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JPG

Beauty Redefined

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JPG

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Beauty Redefined

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See in a New Way



photo © Fabiola del Alcazar

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Sunshine Liquor by Daniel Kagle

Local liquor store. We were discussing what I do and what I want to do. I showed him the magazine and he really thought it was cool. I took the photo because of the great light.

You Are Beautiful

And we mean that in the good way.

Photographers have a complicated relationship with the concept of beauty. For many of us, our instinct when we got our first camera was to seek out something beautiful. The word “beauty” invades every conversation. Just try to talk about nature or commercial photography without using it.

If our first instinct is to seek beauty, then the next one is to avoid it. Every photographer goes through that “ugly” phase shooting stuff in gutters, dead things, trash. If you haven’t yet, trust me, you will. And there’s nothing wrong with that. But avoiding beauty just shows what an ever present force it really is.

Some feel oppressed by it. A writer known as Twisty Faster who blogs at the appropriately named iblamethepatriarchy.com put it this way: “Beauty, insofar as it is applied to women’s physical appearance, has got to

go. ‘You look beautiful tonight’ should be considered hate speech.”

On the other side of the beauty divide is the anonymous Chicago art collective known only as You Are Beautiful. They believe that, in a world drowning in advertisements for unattainable beauty, simply reminding people that they, too, are beautiful would make life a little better see the interview with them on page 68 .

If we can’t avoid beauty, the next best thing would be to redefine it. We saw our Beauty Redefined theme as an opportunity to wash away the baggage that comes with beauty and reinvent it to be as diverse as we are. And we think the results speak for themselves.

This issue also includes some amazing features that explore beauty, including portraits of strong women by Mark Velasquez, tips learned from both sides of the camera by Kimberly Millard

aka Napalm Suicide , and Rogelio Pereda’s decontextualized photos of the Mexico City Gay Pride Parade.

We were faced with a tough decision for this issue: What photo do we choose for the cover, and what does it say about our conception of beauty?

We decided to answer that question by doing something we’ve never done before: print two different covers. This allowed us to be as inclusive as possible when it came to age, race, and gender. You can never include everyone in a photograph, but we think this approach shows who we think is beautiful: you. All of you.

In the end, beauty is always going to exist in the eye of the beholder. But we hope this issue of JPG Magazine encourages you to look at the world, and maybe even yourself, and see a newfound beauty.

Derek Powazek, Editor & Publisher

ISSUE 10 STATISTICS 10,743 photos submitted by 6,771 people. 1,057,974 votes cast by 21,024 people in 147 countries.

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JPG members upload photos and stories to themes.



2. Peer Review
The community votes on each photo and story.



3. Final Selection
Editors create the issue with the best of the best.




4. Publication
Contributors get \$100 and a free subscription.

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On the Cover
This issue of JPG Magazine has two covers. Collect 'em all!



Cover photograph by **Robin Andersen** who says: "This is Marc from dance company GoGo Pro. Makeup by Dana Lloyd."



Cover photograph by **Paulo Alegria** who says: "This is my paternal grandmother at 87 years old holding a portrait of herself at 17."

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Submit to Issue 11 now on the themes America, Dreamscapes, and Are You Ready to Rock? at jpgmag.com.

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Go Wide

The Sigma 10-20mm

By Dave Markowski

I admit it. When I got my first digital SLR, I didn't have a clue what I was doing. So I started asking the question that gives seasoned shooters facial tics: "What lens should I get?"

The advice I got was simple: "Figure out what you shoot most, and get the lens that will help you capture it best." So I used my kit lens for a few months, and found myself shooting landscapes using the 18mm side of the zoom. I decided to upgrade to the Sigma 10 20.

The 102.4 degree field of view is just what I was looking for in a lens




without going all the way to fisheye , and I almost never find myself cursing because something isn't fitting in the frame quite right.

I do quite a bit of nighttime long exposure photography, so the lack of a set aperture isn't really an issue. The Sigma is great for the nontraditional candid portrait photographer as well. You can really get some neat effects at the 10mm end, and, if you like to dork it up a bit, there's nothing like an ultra wide to give you that extra distorted edge or make your kids look like aliens.

Architectural exterior and interior

shots can also benefit and yield some excellent results. I've done quite a few shots of the college campus where I currently work, and clients have been very pleased with the dramatic angles that an ultra wide gives.

Since I got the Sigma 10 20mm, it rarely leaves my camera. So if you've got a hankerin' for some ultra wide action, give the Sigma a try. You won't be disappointed! 

Dave Markowski is a 30-something dad, designer, and photography addict. jpgmag.com/people/doofusdave



Pocket Hassy

The Balda Super Baldax

By David Bias



There are hundreds of different kinds of folding cameras, aka "folders" small cameras with the lens attached to a bellows that folds out from the body. During the early to mid twentieth century, they were the point and shoot of choice for the masses. The makers were names we recognize Kodak, Agfa, Zeiss as well as some that have faded from memory Dacora, Certo, Welta and Franka.

But our photographic ancestors didn't point and shoot like we do today. Everything about these cameras is manual. You wind the film by checking a red window on the back for numbers printed on the back of the film. You set the aperture and shutter speed and cock the shutter by hand on the lens itself.


When it comes to focus, you might luck out as I did and get one with a working rangefinder, but many folders' rangefinders are uncoupled from the lens meaning they don't focus the lens, but simply give you a distance reading that you then transfer to the lens. And that feature is only on the higher end models. With most folders, you simply guess the distance to the subject and twist the lens to match

the distance printed on the rim.

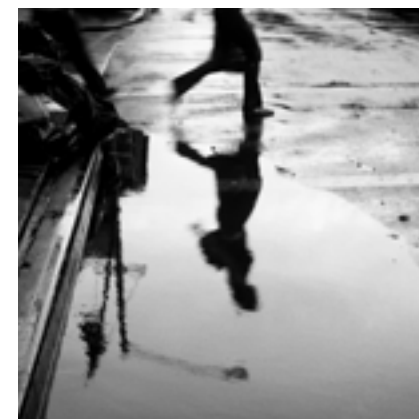
All of these brands and "features" were a little confusing, but within a week of discovering folders, I had also found the internet's leading folding camera expert, Jurgen Kreckel. Jurgen retired and began selling folding cameras on eBay under the handle certo6. Over the years, he's sold literally thousands of folders. After a couple of email exchanges, I knew I had found my guru.

I described my needs to Jurgen coupled rangefinder, fast lens, square format, reasonable price and after some trial and error, I received my Balda Super Baldax. By the time it arrived, I had already rushed headlong into photography, buying a Holga and digging out my old Nikon from the back of my closet. I was running through ten rolls of film a week. But nothing compared to the joy I experienced using my folder. It had all the features I wanted, with the added bonus of having a fairly clever film winding mechanism that stops automatically on the next frame without having to open the red window. The Rodenstock Trinar 80mm/f2.9 lens is coated against flare and captures

gorgeously sharp images. Folded, the camera is about six inches wide, three inches tall, and two inches thick relatively small, and easy to carry with me all the time.

Using a folder requires painstaking particularity. But I found that I actually like all that fiddling before taking a photo; it slows me down, giving me time to think about the shot. It takes several seconds to reset the camera, making each shot more precious. I find myself waiting longer for just the right moment, and considering the composition and subject matter much more thoroughly. Shooting with this camera is a meditative experience like no other I've ever experienced. My photography is much better for it. In the three years since purchasing my Super Baldax, I've added a Canon 20D, a Hasselblad, a Leica M6, many toy cameras, and three other folding cameras to my collection. And although I love them all, my Super Baldax is the one I call "My Precious." 

David Bias lives in New York City gets paid to make designs and photographs that he'd gladly do for free. jpgmag.com/people/davebias



Four Times the Fun

The Lomo Supersampler by Dave Wild

I enjoy the digital experience. I can go out all day using my Nikon D50, shoot RAW and save gigabyte after gigabyte of data with careless abandon, get home, pick the best shots, maybe tidy them up a little, and upload some to share. It's all so quick and easy.

So I'm not sure what possessed me to buy a film camera and not just any film camera, but one with four lenses, where the shutters trigger one after the other in sequence. A camera that you have to pull a talking doll style rip cord in order to advance the film. A camera that you look at and just think, "What on earth is that?"


None of those things seemed to matter. I really liked the images other people had taken with this camera. A photo consisting of four frames just appealed to me. Some of the photos I saw were like little stories – after the first frame, time passes and the story unfolds as you move towards the fourth and final frame. That story lasts two seconds. A lot can happen in two seconds.

My first film was a slide film. Fujichrome Sensia 400. I had no idea what I was doing except I'd heard that if I took it to get developed as a normal color film, the colors would be kind of funky – cross processed, to use the technical term. So, I finished the film, and dropped it off at a supermarket developer for a one hour service – my digital impatience was costing me a premium.

When I picked up the film an hour later, the lady behind the counter knew my name and seemed to be expecting me. She said that they were puzzled by the results: There seemed to be four images in each photo, and the colors just looked bizarre – so they'd done another set for me in black and white. They didn't charge me for the extra set which was nice.

Walking out of the supermarket with my photos was like going back in time. I'd forgotten what it feels like to collect some photos, never knowing exactly what you're going to get with this camera and the film I'd used, there were even more variables involved with this set of photos than with any I'd shot in the past.

I saw the photos and fell in love with them. The Supersampler has changed the way I approach photography. Now when I'm out taking photos, what the subjects will look like in four frames in two seconds is never far from my mind.

I'll still use my other cameras, but this little blue one will be in my camera bag all of the time from now on. 

Dave Wild is a photographer, mountain biker, and blogger, from Nottinghamshire, UK.
jpgmag.com/people/publicenergy



Poor Man's Macro

Photographing Really Small Things on the Cheap by Andrew Magill

In your house, in your backyard, everywhere around you are countless things that, ordinary as they may seem, suddenly become very strange and beautiful when looked at close up. The trouble is, the proper SLR lenses for the job are expensive and very special purpose. Close up filters are relatively cheap, but all they do is push the focal plane even closer to the lens, and that only gets you so far. And compact cameras are excluded from this facet of photography almost entirely. All that "macro" button on your camera does is tell the camera to try and focus as close up as it can.

The Poor Man's Macro technique is very simple. All you need is your favorite camera and a spare SLR lens. Turn the spare lens around so that its front side faces your camera's lens, and hold the two close together. Congratulations, you're ready to start shooting!

Your results will depend on what kind of lens you have on your camera – let's call it the "primary", what kind of spare lens you have – call that one the "secondary", and on how you have them adjusted. But now that you have the principle – a second lens backward in front of your camera – the rest is just a matter of experimentation.

No frills 50mm prime lenses make great secondaries. They're cheap, often easier to find than the cameras they go with, and usually have nice, big apertures. You'll want a big aperture on the secondary and a somewhat long focal length on the primary, so the primary can look through the secondary with less vignetting and more useful area in your frame.

Lenses with manual aperture settings are easy; just twist the ring to the biggest aperture setting. Older lenses that don't have an internal

aperture motor usually have a little metal arm on the back that you can gently slide to one side to open the aperture. Newer lenses with an internal aperture motor can be trickier, but if you have a camera that matches that lens, you can usually just put it on the camera, set the aperture, and take it off again without the aperture changing.


After setting the aperture, you have to worry about how you're going to hold your secondary lens. Handheld is almost never a good option. What's ideal is a thing called a "macro coupling ring", just a metal ring that's threaded on both ends to screw onto a lens like a filter. They're about \$8 online. You can also make your own by gluing together a couple of filters, or gluing together two lens caps and drilling out the center. Unfortunately, all of the really good solutions only work on SLR lenses. If you have a compact camera, chances are it can't take standard size filters or lens caps, and it's usually not a good idea to attempt to hang the weight of a secondary lens on the little pop out zoom lens on your camera. So get crafty! I've taped a couple inches of cardboard tube to my Canon PowerShot S70 as a spacer, and then taped the secondary lens on top of that. You'll have to figure out what works best for your camera.

Now, down to the actual photography. It's best to switch your camera to manual focus and simply move it forward and back from your subject to get the focus you want. Your depth of field is going to be tiny, sometimes as little as one millimeter. Stepping down your camera's aperture will improve the situation, but make a habit of taking lots of pictures while you move the camera forward and back in tiny increments, so that you're bound to get one that's just right. Finally, you're



either going to need a flash – or two right up close, or you're going to have to do long exposures.

All that's left is experimentation. One experiment you might eventually want to try is to figure out if your pictures are technically macro or not. Purists don't like it when you throw the word around willy nilly, because "macro" doesn't just mean "small," it means "1:1 magnification or greater." That is, the size of the frame must be no bigger than the size of the sensor or film in your camera. Don't let the purists get you down, though. The 1:1 magnification threshold doesn't mean a lot when you're just trying to take great pictures.

In no time you'll be looking at everything around you a little differently, wondering what everything would look like just a little closer up. 

Andrew Magill is a grad student working on his master's degree in computer science.
jpgmag.com/people/davebias



Strap-Ons for Your Pocket Camera

The Fofoto Filter Adapter by Brian Ober

With the growing number of options and features now included on small point and shoot cameras, I decided to see if there were any aftermarket options for them. Most of them now come with the option to control the shutter speed, exposure, but they also seem to lack a threaded barrel for the added use of light filters or lenses. Everybody has one, if not two, so why not do more with them than just point and shoot?

I found a seller [mwieloch](#) on eBay who sold lens/filter adapters in 37mm size, which would be big enough for most point and shoot cameras. He could not verify that the adapter would work or fit on all cameras, as the filters were universal, and not all cameras are the same. The adapter came with a

step up ring to allow the use of 52mm filters/lenses, and since I currently already have 52mm filters and such, I decided to give it a shot.

The adapter screws into the existing tripod mount on the bottom of the camera, and swivels around so that you can line it up with your camera's lens. Simple enough, right? It also has a tripod mount set into it, so you won't be without your tripod while using it.

It's a little hard to get used to at first, since you don't want to put any strain or force on your camera's lens barrel, but it's easy enough to figure out how to not hurt your camera with this adapter. Just set everything in place, and leave the mount and adjustment finger screws loose. Once everything is all lined up, just tighten up it up to where

it is somewhat finger tight. You're ready to shoot.

One downside of it is, if you want to zoom in or out, you need to loosen the finger screws on the adapter to allow the camera to move freely without restriction from the adapter. Other than that, it's great for amateurs with point and shoot cameras who are looking to expand their options a little further, or for those who cannot currently get their hands on a more expensive camera.

If your camera's got 37mm or 52mm threads, you can screw it onto the adapter and see what happens. [ad](#)

Brian Ober is a 27 year-old photographer, born and raised in honky-tonk Texas. [jpgmag.com/people/r0ckstarr](#)

My Sweet Sixtino

The Gossen Sixtino 2 Light Meter by Danielle Colburn

I recently got myself a Yashica 124. I love it. It's in great cosmetic condition, and it works perfectly ... except for the light meter. From what I've read, this is a common problem for Yashicas, as well as other older medium format twin lens reflex cameras.

Well, leave it to Gossen to come up with something so simple, yet so brilliant, to fix this problem.

The Gossen Sixtino 2 is an incident and reflected light meter that, you got it, doesn't require a battery. Brilliant, right? It uses selenium photo cells to give you an accurate reading every time. It's tiny less than two inches square and is extremely lightweight. You can fit this little baby in your pocket. The Sixtino 2 uses a following needle to give you a reading from 1/1000 of a second to four minutes, ISO 6 yes, 6, not 60 to 3200, f/1.4 to f/22.

Before I got this meter, I was considering buying an expensive, much

larger light meter, with so many buttons I don't even know what all of them did. Seriously, how many of us really need two ISO buttons? But now that I have this amazingly small, amazingly simple, amazingly non battery eating meter, and it's really all I need.

This light meter is no substitute for a one degree reflected spot meter; it has a 50 degree range, which makes it hardly suitable for reflected readings. But if you have an old camera without a working light meter, and you're on a budget and can't shell out 500 for a meter, this one is perfect for making an accurate incident reading.

These days, things aren't made to last. Equipment breaks down on us just in time for the newer model to come out, which would have made our old model obsolete or less desirable. However, Gossen has flawlessly put other light meters to shame. The Sixtino 2 is one of the best, as well as



one of the least expensive, pieces of gear I own, and I love that it'll never die on me.

It may not have all the bells and whistles of a fancy light meter, but when you're spending thousands of dollars on equipment, it's an exceptional substitute for something that will cost you ten times more. And never having to change a battery? Purely brilliant. [ad](#)

Danielle Colburn lives in Brooklyn with her roommate and cat. Her cat is a terrible model, so she prefers to shoot people. [jpgmag.com/people/darklightphoto](#)



Be amazed and learn as master digital artist Bert Monroy takes a stylus and a digital pad and treats it as Monet and Picasso do with oil and canvas. Learn the tips and tricks you need to whip those digital pictures into shape.

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Entropy

If you could see far enough into the future, everything around you would start to look like it's just on its way to breaking down, falling apart, and becoming trash. It's not sad, it's just the way nature works.



Beelitz Sanatorium was built around 1900 outside of Berlin to house Tuberculosis victims. Situated in the socialist east of Germany, the sanatorium was run by the Soviet Army. After German reunification, the army left in 1994. Since then, most of the buildings are desolate.











BYE BYE NEWTON BY NICOLÁS BIGLIÉ



CHAIRS BY RIKKI BURNS







Forgotten Places

Some places get more interesting the older they get. Some are memorials to tragedy. Others are meant to be destroyed. JPG asked our contributors for photos of their favorite forgotten places, and they responded with scenes from every corner of the globe. The following 10 locations show that there's lots of inspiration to be found in entropy.



Whitby Psychiatric Hospital
Ontario, Canada
By Sam Javanrouh

Whitby Psychiatric Hospital was a mental health facility in Ontario, Canada. It was considered a model of mental health care when it was completed in 1916. Patients were housed in a cottage setting, in an attempt to provide a homelike atmosphere. The new Whitby Mental Health Centre was completed on the same site in 1996; the old hospital buildings were abandoned for more than nine years before most of them were torn down.

I have been to the old hospital a number of times, but was only able to get inside a few buildings. Most of the interiors were completely dark, and I couldn't see the room as a whole until the long exposure was done and the image showed up on the camera's LCD.



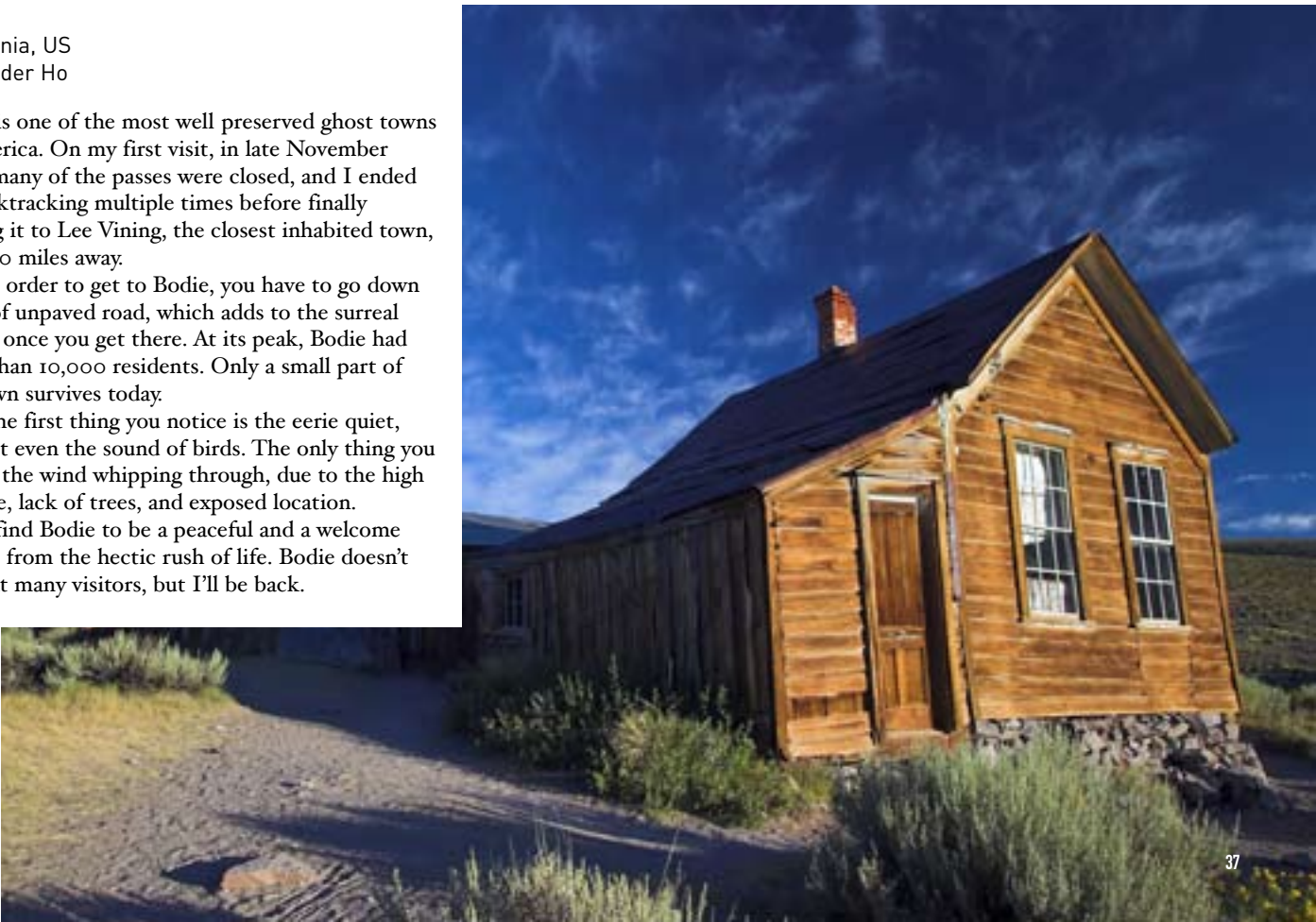
Bodie
California, US
By Jauder Ho

Bodie is one of the most well preserved ghost towns in America. On my first visit, in late November 2005, many of the passes were closed, and I ended up backtracking multiple times before finally making it to Lee Vining, the closest inhabited town, some 30 miles away.

In order to get to Bodie, you have to go down miles of unpaved road, which adds to the surreal feeling once you get there. At its peak, Bodie had more than 10,000 residents. Only a small part of the town survives today.

The first thing you notice is the eerie quiet, without even the sound of birds. The only thing you hear is the wind whipping through, due to the high altitude, lack of trees, and exposed location.

I find Bodie to be a peaceful and a welcome change from the hectic rush of life. Bodie doesn't get that many visitors, but I'll be back.





Chernobyl
Prypiat, Ukraine
By Elena Senao

April 26, 1986. An unexpected explosion destroys reactor number 4 of the Chernobyl nuclear plant and spreads tons of radioactive material. Twenty one years have passed and the worst nuclear accident in history is still an open wound, a painful memory of a tragedy that has yet to end.



Bombay Beach
California, US
By Annene von Durchgerockt

There's a scattering of broken buildings as I approach Bombay Beach, outside the Salton Sea in California. I stop to photograph a cinderblock structure with an ominous burn mark on the side.

There's water out there somewhere: At one point it pitched an apocalyptic hissy fit and flooded the town. How can the residents bear to be surrounded by the trappings of what this place used to be? It's not that there's no need for boats and bait shops, but the frivolous illusion of Bombay Beach the Aquatic Wonderland is difficult to maintain when you're looking at the fifth scorched shell of a doublewide you've driven by in the last half hour.





Neon Junkyard

Nevada, US

By Hans Proppe

There is a scene in Francis Ford Coppola's *One from the Heart* that takes place in the outskirts of Las Vegas in a junkyard. The desolate landscape is littered with discarded casino and hotel neon signs from the glory days of Vegas in the fifties.

After seeing the movie, I was determined to find the place. But access was not possible or permitted. Then, a few years ago, I heard that a group of volunteers were trying to establish a museum and moved some of the better pieces to a small lot just east of Fremont Street.

You have to make an appointment and a contribution to gain entry, but it's worth it. The volunteers are restoring the signs, but I prefer them in their evocative, broken state.



Airplane Boneyard

California, US

By Troy Paiva

Located at El Mirage Dry Lake, in a remote corner of California's High Desert, lies the Aviation Warehouse. It supplies Hollywood with aeronautical props, as well as operating as a typical scrap and salvage operation. There are hundreds of aircraft stored there, from tiny Cessnas to wide body airliners, all organized in strangely artistic piles among the twisted Joshua Trees. It's more museum than junkyard.

Poking around in these places filled with dead aircraft at night is an unforgettable experience. Chopped and gutted like fish, their huge tails lay in the sand, weeping fluids and moaning in the harsh desert wind.

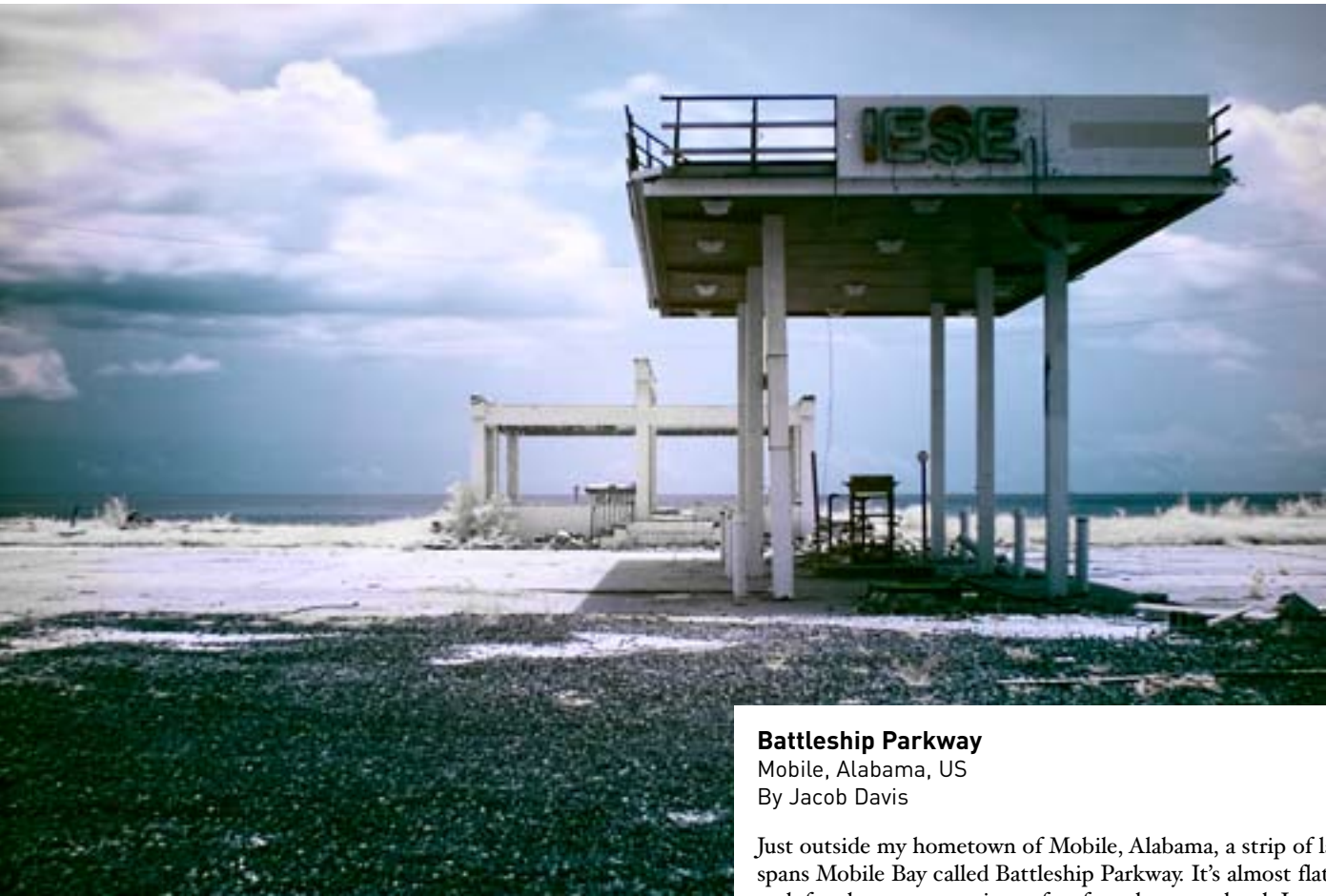




Fridgehenge

Sante Fe, New Mexico, US
By Kristal Armendariz

Adam Horowitz started this monster art installation in 1997. Based on Stonehenge, it was constructed entirely out of recycled refrigerators, using only primitive technology. While the original was aligned with the stars, Fridgehenge is aligned with Los Alamos National Laboratories. Today, vandals have damaged much of this “anti monument” and half of it has fallen down. Perhaps its current state speaks even more to its original purpose, pointing out the wastefulness of our consumer society.

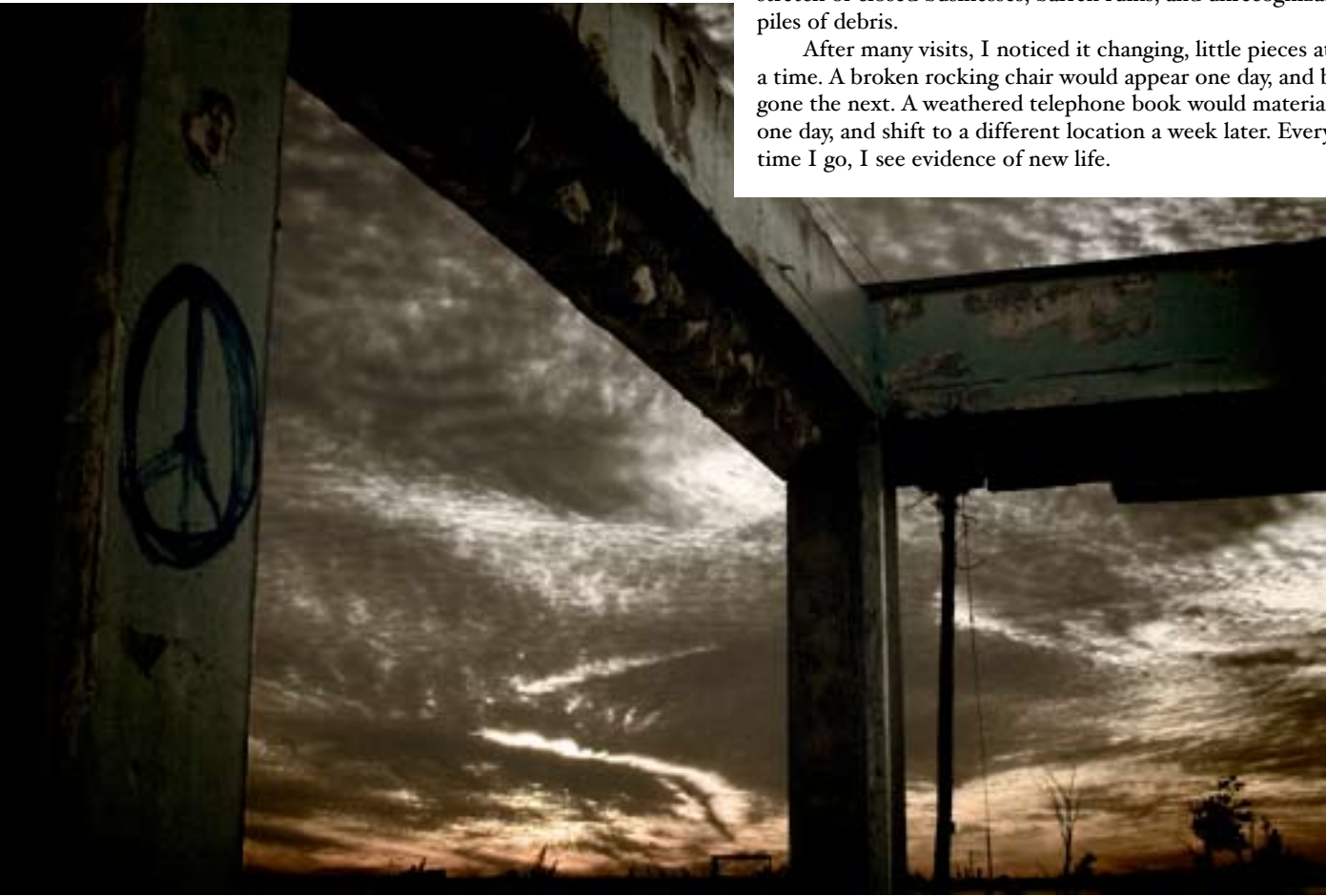


Battleship Parkway

Mobile, Alabama, US
By Jacob Davis

Just outside my hometown of Mobile, Alabama, a strip of land spans Mobile Bay called Battleship Parkway. It’s almost flat and, for the most part, just a few feet above sea level. It was swallowed by Hurricane Katrina, and it resurfaced as a long stretch of closed businesses, barren ruins, and unrecognizable piles of debris.

After many visits, I noticed it changing, little pieces at a time. A broken rocking chair would appear one day, and be gone the next. A weathered telephone book would materialize one day, and shift to a different location a week later. Every time I go, I see evidence of new life.





Michigan Central Station

Detroit, Michigan, US
By Carey Primeau

It’s unexpectedly hot. My sunglasses drip sweat from my forehead. I cruise up to the spot, this little hole in a strip of sheet of metal under a dark viaduct, and climb in. Suddenly I’m in this shithole of a basement that’s filled with horror movie darkness, but as soon as I turn the corner, it opens up to me.

Light bursts through shattered windows – rock, brick, marble, and debris litter tiled floors – paint chips crumble from the walls – gaping holes, painted graffiti, and small side rooms filled with darkness show how forgotten this place really is.



Gunkanjima

Nagasaki, Japan
By Mario Gallucci

Gunkanjima is a ghost island off the coast of Japan. It earned its name because its silhouette looks like a giant battleship. “Gunkanjima” means “warship island” in Japanese.

The small island was once one of the most densely populated areas in the world and Mitsubishi ran it as a coal mining town. In the early seventies, when Japan switched away from coal to natural gas, the coal mines were shut down and the island has been abandoned ever since.



The Superpit

Mining for Gold – and Profit – a Quarter Mile Beneath the Australian Outback

By Ben Roberts

In January, I took myself to what many would consider to be one of the front lines in the struggle between profit and nature. Six hours inland from Perth, Western Australia, is the southern hemisphere's biggest open-cast gold mine. Situated next to the town of Kalgoorlie, the Superpit is a jaw-dropping chasm that defies our conventions of what is possible – a mammoth hole in the ground, from which unbelievable riches are plundered daily. The mass consumption of fuel and the growing incursions into the outback ecosystems makes one wonder whether the idea of sustainable development will ever be a reality. As long as there is money to be made, one can't help but feel that exploitation of the world's resources will continue.

Beyond the politics of Australia's mining industry, there are myriad human stories – a workforce (predominantly male) that in many ways preserves the traditional Aussie bloke (industrious, forthright, loves a cold beer) making a living in a harsh environment often thousands of miles from home. Dwarfed by the vast hole in the ground they've created, they work long hours throughout the year in searing heat, supporting their families, who reside in the nation's coastal cities. To these men, mining is a way of life that has often been passed on through generations. As the supply of mineral resources becomes shorter, the need to find an alternative, sustainable form of employment for the huge mining workforce will become increasingly important.



Ben Roberts is a documentary and portrait photographer based in London, England. When he's not procrastinating about buying new camera equipment, he can sometimes be found racing public transport on a pushbike or performing market research to find the best pub in west London. jpgmag.com/people/bennybedlam

Smoke and dust rises over the pit walls after a blast. Blasting can only take place when the prevailing winds are blowing away from the town, which is a few hundred yards from the mine. The Superpit is currently almost a quarter of a mile deep and over a mile long. By the time mining finishes in 2017, it will be 2,100 feet deep – well below sea level.





Lee Moek ("Bubba" to his friends) plays with his six-month-old daughter. Kalgoorlie is one of the few places in the world where the American Dream – well, in this case the Australian Dream – still exists. Lee arrived in town three years ago with a few hundred dollars to his name; having found employment with a drilling company, he now owns two properties and has a family.



Construction worker Wez winds down after a 12-hour shift. Kalgoorlie is a boomtown again, with new housing, factories, and university buildings being put in place to support the miners and their families. Contractors like Wez and Aaron fly in from Perth to work in three-week stints, staying in motels and working long hours. Although the work is tough, the money is good.





Through 30 years of experience in mining, auxiliary operator Silver has seen a lot of the world – stints in Canada, Britain, and Indonesia before returning to his native Australia. With Australia in the grip of a huge boom in mineral excavation, he has no reason to leave.



Truck mechanics Damien and Adam take time out from maintenance work. With billions of dollars of hardware on site, maintaining vehicles and infrastructure is of the utmost importance, to prevent spiralling costs. In spite of their indestructible appearance, the trucks are put through such extreme conditions that the dedicated team of mechanics is kept constantly busy.



A dump truck fully laden with gold ore passes an empty truck returning down into the mine. The trucks run 24 hours a day, 365 days a year in a relentless push to maximize efficiency and profit. It takes six trucks worth of gold ore to produce one ounce of pure gold. With each truck using up to a thousand gallons of diesel per day, the monthly fuel bill for the Superpit exceeds \$4 million.

Breakthrough



Discovery, invention, progress, and revolution.



Global contrasts in Aswan, Egypt, 2007.



Painted by R. Dufy for Paris International Exposition of 1937, the Fée Électricité celebrates the union of nature and technology, confronted by mythological divinities, and shows the main characters in the history of electricity. The giant painting is now exhibited in a dedicated room at the Palais de Tokyo in Paris, together with a robot made of TV screens.













After the fall of Communism in Hungary, all the monuments to the dictatorship were rounded up from the streets and squares of Budapest and laid to rest in a park on the outskirts of the city. Double exposure taken with a Holga.



A mural of an urban scene is chipping away. I thought it looked a lot like a thought bubble. I like the juxtaposition of a creative act like thinking paired with this decaying wall. And while this could easily also fit in “Entropy,” I feel like this is more an act of discovery than one of destruction.



Making the World Better, One Sticker at a Time

Interview by Julie Jackson

Here's the deal: You Are Beautiful – an anonymous collective in Chicago – came up with an elegant, simple and, well, beautiful idea and sent it out into the world to blossom. Their mission is to put the three-word phrase where the public least expects it. The message is found on everything from large impromptu installations to stickers in 29 languages randomly placed on poles, windows, doors – wherever they land, all over the world.

I can't remember how I first heard about You Are Beautiful, but I knew it was a brilliant idea and wanted to be part of it. At first, I sent in a SASE to procure some stickers. Then I submitted a postcard to the "I Am / You Are" project, which is in one of their books somewhere. The most recent project I participated in was a You Are Beautiful group exhibition at the Treehouse Gallery in LA. Once the works were shown, they were each taken out into the streets and placed around the city at random. My version, cross-stitched and framed, ended up high on a wall above some graffiti, nestled amid some old pipes. I love the idea that someone might glance up and unexpectedly see it, then wonder if they imagined the whole thing.

I try to stay involved with YAB by donating when I can and keeping stickers in my purse in case I spy the perfect spot. I've always been curious about the almost-invisible forces behind You Are Beautiful, so I was thrilled to have the opportunity to ask them a few burning questions.

What was the impetus for You Are Beautiful?

It was the general realization that life can be extremely tough and challenging, and sometimes you just need a little support. Many people in this world, in the daily grind of life, are in a daze: stressed, upset, or in a state of perplexity. The idea was to make things just a little better. We realize it isn't a groundbreaking idea, and won't solve all the problems in the world. But if we all tried a little more to spread a positive vibe, the world could be a better place.

Who are you people?

We are a fluid, anonymous collective made up of individuals from around the world. Our home base is located in Chicago, where all the sticker requests are filled, and the starting ground for most projects. We stay anonymous to keep ego out of the equation, and nothing is sold behind the message in order to stay focused on the concept. We felt that these two concepts seemed to be the downfall of past ideas that were started with the best of intentions.

Who is invited to participate?

Anyone can request stickers, slap them up, or even make their own installations in their cities. We post all the images we receive on the website. We are not selective, we don't judge by jury what people send in. It's not about who the best is, but who is out there attempting to spread a positive message.

Do you get many reactions from people who see the stickers?

From the start, we decided it was going to be about the message itself, not the project. They shouldn't be thinking about anything else in that moment. To us, that is the true success of the project, when moments like that occur. When random strangers throughout the world write us that they came across the message, and it helped them get through the day, it makes it all worth it. We don't want them to think it's an ad for something. If they are interested enough to find out where the sticker came from, our site comes in at the top of any search engine.

Have you been approached about turning it into for-profit viral marketing? How do you react?

We have had many requests to do T-shirt lines, and other various commercial ideas, all of which do not fit into the framework of this project. We feel that this would water down the message. The reason nothing is sold is to keep to the principle of the message itself, and for it to never be compromised by other interests.

Many people think we should sell our stickers, at least at cost, in order to keep the project self-funded. We are lucky enough to receive donations from supporters of the project. Most of the time, we are just able to pay for the cost of new stickers. However, this principle does keep things on a certain level, and only allow a certain amount of growth. This can be positive or negative depending how you look at it.

You print stickers in 29 languages, and you have a long list of photos from participants worldwide, and many spin-off groups. Does anything surprise you anymore?

It is always any a wonderful surprise whenever anyone takes time out of their day to make a positive difference in the world. Whether it has to do with this particular phrase, or something else, in a sometimes seemingly overly negative world.

Are there any particular moments that stand out?

One body of work that caused quite a reaction happened in Pensacola, Florida, months after a major hurricane. The group stayed anonymous (even to us) and created a massive amount of installations, which affected seemingly everyone in the city. Even though the group has moved away, the effects can still be felt today.


One of the themes of this issue of JPG is Beauty Redefined. How do you define beauty?

Beauty is such an elusive word. Many people simply take the message as a quick compliment, and think nothing more of it. Others it affects on a much deeper level, creating a long-lasting change. Our definition of beauty is the broadest. We feel every single person in this world is beautiful. In one way or another, we are all unique and matter.

A major negative dealing with most advertisements is that they make us feel inadequate and insignificant. But, if we purchase their product, it will make our lives better and feel whole. Everyone knows this is not the case, but can't help not to feel this way. We are not saying not to buy anything, we all need products and services to live our lives. The fact is that we are bombarded by advertisements on a daily level, constantly making us feel that we need more than what we already have inside ourselves. We are attempting to create a pause from this: activism instead of consumerism. You're fine as you are. You don't need anything else. You are beautiful.

Now that you've been around for over four years and your message has spread all over the world, what's next?

One major fear that everyone has, that we keep in constant check, is that things do not rise or fall too quickly. We want this to be a constant in the world. We don't want it to be the next trend, only to be replaced with the trend after that.

We want to continue to work on this project in ways that inspire us, as well as others. It's easy to lose sight of original goals, or get discouraged and jaded as life goes on. We want to do our best to continue spreading a message of hope. 

Learn more at you-are-beautiful.com.

Julie Jackson is the force behind SubversiveCrossStitch.com. jpgmag.com/people/thejacksons





Pretty is Boring

Portraits of Strong Women by Mark Velasquez

We've seen it all before. The "cute girl," the "pretty face," the "radiant smile." Blah blah blah. Don't get me wrong, I'm a fan. BIG FAN. But it gets old after a while. Sure, I've been suckered in by a pretty face – we all have. But I'd like to think I'm getting past all that. Which is why my current work is evolving: the beauty queen who likes to fight, Eve selling her forbidden fruit on the street corner, people being exposed in the wrong place at the wrong time.

Having worked with a few very professional models, I learned fairly quickly that the mystique attributed to them isn't all it's cracked up to be. A bit dense, a tad phony, with a slightly skewed notion of what is deemed relevant and important for a good life. Which is why I now find my models in my small home town of Santa Maria, California, much more engaging.


Yeah, I get teased by my family and friends about it constantly. We'll be at a restaurant, in a store, at a car wash, and I'll approach some attractive waitress / clerk / attendant with my standard, "Hi, this may sound weird, but have you ever modeled before? Would you like to?" Then begins the series of questions, reassurances, passing out of business cards, displaying of sample images on my cameraphone, all in an effort to show that I'm legitimate and not some

pervert. Sometimes this can take a while.

These women are real, with opinions and personalities, and more often than not have always wanted to model. They have just as many issues and baggage and hangups as everyone else. Thankfully, I seem to be able to put them at ease and build up a mutual trust, to get them to open up about themselves, and eventually capture their true nature. Again, this can take a while.

With this trust comes a willingness to try new things, exploring not only my ideas but their own. Yes, they are all attractive women, and I will be the first to admit that "sex sells," but these images are a lot deeper than that. I try to slip a little reality in there, a bit of brutal honesty and an uncomfortable familiarity that, I hope, takes a simple image of a woman and turns it into a metaphor for how she lives her own particular life.

Why capture a supermodel in a designer outfit when I can get a lovely woman to act out a slice of everyday life? Who can honestly identify with a size zero model walking down a runway? I'd much rather see something real. Make me a little nervous, a bit confused. Make me say "Hey, I know someone like that."

Just make me think, and I'll do my best to return the favor. 



Mark Velasquez received his BFA from Cornish College in Seattle in 2000. Today he can be found anywhere on the West Coast, camera in hand, mind reeling. jpgmag.com/people/markvelasquez

◀ **FIGHTING BEAUTY QUEEN** I often meet beautiful women who, the more you learn about them, seem less and less desirable. In an effort to illustrate that in a visual way, I thought what better metaphor than a lovely woman who likes to fight. No matter how attractive a woman is, if she has black eyes and chipped teeth, you'll know to stay away.



PORTRAIT OF TALIA I love taking portraits of people that sort of sum them up. Talia is a tough girl, going to stunt-person school in a few months, and yet is a local ballet and modern dancer. Quite the dichotomy.



A Few Questions for Mark Velasquez

In general, how much do the women in these photos contribute to their photos? Is it mostly you, or do you collaborate?

It varies from project to project, and often image to image. I often get to know these women so well that their individual personalities inspire me to make a shoot tailored specifically to them and their tastes, which for example is how I got into taking pin-ups.

I might do a setup in which I know exactly what angle and pose I want, then get a random, perfect image that was a candid outtake, and make up a costume and situation on the spot, all in a single shoot with one person.

What’s NIPOMO? Are those bruises real?

Nipomo is a small town on the Central Coast of California, just a few minutes from where I live and grew up here in Santa Maria. It is very small and has an undeserved stigma of being a little hick town, but I like it and have a lot of friends who live there. Plus I just think the name is funny.

As for the bruises, I guess you’ll just have to meet her in a dark alley to find out. Sometimes I have to Photoshop them in, sometimes I have to Photoshop them out.

Your photos are technically perfect. What do you shoot with? Are you self-taught? Is this what you do for a living?

Mainly I use a Canon 20D with varying degrees of touch ups in Photoshop, but I use lots of film cameras to document my family and everyday life, from various auto-focus 35mm cameras to Holgas. The coolest one I use with any regularity is a medium-format 1949 Zeiss Ikon. It always makes my younger models trip out.

I’ve taken a few basic photo classes, but by the time I got serious about photography I had forgotten everything I had learned, especially because those were basic black and white classes and I now rarely ever deviate from bright, saturated colors. I relearned photography and taught myself lighting from trial and error, books, studying images I liked in magazines, and being nosy with photographers I liked.

I am lucky enough to get about half my income from

photography. As I say quite often, with no sarcasm at all, I really do flip burgers for a living. My brother just recently bought our small family burger place, Take Out, from our dad, and I help manage the four-person operation with him by cooking, sweeping, making sodas, and telling off-color jokes with the blue-collar clientele. Then I spend my afternoons, evenings, and weekends taking photos of scantily clad women. Yes, I know, an odd life.

How do you do what you do?

Well, I always get asked, “How do you convince these women that you’re not a pervert?”

I always respond, “The trick to not coming off as a pervert is to actually not be a pervert.”

I’m a chubby guy in his late twenties, short, not that attractive, a bit intimidating visually. A poet in the body of a trucker. But I really am a fun, easygoing guy. Growing up working in my family restaurant dealing with the public really did teach me to talk to anybody from any walk of life.

Granted, I weed out the weirdos – the ones who are too eager, have too much drama or substance abuse problems, etc. But when I find someone I think would fit and be fun to work with, I reassure them in the way they need to be reassured, and am just open and honest with them. I tell them my intention, show them previous samples, and often set up “test shoots” where they come and stand in front of my white backdrop in my little ghetto-tagged garage. I take their photos with my strobes and just talk to them, ask about their family and life experiences, etc. Once they realize that I’m not a lecherous ass, really laid back, and not expecting a lot of them but to relax, hang out, and have fun, they are even more excited about it than I am.

I think people in general, especially in a small town, are looking for fun, new, and creative outlets. They spend so much time working dead-end jobs, trudging through their everyday lives. Getting offered an experience like the one I am offering them is a pleasant surprise, a chance that they jump at. I really do have a lot of fun in my life, and I’m at a place and an age where I can finally appreciate it.



PORTRAIT OF NICOLE Nicole – Bobbie to her friends – is the sweetest, most easygoing woman in the world. I have known her since she was a lump in her momma's belly, and it's been a pleasure seeing her develop into a kick-ass, self-deprecating, silly woman.



FORBIDDEN FRUIT FOR SALE Modern-day Eve. You don't sell the steak, you sell the sizzle.

Beauty Redefined

Every generation redefines what is beautiful, but ours has taken it to a whole new level. This theme invites you to throw out traditional notions and start over from scratch, redefining beauty for yourself.

This theme is sponsored by SuicideGirls, which mixes smarts, enthusiasm and a DIY attitude with an unapologetic, grassroots approach to sexuality.

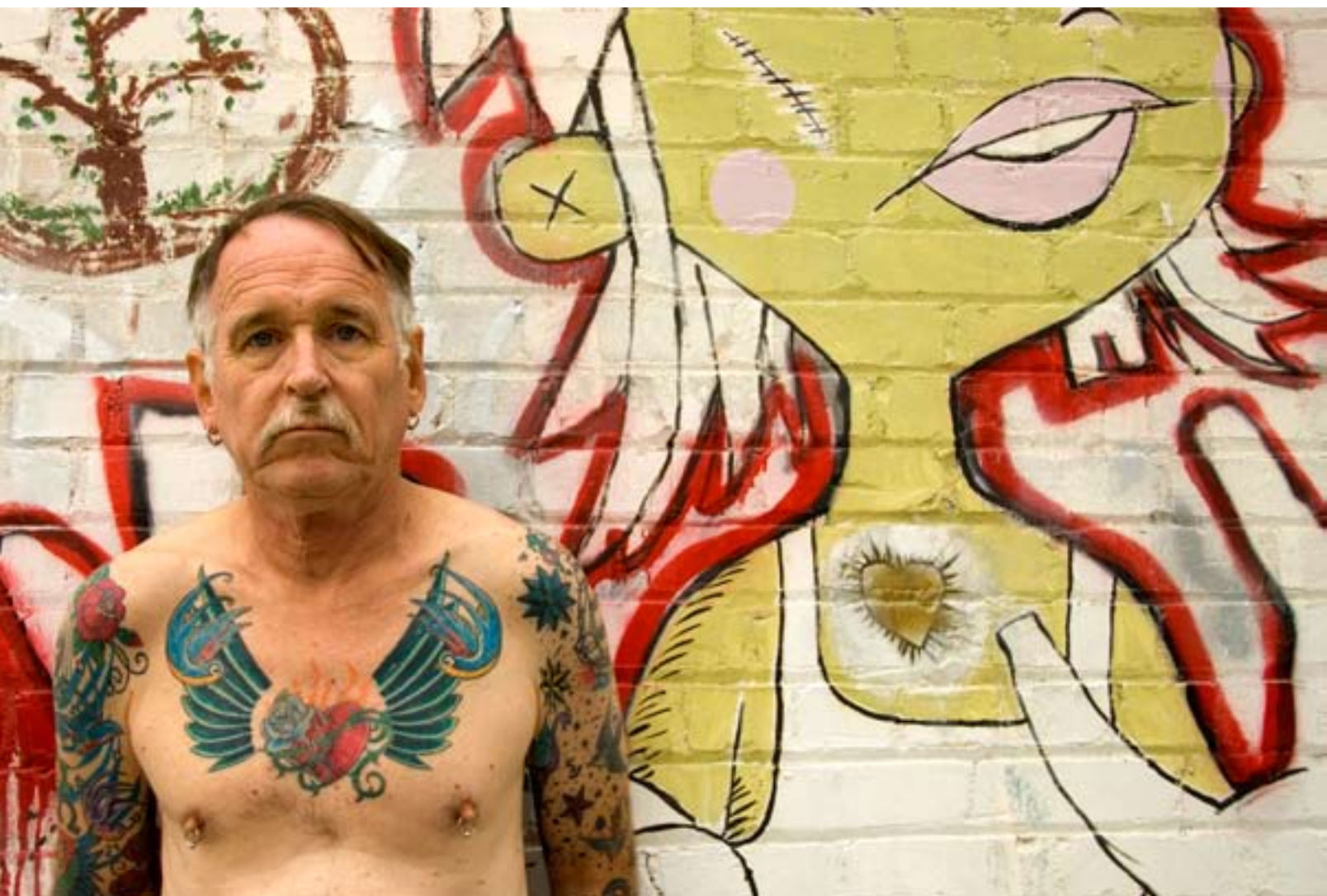




So much energy and attention is focused on outward beauty and the pursuit of it. I'd like to live in a world where inner beauty was as celebrated.



Every once in a while I feel beautiful and comfortable at the same time.





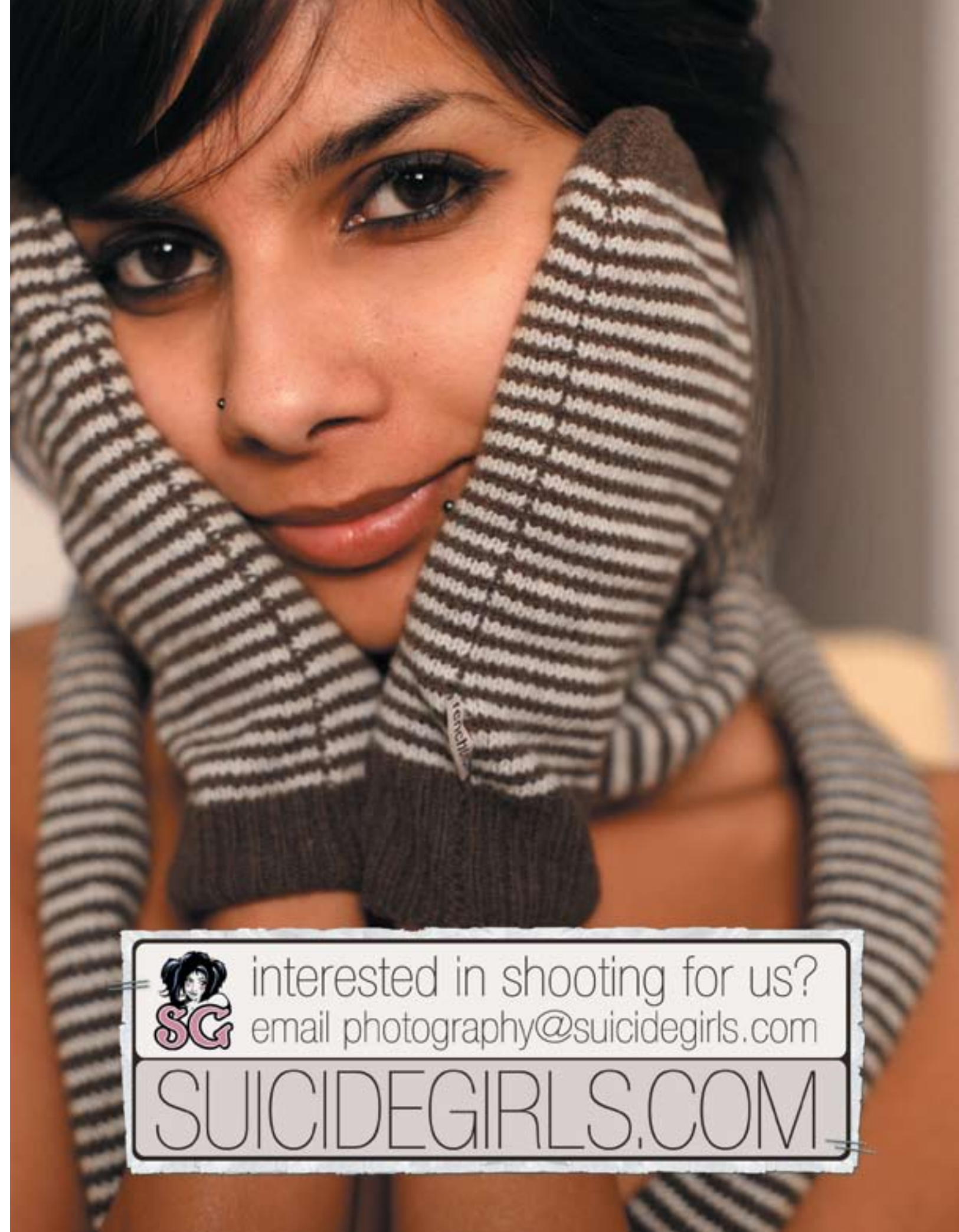






A mark for every breath you took, every blink, every sleepy yawn. One for every time you sucked your thumb, waved hello, closed your eyes and slept in the most perfect darkness. One for every time you had the hiccups. One for every dream you dreamed within me. It isn't very pretty anymore. Some may even think it ugly. That's OK. It was your home. It held you until my arms could, and for that I will always find something beautiful in it.





Photographing Female Models

An Insider’s Perspective on a Timeless Issue by Kimberly Millard

As a photographer, photography coordinator, and model for SuicideGirls, photography is something I enjoy and take very seriously. Capturing the female form has been the never ending task of countless artists throughout time. All I can do is add my own interpretation.

I was first drawn to SuicideGirls as a photographer, but it spoke to me as a woman as well. The confident and unconventional beauty displayed by SG models inspired me. It didn’t take long before I was in front of the camera myself.

I definitely feel more comfortable behind the camera, but think it’s important to push personal boundaries to create inspired work. It’s not easy, but I must critique photos of myself, as I would any other model. Through this experience, my photography has improved and I am now more sensitive to models’ needs. I’ve lived in their shoes, and with my strong perspective from both sides of the camera, would like to share some tips for photographing female models.

1. KEEP THE SESSION SHORT

There is nothing less attractive then a bored model.

2. KEEP YOUR HANDS TO YOURSELF

I know it’s much easier to direct models by manually moving them into that perfect position, but unless you know the model well, it’s best to keep your hands to yourself. If you must touch the model, please ask for permission first. I promise, this simple courtesy will not go unnoticed.

3. BE PREPARED

Make sure everything is set up and ready to go by the time your model arrives. That way, you can focus your attention on her instead of your light meter.

4. BE TALKATIVE

I find that it help models loosen up if they are able to talk to you before and during the shoot. It makes such a wonderful difference if the model is relaxed during the shoot.

5. BE ENCOURAGING

The model can’t read your mind. If you think a particular pose looks good, speak up. A model will have more fun if she knows she is doing a good job.

6. SHOOT WITH VARIETY

You may love the model’s headshot, but don’t forget to explore different angles, expressions, and perspectives. Don’t be afraid to get close, either. How else are you going to capture skin texture, wrinkles, and freckles all the things that make your model so unique.

7. CHOOSE THE RIGHT TIME OF DAY

If you choose to shoot outside, avoid the middle of a sunny day; the sun is too harsh and unflattering. Either use an additional light for control, or shoot in the morning or late afternoon, otherwise you’ll get squinty eyes.

8. POSE FOR HER BODY TYPE

Figure out what is flattering for her body, so she can look and feel confident. Nothing is sexier than a confident woman. Here are some tips for specific body types:

Tall: Try having her extend her arms and legs to create dramatic lines and the appearance of long limbs.

Petite: Try having her arch her back. This is a great tip for those of us who don’t have “abs of steel,” because it will give the tummy a flatter appearance. Be careful to avoid positions and angles shot from a downward angle. This can cause her to shrink in the shot.

Heavysset: No matter what, a great model will be proud of her body, but try to avoid positions where the model is contracted or bending, as this exaggerates rolls of the body. Try elongating positions like lounging on a couch or lying on a bed. This will help give her curves a more flattering shape.

9. PAY ATTENTION TO LIGHTING


I’ve found that the most flattering light overall is soft and even, but different lighting styles may flatter different features.

If the model is more full figured, try lighting with a larger ratio of light to dark. This will help slim the body and add shape to her figure. If the model has strong, sharp features, try using soft, even lighting to giver her a softer appearance.

10. CATCH YOUR MODEL BEING NATURAL

Always have your camera ready. Sometimes the best photos happen when the model is relaxed and not expecting the shot. Forced posing will sometimes create an uncomfortable feel, or a fake, unconvincing smile.

Photographing models can be extremely fun if you have good chemistry. These should be some helpful tips to get you started, but don’t forget to trust your own judgment and intuition. Make photographic decisions based on your own artistic vision and what you feel looks best.

And if you’re ever interested in shooting for SuicideGirls, email me at photographycoordinator@suicidegirls.com and say hello. We’re always looking for talented photographers. 

Kimberly Millard, aka Napalm Suicide, has been shooting since she was 8 years old in Dallas, Texas. She graduated from Brooks Institute of Photography in Santa Barbara and now works for SuicideGirls as a photography coordinator, photographer, radio host, events coordinator, and model. jpgmag.com/people/napalm




Diversity Decontextualized

Mexico City Gay Pride Portraits by Rogelio Pereda

To me, diversity is all about individualism – having unique characteristics, values, and beliefs.

These photographs are a selection of fortunate encounters with individuals during the Mexico City Gay Pride Parade. All these portraits were taken in informal circumstances and with natural light. There was no quest for the unusual. Yet these instants enrich my personal concept of image.

In this underworld, as in the world at large, the definition of gender has expanded, as has the number of the people who make up this expansion, although they often remain as blind spots in the visual fields of others. Isolated from the parade's visual noise with a white backdrop, the subjects in these shots allegorize the identifying traits of the world to which they aspire – a world that can be conquered only by trespassing on the norms of others. Here, the yearning to raise oneself up is as sublime as the impossibility of doing so. I sought to capture, as an exercise in image decontextualization, this annual parade of thousands of people who celebrate their differences by exalting them.

To be above or below aesthetic standards is almost the same as being above or below social norms. To accept that the passage of time will create an imposter in our own face, or disguise what one is inside, means that the deepest identity of each person is to be found only on an illusory plane. What the observer of the social aspects gets in the bargain is the bitter aftertaste that deepens the sweetness of being different when being the same has become alienating. Each person is unique, but each can come to represent a group that is vulnerable to a society that does not recognize its pride. 

Rogelio Pereda is a compulsive amateur photographer trying to find the meaning of life through the lens.
jpgmag.com/people/pereda









Turn Prints into Journals

How to make a journal with your photos on the cover by Judy Lee

With a couple of prints and a bunch of paper, you can make your very own photo journal. Here's how.

WHAT YOU'LL NEED

- Two photographs
- Sheets of paper they can be blank or try a mixed stack of recycled papers
- One thin strip of paper choose a color to match your photos
- Two wooden pegs or big binder clips
- Two wooden boards or old books
- Sheet of wax paper
- Brush
- White glue craft glue or PVA bookbinding glue

STEP 1 Trim your photographs and the sheets of paper so they are all the same size.

STEP 2 Stack together the sheets of paper, put one photograph on top and one on the bottom of the stack with the pictures facing outwards. Try to line

up the papers and covers along the left edge as neatly as possible this is the spine . Hold everything in place with the wooden pegs.

STEP 3 Prop the pegged sheets and covers between two wooden blocks or two books, hold the entire stack together firmly.

STEP 4 Apply a thin layer of glue to the spine left edge of the stack . Use the brush to spread glue on evenly. Wait a few minutes for the glue to dry, then apply another layer of glue.

STEP 5 When the second layer of glue has dried, remove the wooden pegs and wrap the stack in a sheet of wax paper. Place the bundle on a flat surface and put some heavy books, wooden boards, a brick (or any other flat, heavy thing) on top. Wait for half an hour get up and stretch, have a snack, stick your head out the window for some fresh air.

STEP 6 Take your almost-finished journal out from under the brick. Trim the thin strip of paper so it's the same height as your journal and then trim the width to about 1.25 to 1.5 inches depending on how thick your journal is .

STEP 7 Hold the thin strip of paper up to the journal spine – use your fingers to fold creases so that the paper will wrap around the spine.

STEP 8 Apply a thin layer of glue to the strip of paper, glue it firmly so it attaches to the front cover photo, spine, and back cover photo.

STEP 9 Sit back and revel in what you've made. Take a photograph of your completed photo journal to share with all your friends! 

Judy Lee is the lady behind the Five and a Half line of handmade journals. jpgmag.com/people/fiveandahalf



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The Paper Crane Project

By Liz Shuman

The Paper Crane Project began as a wild thought that I couldn't ignore. As soon as the thought entered my impulsive mind, I knew there was no turning back. I decided I would make 1,000 paper cranes and send them to people all over the globe. Before I knew what was happening, I was releasing my idea to the worldwide web, and asking for participants. In the blink of an eye my idea changed from a wacky thought to something that was actually happening.

After a crane is requested, it's mailed out within two to three weeks. When the crane arrives, the recipient photographs it, and sends it back to the mailing address enclosed with the crane. Once I've received all 1,000 pictures of all 1,000 cranes, I will put them all together in an installation.

I didn't think about what I was getting myself into when I opened this project to the public. I certainly didn't consider the financial toll it could potentially take. Just when I truly began to panic, some friends stepped in and auctioned off pieces of original art. The proceeds from those auctions are allowing me to carry on with my crazy idea and enjoy it all the while.

When I first offered to make and send out 1,000 cranes, I had no intent or purpose behind what I was doing. Hindsight has allowed me to really think about what this project means. To me, The Paper Crane Project is about the kindness in people, and appreciating the little things in life. Perhaps the most amazing part of this project thus far is the overflowing generosity, kindness, and encouragement I've experienced from people whom I will most likely never meet. What goes around comes around. 

Liz Shuman is a social worker and waitress by trade, photographer at heart.

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If you're interested in participating in The Paper Crane Project, visit: flickr.com/groups/thepapercraneproject

Photos by Melissa Webb, Kelly Steinberg, and Marie Ek.



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8.5x11 Voices

By Andy Mitchell

What would happen if you gave high school students one minute to say what's on their minds? I found out when I asked my class to write something, anything, on a piece of paper and then pose with it. At first they just rolled their eyes. I think they thought I was losing it.

No one was forced to participate only those who wanted to participate did. They were asked to write down whatever they wanted, without discussing it with anyone. I did not limit them on content or language. They could even tell me to piss off if they wanted.

After the initial sounds of paper being passed out, there was an intense silence. The first student finished, and I rushed them up to the chair. After the first kid went, almost everyone followed.

Some were silly, others were serious. Afterwards, one student told me it was almost like therapy to go up there.

Andy Mitchell is a high school teacher in California.
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Suzette Troche-Stapp a.k.a "the Glitter Guru" has been a photographer and author for over 20 years. Her books on Adobe Photoshop have earned her the honor of being named as one of the "Top 40 Photoshop Experts" in the world.

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Kangaroo by Paulo Alegria

A view through the window of the Kangaroo's Carousel ticket cabin. This is one of many nomad families who come to the annual pilgrimage of "Feiras Novas" (new fairs) in Ponte de Lima, Portugal.



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