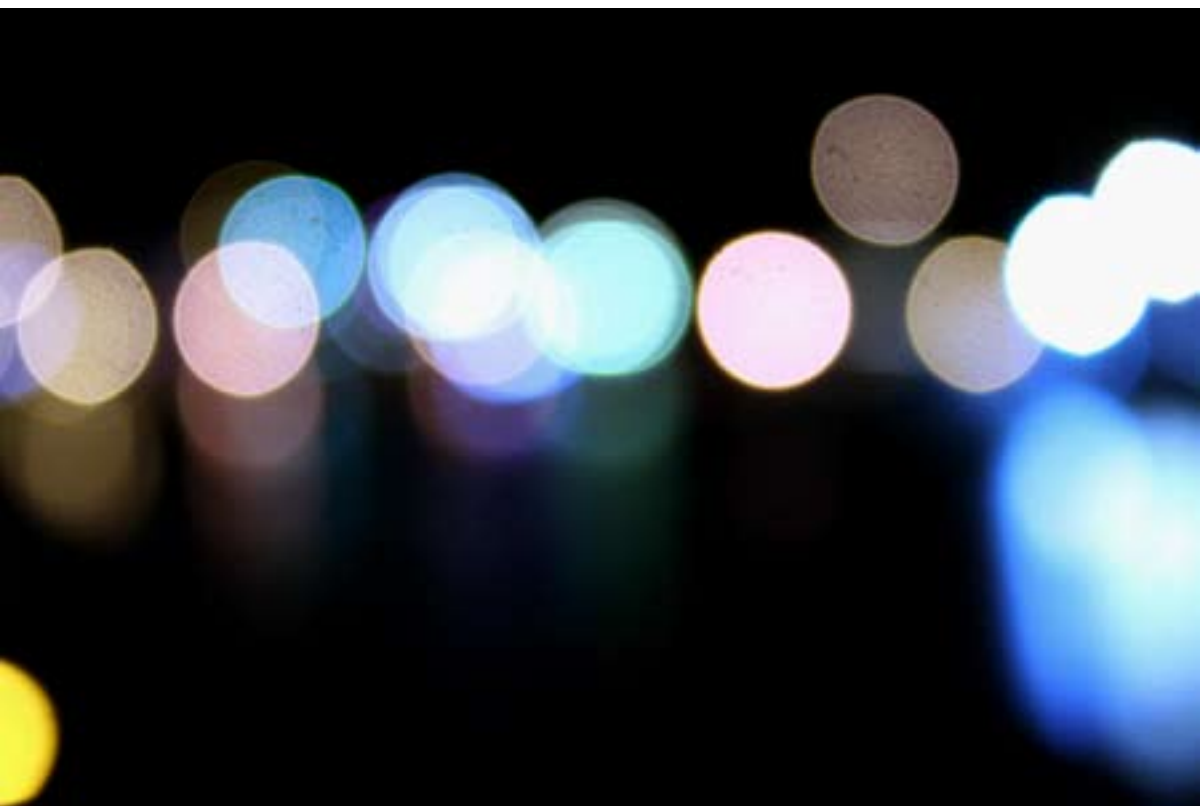






ABSTRACT BY ACCIDENT

I was trying to take some high speed shots of water flowing out of this little water wheel and accidentally pressed the shutter button prematurely.



DEATH IMAGE OF THE COOLPIX

This was the very last image recorded by my Nikon Coolpix after it was splashed by an ocean wave off Mexico in 2003. It provides a glimpse into a digital camera's trip down that lonely tunnel toward the final light.



CROSS-PROCESSED SKY

This was the last picture on a roll of slide film that I cross processed. Although it wasn't planned, it is my favorite one from that day. Everything about it is wrong, but it reminds me that flaws can be beautiful.



EVENING VIEW

This was the last frame on a roll of slide film. I was unloading the camera and just fired off the last shot while the camera was on my lap. It turned out the camera was pointed up, out a window.



“You find yourself in a balancing act between control and luck.”

TOSS YOUR CAMERA

AN INTERVIEW WITH CAMERA TOSSER RYAN GALLAGHER

Ryan Gallagher is not the first person to open a shutter and toss a camera in the air. But he brought the technique to a whole new generation of photographers when he started the Camera Toss blog and Flickr group. He took time out of his busy schedule of displaying his work internationally and being interviewed by every media organization out there to answer some questions for us.



Please tell us about yourself.

My name is Ryan Gallagher and I am 28 years old. I am currently living and working in Austin, Texas. My backgrounds are in design and the arts, specifically lighting design for theatre. I often work as a lighting technician for theatre productions in Austin and it is still my primary occupation despite my growing interest in pursuing photography and my art more and more seriously. I had been exploring photography off and on with film equipment, but it wasn't until recently that I got my hands on some cheap digital cameras that camera toss experimentation became a more constant pursuit.

How did you get started with camera tossing?

I spent a lot of time awake at night around Austin, and capturing pictures at night was something my inexpensive digital camera was horrible at. But the one thing it could do was capture light-trails during exposure. I, like every photographer, had played with what is often considered “light painting.” These images, although fun, really didn't hold any lasting appeal for me, but I continued to experiment with it and one day was throwing my camera out of my hands to achieve the motion. It was these first “free-flight” results that struck me as containing a representation of motion that was extremely compelling. There was something about the elegant lines that were only possible when the camera motion proceeded undisturbed by the photographer.

What draws you to camera tossing?

The fact that the physics of the flying camera can be captured so elegantly. It is this organic aspect of the camera toss photography, lacking in most light painting and long exposure work, that continues to draw me and keep me exploring it.

Why did you start the Camera Toss site and Flickr group?

The group and blog were a product of my interest in the dynamic way in which photography communities feed off each other, specifically on Flickr. I wanted to put the idea out there and see what the rest of the community (and now the public) would do with it. I think a huge part of any art is in the idea. And sharing the ideas is what leads to interesting development and application of the it.

The reactions from friends and most other photographers has been highly encouraging. The informal way in which the work can be viewed leads to some criticism from the traditional photography community, and some are just completely resistant to any abstract art or photography. But, on average, the response has been encouraging, even bridging into other disciplines. I am going to be working with the fashion designer Kristin Hensel on her next season. It is this type of response that I find the most rewarding and interesting.

What's the biggest misconception about camera tossing?

That camera tossing is a product of amateurish discovery of "classic" long exposure motion-blurred light painting techniques. I can't speak for everyone, but this is certainly not what drives my interest. There have even been experts quoted in the press saying they used to goof off this way too – get stoned and put the camera on the dashboard of a car, for example.

That's not why the original photographers or myself found it so fascinating. We had all done that before too, and it indeed was old hat. But the exploration of the idea involving a specifically a thrown camera was new enough, and results unique enough, that we felt there was a lot to explore. Just because a form of photography is fun should not prevent it from also being taken seriously. Working with light in such a direct way is getting back to the basics of photography.

This issue is all about happy accidents and serendipity. How does this theme apply to camera tossing?

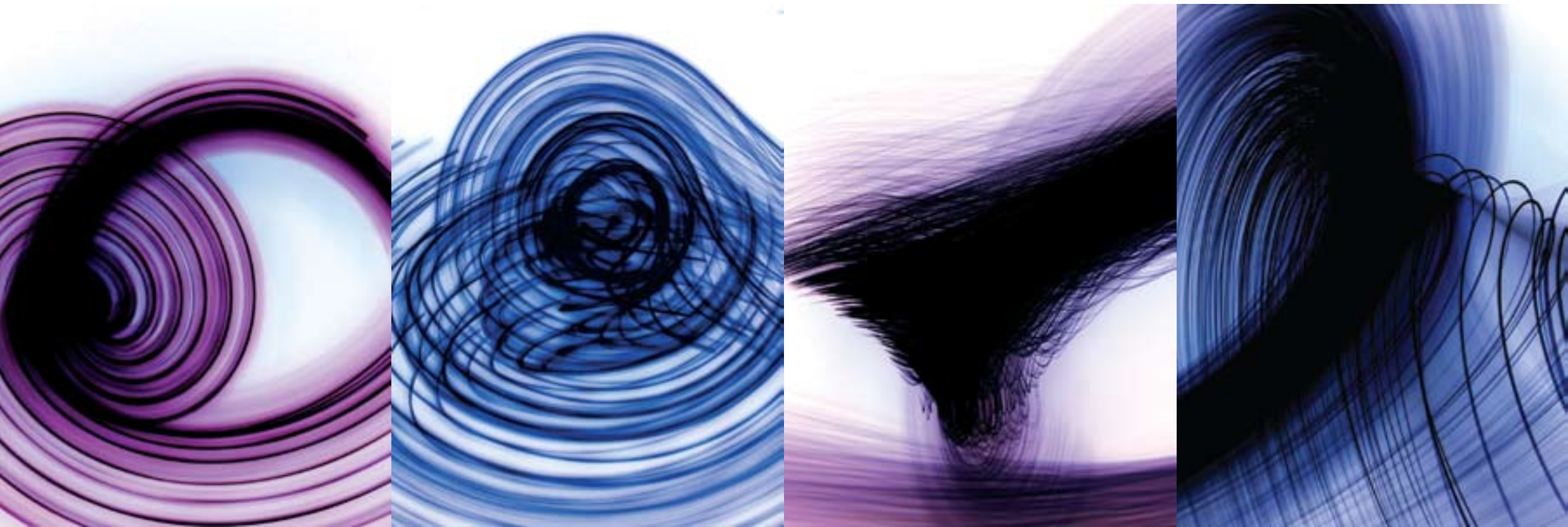
Camera tossing requires embracing serendipity, chance, and pseudo-random processes as a tool rather than something to avoid. Gaining experience with the technique, you realize you still retain a great deal of control. It is not entirely as random as one might expect. Your environment can be manipulated just like any other photograph. Focus and depth of field still play a huge factor. And even exposure length matters a great deal.

Often people clump almost all longer exposures into one category, but with camera motion this rapid, subtle changes in exposure length have drastic results on the final composition. And it is really a camera toss composition that inherits most of the serendipity – you can throw your camera certain ways to give certain compositional flavors, but in the end there are just too many variables surrounding that action and timing of the exposure to consider it entirely intentional. Instead, you find yourself in a balancing act between control and luck.

What's next for you?

Camera tossing has been a fountain of inspiration for me personally. I have numerous other projects planned that involve investigating aesthetics in ways I never would have imagined prior to my experiences with this. Camera tossing has ignited a fire under my muse and there seems to be no end in sight.

I had my first public solo premiere and sold my first prints due to camera toss, but what I value even more is that it has fueled my creativity and imagination. I can only hope it has done the same for all the others exploring the idea. ■





HOW TO CAMERA TOSS BY RYAN GALLAGER

It's simple! Just take pictures while throwing your camera. Use trial and error to hone your results. There's a whole spectrum of directions you can take it from there.

The Basics

1. Get camera (film or digital).
2. Find a subject (they are everywhere).
3. Use the timer function or a long exposure.
4. Depress the shutter button.
5. Throw your camera into the air just before the shutter opens.
6. Catch camera (optional).
7. Process film (if you're shooting film).
8. View and enjoy.

Why should you do this?

Logically, you shouldn't. But the world is not always logical. Here are some reasons why people enjoy camera tossing.

1. It's fun!
2. The results are often very pretty.
3. There is something hypnotic about the patterns it creates.
4. You never know what your photos are going to look like until you see them.
5. It's hard to understand without doing.
6. It often results in effects unattainable by any other photography technique.
7. Why not?

Camera Choices

Any camera is worth trying, and every camera will toss differently. Here are some good guidelines to follow, but there are definitely exceptions to every rule.

1. Small and compact means easier to catch (if you intend to catch).
2. Inexpensive is good, considering the risk involved to the equipment.
3. Support of long exposures (aka "night mode") is desirable if you intend to capture more of the motion.
4. The ability to manually set exposures and other functions such as focus and aperture size allow for more specific technique and experimentation, but are not required.
5. Cameras with protruding lens barrels are more prone to being damaged, even with careful landings.
6. Battery and memory card compartments should be relatively shock-resistant. Many cameras exhibit shutdown problems due to loss of power when they are jolted too hard.
7. A timer function or noticeable shutter lag are useful features that allow you to get the throw off in time before the exposure starts. This can apply to both digital and film cameras.
8. The camera must complete the exposure, even if your finger leaves the

shutter button. Bulb settings don't work.

9. If you intend to use a the camera's strap to prevent it from falling, make sure it is attached to a very strong part of the camera. These often aren't designed for preventing intentional throws, just accidental drops.

10. The lens' location will affect the images it creates. The more centered, the tighter your loops and spirals can be. More offset lenses will produce more wobbly, but equally interesting, results.

11. The ability to disable the flash is important if you intend to do night throwing without draining your batteries. If you can't turn it off, try covering it with tape.

12. A whole spectrum of compact digitals have been tossed successfully: digital SLRs, hybrid DV camcorders, and a smattering of film cameras including Lomos and even a Polaroid! Every camera has its own quirks and benefits.

Remember: the best cameras to toss are ones you can afford to destroy. If you undertake this activity, you are playing with fire. Eventually you *will* drop your camera. Whether it survives or not depends largely on the equipment and conditions.

Throw and Motion Styles

The object here is not height. Camera Toss is about applying motion to the camera that is otherwise impossible if you keep it in your hands. A short wildly spinning throw is one good example. Experiment with as many types of throws as your camera seems to allow. Some common ones are: flipping end over end where the lens sweeps a full 360 degrees or more, spinning on the lens axis facing the subject, chaotic (a mixture of motion), and flat (simple up and down with as little rotation as possible).

Also consider that lateral motion plays a part, simple up and down throws are a good starting point, but other results are possible if the camera and lens are traversing a subject while spinning. For serious traversal throws, a partner might be needed for catching, or a very soft landing zone so that you don't have to chase the flying camera. A little bit of traversal goes a long way!

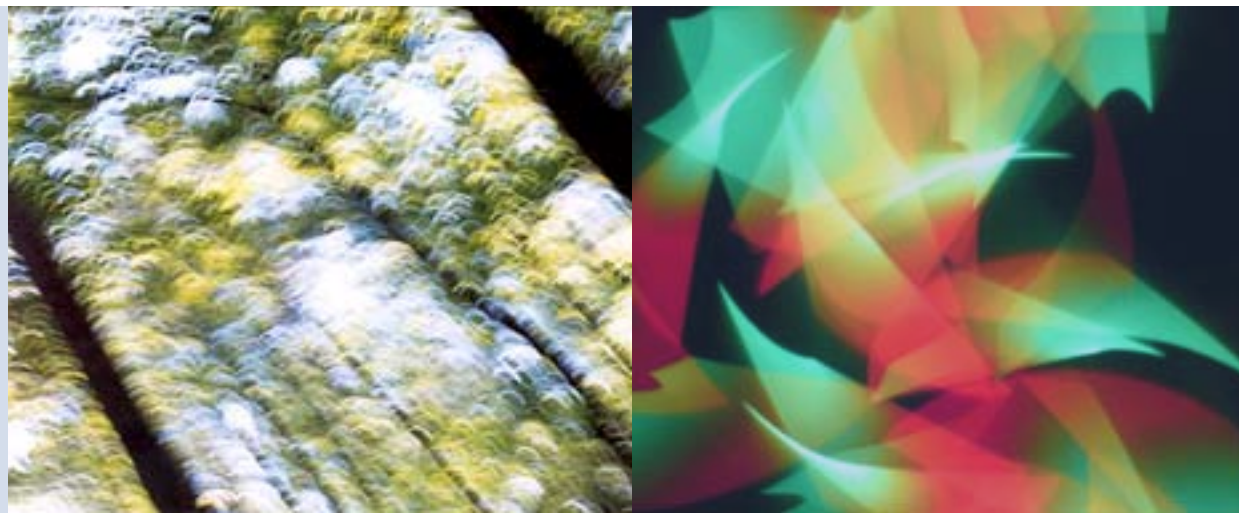
Fluidity and Non-Fluidity

Perfectly fluid patterns in camera tossed images are a beautiful thing, and this is a result of your hands not affecting the camera's free motion while it is flying during exposure. For truly fluid results,

I CAMERA TOSS BECAUSE ...

Manual cameras are all about control. Controlling the situation, controlling the light, controlling the final outcome. Throwing the camera in the air releases all of that control and allows for some wonderful spontaneous photos that most people are too controlling to get.

— Heather Lickliter



I had a half-broken camera which would have gone unused otherwise. I gave it a go and got hooked. It was like no other photography I'd ever experienced. There is a tasty and unpredictable element to it. I can try my hardest to conjure a particular image I have in mind, yet I'll find something more random and more beautiful in the process.

— Raymond Watson

I toss because it goes against most everything I have learned. I struggle to control everything in my photos. Flickr showed me it was ok to let my casual snapshots see the light of day. Then I stumbled on Camera Toss. I still work to control the image with my tossed shots, but I have to allow for a chaos factor. It is freeing.

– Dave Grossman



I felt like my photography was getting stagnant (lots of Sunsets and landscapes). I found the camera toss group and the whole idea of it was so exciting. When people see my pictures they usually say “I’d be too scared,” but it is so exciting I’m not even scared for my camera.

– Zack Sheppard

it is important that no light reaches the camera before it’s airborne. If possible, adjust exposure times accordingly or experiment with using your hand to cover the lens before launch. This technique has been used to produce fluid results with exposures as long as 15 seconds, granted the actual time light was entering the lens was much shorter.

Non-fluid elements can create interesting effects, too. Often the beginning or end of the toss are apparent as anomalies in the otherwise fluid image. Other strange things can cause anomalies, such as hanging on to the neck strap while throwing or the camera bouncing off the ceiling accidentally.

Another interesting example of mixed fluidity is the “delayed throw.” Using a relatively long exposure, start as if you were taking a normal picture, but somewhere during the exposure send it flying! This often has the effect of capturing a bit of unfocused reality while still providing enough airtime to get an image based on chance results.

Similar but much more dangerous is to leave the flash on. The flash will capture an instant of reality in the middle of the fluid blurry smear, but catching a camera that has just blinded you can be very difficult.

Just Catch It

If you have a camera you don’t care a whole lot about, just toss and catch it. Being able to do the simple throw and catch confidently enables you to explore this technique while you are out and about, not just in prepared environments at home. Practicing with non camera objects may actually help you with this. I imagine that part of my early success was due to that I am also a pretty competent juggler, certainly a wonderful training exercise for all this.

Alternative Landing Zones

A functional approach is to set up a soft landing surface like a bed. This allows you to ignore catching entirely and just focus on the throwing. Outdoors, tall grass has been employed as a precaution, but often leads to very dirty optics and cleaning between shootings.

Use your imagination! There are lots of ways to create a portable system for safe landings. If you have friends with you, try stretching a blanket between them to catch the camera.

Landing or Crashing

Regardless of your method for catching, there’s always some strain applied to the equipment. How this affects the camera depends on the model.

Doing this successfully is about using equipment with as few structural weaknesses, and employing a method that stays below the threshold of “crash” relative to what that equipment can take. Cameras certainly were not designed for this, and even in doing it safely it’s likely you will notice slight design flaws. But no camera designer really expected anyone to put them through these extremes.

If you use your most expensive equipment, take as much care as humanly possible. Use a polarizing filter to protect lens glass, perhaps even leave the lens hood on to provide a first impact surface other than the optics. On single lens reflex cameras the lens mount is probably the weakest point, and long heavy lenses should be avoided.

What to Shoot

Experiment! Often things that don’t seem particularly interesting can produce lovely results. Here are three ideas.

1. Lights in the Dark

A bright light in a dark room lends itself nicely to long exposures that produce sweeping fluid lines and smears. The structure of the toss can often be revealed through repetitive or linear light sources. Try rope lights or neon tubes at night.

2. Daytime Scenes

More and more camera tossing is being done in daylight, too. There is a different effect achieved by a rapidly spinning camera and much shorter exposures. On some digitals, especially the DV camcorder and camera phones, an insane degree of image warp results, separate from any blur, if the rotation of the optical path is fast enough.

3. Other Subjects

Worthy subject matter is evolving as we speak. Once you’ve learned the effects of tossing your camera more and more things come to mind that might be worthy exploring. The general rule is that the composition is controlled by physics, but you have direct control over the palette available when it comes to color, texture, and even very slightly the forms that result. So look around you, try to think about things not as a picture, but as a painting created from just those aspects.

I did it! Now what?

Enjoy the results! And if you like them, we encourage you to share them in the Flickr Group ([flickr.com/groups/cameratoss/](https://www.flickr.com/groups/cameratoss/)) and visit the Camera Toss blog (cameratoss.blogspot.com) for news and updates. ■





THE BIRTHING PHOTOGRAPHER

Believe it or not, I'm the one giving birth here. My husband was stuck in Canada and would miss the birth, so I set my camera off to the side on a tripod. I meant to hand the remote to my mom, and I accidentally pushed the shutter button.





ENRAPTURED/UNINTERESTED

The kid was running around as I was composing the shot, when suddenly he just fell over on the metal, warm from the afternoon sun. It was a fluke, but a good fluke.







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I make a living as a Mechanical Engineer, but when I pick up my camera time slows down and I am alive.



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