

JPG

BRAVE NEW PHOTOGRAPHY

America

30 perspectives on a complex nation.

ISSUE 11 WWW.JPGMAG.COM

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Me vs. Car Window by Jeremy Schnyder



Headshot by Roc Herms



JPG Mag Wall by Gregory McManis

This wall contains all of the 3,000+ submissions to the breakthrough theme of jpg mag, arranged in 2x2 squares. It was quite a sight, but my favorite part was watching people try to find their photo. Usually when they did, they would take a picture of it. I love people.

The JPG Sighting above was taken during the **Breakthrough: An Amateur Photo Exhibition** show at the San Francisco Arts Commission Gallery. The show featured the work of JPG members:

Rachel Ballard, Bjarne Bare, Soenke Behnsen, Francois Boutemy, Anastasia Cazabon, Lemuel Chanyungco, Cristina Cocullo, Mike Cray, Michael DeHaan, Jed Dore, Seb Ettinger, Jamie Goodridge, Mike Johnson, Brian Ober, Gustavo Orensztajn, Pat Padua, Iderah Roeck, Nina Sandejas, Wei Tien, Ernest Ventura, Sean Young, Jan Zdarski Jr.

The Community Takes on America

One of the amazing things about working on a magazine that's made by the community is seeing the way the process unfolds organically. Typically, magazines start down a clearly-defined path, assigning stories and photo ideas to a small staff with necessarily limited resources. But at JPG we begin with a vague idea and things become more clearly defined as we go along. With more contributions come fresh interpretations.

When we opened our theme America, we kept the boundaries pretty loose. We saw many political statements, from the patriotic—flags and eagles—through the spectrum to anti-war protests and reflections of neocolonialism. Later we began to see that while these are powerful currents given today's political landscape, they are also a veneer of opinion that can obscure the rich character of a complex and diverse nation just as readily as reveal it.

This diversity became apparent: the American West; theme parks and

baseball; depictions of the road, the cars, and the cities; and some truly remarkable portraits. James Rotz's photo essay "The Region" looks at the displacement of life in suburbia. Capturing the suburbs at night, Rotz gives us a unique perspective on a familiar American image. Christopher Morris' photo essay "My America" explores the world behind the pomp and circumstance of political theater. And Justin Sailor gives us a window into his tour of all 50 states in his feature "Hometown Invasion Tour."

In this issue we also explored Dreamscapes, where we asked, "What happens when you close your eyes?" From the softly fantastical to the freakishly nightmarish, it's a remarkable glimpse into the neural landscape of the community. As part of this theme, Tara Gorman's "Small Wonders" shows us—with her photos of miniatures in unexpected places—what might be going on inside our refrigerators and toy boxes when the doors are closed.

And finally, we asked, "Are You

Ready to Rock?" For most of us, the notion of "rock star" was defined clearly and early in our youth, from the manic adoration of the concert crowd to the hair—oh, the hair!—to the cars, sex, drugs and the inevitable hotel room destruction. Many of us have had fantasies of becoming a rock star, but like so many things, music is changing and with it the very meaning of rock-and-roll. This theme runs the whole gamut, from the heyday of stadium rock, to the long-term effects of rocking to the modern emergence of the middle-class musician.

For all your outstanding contributions, bravo! Our next issue of JPG has already begun taking shape online, so jump in and participate. As always, JPG is a reflection of you, the community: the magazine is what you make it. With your help, we'll continue to make it the very best in Brave New Photography.

– Paul Cloutier, Publisher

ISSUE 11 STATISTICS 10,980 photos submitted by 7,516 people. 974,115 votes cast by 19,263 people in 147 countries.

HOW JPG WORKS

JOIN US AT JPGMAG.COM



1. Shoot, Upload, Submit
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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Cover photograph **Waiting on You** by **Gabriel Naylor**.

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Bending Backwards for Better Photos

Lensbaby 3G by Haje Jan Kamps

A good while ago, I discovered the phenomenon of the Lensbaby. It's a bendable tilt/shift lens that allows you to work with creative selective focus, extreme macro photography, and lots of creative freedom.

I have a Lensbaby 3G, which is the newest Lensbaby created to date. You can use it like the original Lensbaby by squeezing it (to focus) and bending it (for selective focus) by hand. When you lock the collar, the little adjustment knobs that stick out through the lens come in to their own: They're actually threaded, so you can twist them to fine-adjust the focus and selective focus of the lens. In addition, there's a focusing ring you can use to get the focus right rather than compressing or stretching the whole bellows.

For its aperture, the Lensbaby has a really clever solution, too: Instead of a shutter-based aperture, the lens uses small, black, circular bits that are held in place in front of the lens element by magnets! Focusing, selective focus, and tilt/shift theory can seem pretty confusing, but suddenly, it just clicks, and it becomes a three-dimensional photography experience.


What surprises me is how versatile this seemingly simple lens can be. I've successfully used it in portraiture, for example. I was additionally surprised at how beautiful the bokeh (out-of-focus highlights in a photo) of the Lensbaby is. Other experiments I tried included architectural photography,



street photography, abstract photography—even product photography and food photography.

As a general tip: When you are photographing with a Lensbaby, make sure you put your camera into manual mode and control everything yourself. Also, make sure you use the RAW file format. Exposure can be really tricky; you can tease some amazing colors out of Lensbaby photos, and the extra flexibility offered by the RAW file format really helps.

For what it is, it's slightly on the pricey side. After all, the 3G version costs \$270.00, version 2.0 costs \$150.00, and even the original Lensbaby is \$96.00! On the other hand, I was surprised about one particular aspect of the Lensbaby: In its simplicity, it is actually an extremely powerful lens that offers a level of artistic and photographic freedom I haven't experienced before or since.

Is it a brilliant lens? Definitely. I, for one, know I'll never want to be without one of these things in my photo bag. It really is that good. 

Haje Jan Kamps (London, England, UK) is a freelance writer and photographer. He runs photocritic.org and currently is the web editor of a technology magazine. He is a photography fanatic, and loves to explore new areas of photography. jpgmag.com/people/photocritic

My Fishy Relationship

The Lomo Fisheye No. 2

By Natasha Footman



Fish are one of the easiest pets to own. They do not scratch, or bite; they cannot poop on your carpet, throw up on your shirt, and they definitely cannot hump your leg. In fact, they are so easy to keep that very often owners neglect their fish. But there is one fish that is not to be ignored. There is one fish that has an even sharper memory than you. I call this fish Mr.2.

It feels so flimsy—mainly due to its lightweight plastic build. The shutter release is so light and swift that a photographer's transition from pressing heavier buttons to the Fisheye's will be one filled with many unintended shots. However, that hasty shutter release will capture faster-than-the-speed-of-light action quicker than you can see it coming, and the lock option can save you many an accidental shot.


The main difference with a Fisheye is the lens, which captures nearly 180° of your surroundings, curling them into an

almost circular ball in the middle of your 35mm film. Watch as your cat's nose blots out its face, as the columns of the Parthenon buckle, and as the horizon curves up on itself. The distortion a Fisheye lens creates is always surprising and often gives us a more intriguing view of reality than a normal lens.

This curvature can, of course, be created using the simple Fisheye No.1, so why is Mr.2 any better? Fisheye No.2 gives you options, and more you can do to your shots.

My favorite addition is the variable exposure switch. The photographer is no longer confined to how long the camera wants to expose. Turn to 'L' for that heaven-sent shutter lock, use 'B' to hold the shutter open as long as your finger stays on its release for swirling neon strands and gleaming lights, and there's always 'N' for the lazy option of an automatic exposure (1/100 sec, f/8). The rest of the new features: the

hotshoe port allows you to rig up a compatible flash to use individually or in conjunction with the built-in flash, the MX switch enables you to build on multiple exposure layers as much as you care to, and the cute mini Fisheye lens viewfinder that slips into the hotshoe—how many times have you wished you knew what life looked like through your pet's eye?

The Fisheye No.2 is like any pet. Treat him well and he will reward you—in this case with dazzling and unique pictures. But neglect him, and you will suffer the consequences of having missed out on dozens of astounding shots. Take this little camera everywhere with you. 

Natasha Footman is a student from London, England who is never without one of her four cameras and hopes to continue her passion for photography professionally. jpgmag.com/people/northtosouth



From Digital Junkie to Film Freak

The Mamiya 645 PRO TL by Rivo Sarapik

I started capturing life as a digital junkie a few years ago as the proud owner of a Nikon DSLR.

The buzz about film and its wider dynamic range and better details had reached me and I was sometimes a little envious when seeing someone else's photo, but I didn't do anything because I thought film was going to die anyway—so why bother?


But when I saw an ad for a second-hand Mamiya 645 on sale, something happened inside. I met the seller, who told me that this camera was his love, and then I met my Mamy for the first time. At first glance, it looked big, rather ugly, and it weighed around a ton (even heavier with the wide angle lens).

Knowing nothing about loading the camera and knowing even less about film, I tried loading the thing at home. 16 frames later I was afraid that I had broken it because it refused to wind. It took a little panic, some Google, and the manual to find out it was the end of the roll—not the world.

I had to wait around 24 hours to get the roll processed and scanned. It was like waiting for Santa at Christmas.

I wish I had seen my face when I first received the prints. The only lighting I had for the set was a reading lamp. My experience with digital in such conditions hadn't been positive, but I was curious to see how film would handle low light; I pushed the film and

the camera to the limits.

It has been almost five months since I purchased my Mamy, but the feeling is the same every time I go out shooting or receive some samples of a new film I have just tested. It's still heavy, and big, and a headache (and a backache and neckache) to carry, I need a tripod to keep it steady, and I get reactions like, "What on earth is that?" but it has never felt better to find something to frame and capture it. My D200 has had a lot of rest lately. 

Rivo Sarapik is a journalist from Estonia who doesn't feel guilty filling most of his free time with a camera. jpgmag.com/people/rivos



Shoot, Rinse, Repeat

The Nikon Nikonos II by Nathaniel Cafolla




Here's a quote from the opening paragraph of the Nikonos II instruction manual: "The Nikonos II amphibious camera is built to go with you wherever your imagination leads you. Underwater, it performs at depths down to 160 feet (50m) without a bulky accessory housing. On land, it takes rain, snow, dust, dirt, and salt water in its stride. If you can take it, so can the Nikonos." In my opinion, this bold statement sums up the Nikonos II and the attitude one should take when using this pillar of functional and effective design; it also sums up the attitude of this camera.

This is my festival-going camera as it takes everything on the chin (as stated) and with the 35mm lens, it fits comfortably in my back pocket. Even if I do manage to fall over backwards (aided or unaided), the Nikonos' rugged design will shake it off. Remember, it can take the pressure of 50m of water.

While one may think that 80mm at f/4 is limiting in concert situations, one must bear in mind that this is a film camera and films capable of speeds of up to 1600 or even 3200 ISO can produce beautiful photos at f/4. The 35mm lens boasts a proud f/2.5, which enables it to pick out light in most situations given the right film. Shutter speeds are few but precise, offering 1/500 to 1/30 with the usual stops between. The shutter is mechanical and as reliable as day itself, and in fact the Nikonos II is fully mechanical, which eliminates the need for batteries.

The small, yet powerful Nikonos II is neither SLR nor rangefinder; it's a scale-focus camera meaning there is nothing coupled to the lens or rangefinder with which to gauge your focus. Instead, you simply estimate the distance between you and your subject and set your focus accordingly. As the Nikonos II is fully mechanical, an internal light meter is not included. While this may strike you as a disadvantage, I find that it's pretty hard to go wrong if you are using black and white film (especially if you are shooting outside).

The scale focus design and lack of light meter actually give the photographer something in return: the ability to set up a shot without having to raise the camera to the eye or put a machine between you and your subject.

So, austere, minimal, functional scale-focus design, a bombproof exoskeleton with the ability to withstand anything including nuclear war, the ability to be discrete, a sharp and nifty Nikkor 35mm lens with the option of an 80mm, and the charm and head-turning looks make this camera the perfect accessory for the discerning festival photographer. 

Nathaniel Cafolla is a qualified marine scientist but works as a bicycle messenger in Dublin, Ireland. When not dodging traffic and pedestrians, Nathaniel can be found at the back of any one of an array of film cameras or simply playing his bass. jpgmag.com/people/cafolla



Cross-Processing

By Paul Williamson

Cross-processing is a technique by which you develop a film in “incorrect” chemicals. Most commonly this involves taking slide film (E6, or reversal film) and processing it in regular negative (C41) chemicals. This results in unpredictable color shifts and insane contrast, often increasing the amount and size of grain. So why would you want to do this to your film?

Well, for a start, it's a great way to add interest to colorful or unusual images. The effect may not be to everyone's taste, but I find it works exceptionally well with gritty urban subjects. Graffiti, decay, and neon signs are all ideal candidates to be cross-processed.

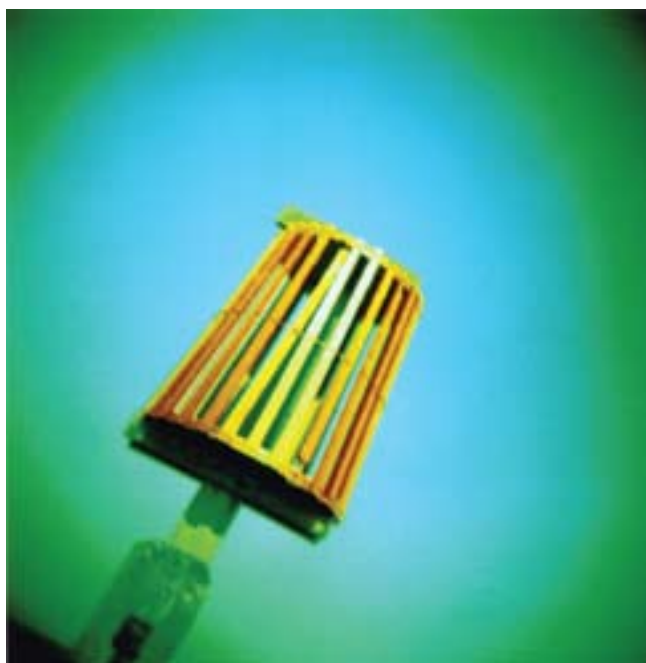
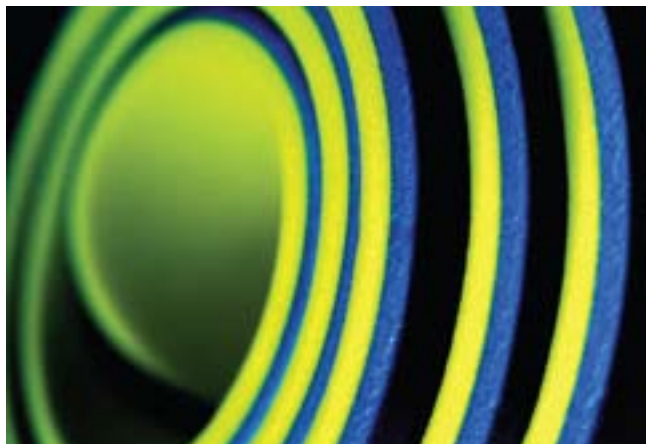
So how do you get the most out of crossing? The key here, as you have probably guessed, is experimentation. There are so many variables with cross-processing—exposure, film type, the chemicals in which your film is developed—that you really do have to shoot a few rolls to find out what works for you. There are a few common color shifts that are a good place to start. Fuji Sensia tends to turn your images a green/cream color, Velvia 100F injects some intense red, and Agfa Precisa focuses more toward the blue side of the spectrum.

Here are a few tips to get you started: Ask your lab for no color correction on prints to get almost monochrome color shifts. Underexpose by a stop or two to reduce contrast. Save money by buying expired film—expired film tends to shift color-wise, but this usually adds to the effect of cross-processing. Try as many different types of slide film as possible until you find one that's perfect for you.

So what about other types of film/chemistry? Well, running C41 through E6 chemicals results in flat pastel colors with very low contrast. As a result you may want to overexpose or tell your lab to push-process a few stops to compensate. If you process color film in black and white chemistry, you end up with sliver-based negatives. As color film is usually more expensive than black and white, this technique is a bit pointless!

Have fun and good luck! 

Paul Williamson is an IT technician from a seaside resort in England. His favorite things are photography, music, and monkeys. jpgmag.com/people/squarefrog



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My America

Behind the Scenes at the White House

By Christopher Morris

My America is my personal look at our nation at a significant time in its history. It is my historical document, my anthropological study of the past three years when the nation was consumed with nationalism and patriotism, a nation that was in love with its flag and its President. A President that could do no wrong. This was My America.

Having spent most of my professional career working overseas, covering conflicts, I encountered the ugly side of nationalism across the globe. I witnessed how it consumed and destroyed nations. So when I started covering the presidency of George W. Bush, I was shocked to see that it was happening here in our America. I really felt the nation had wrapped its eyes so tightly in red, white, and blue that it had gone blind.

Something also happened to my photography. Everything had to be very clean, straight, and perfect. No visual distortions. I wanted the viewer to see what I saw and feel what I felt. The loneliness of devotion, the isolation of My America. An America with a Department of Homeland Security, an America with a Patriot Act. 



Christopher Morris has concentrated the greater part of his work on war, having documented more than 18 foreign conflicts. In the last five years he has documented the presidency of George W. Bush for Time magazine. Morris is a founding member of the photojournalist agency VII, and is based in New York.









America

The United States is notorious around the world for its politics and overconsumption, but underneath the surface is a country of complex individuals and locales that can only be grouped under the title “America.”





After a storm driving up I-25, the clouds clear to reveal a rainbow behind a shooting range.





Gulf War 1 protest in Chicago in the early '90s. The gentleman being restrained was the leader of the Vets Against the War group and did absolutely nothing wrong. The cops were completely out of control.







This picture was taken in Austin, Texas, on September 12th, 2001.









SAINT GEORGE, UTAH BY SEAN HARRIS



SOLITUDE BY AIDEN MAHONEY



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pdn

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American Portraits

In a country known for its diversity, it's no surprise that the nation's personalities are just as diverse as its regions and communities. These "American Portraits" display the country's populace in all its sundry glory.



◀ **Jerri**

Dallas, Texas
By Matthew Mahon

Jerri Truhill was one of the Mercury 13—13 women who participated in and passed the very same physical and psychological tests to become astronauts that men did in the 1960s and then were denied access because they were women. Most went on to work in aviation, but Jerri became an artist and made everything in this photograph. Jerri lives at home in Denton, Texas with her 33-year-old son, 5 cats, and 2 dogs.



Leroy

Savannah, Georgia
By April Gray

I met Leroy as I was walking down Martin Luther King Boulevard in Savannah. He was waiting for the bus so he could go to Wendy's to get some hot chili—it was a rather cold day in Savannah. I was currently documenting MLK Boulevard and Leroy told me stories of how he and his mom were not allowed to sit at the lunch counter before the civil rights movement. He was very nice and I complemented him on his shoes.



Gustavo and Carlos

US / Mexico Border
By Andy Hardman

Gustavo Valero Chavez and Carlos Borrego Castro attend Centro Santa Catalina de Siena, an elementary school/community center for women and children.



PeePop

Tampa, Florida
By Jonpaul Douglass

“Peepop” is what we call him! A few months out of the year he says to heck with Illinois cold weather. Peepop jumps in his RV and cruises on down to Tampa for five o’clock martinis and nightly cookouts. With a large family that loves him and a ten-foot walk to the pool, it’s no wonder he’s grinning.

Jeff ▶

Kent, Ohio
By Rami Daud

“You may not know it but I’m a big deal,” Ohio resident Jeff Deluca said as he waited for a bus. “I just got out of court. I didn’t want to be there, but now I’m out and I want to get fucked up.”





◀ **Ryan of Good Karma**

San Jose, California

By Joe Claus

I live in the heart of the Silicon Valley—a ten-minute walk from Adobe, an eight-minute drive from Apple's campus, 14 miles from Google headquarters. This is Silicon Valley business, as the world sees it.

In the blocks surrounding my apartment exists the side of business that is so easily forgotten. A restaurant. A clothing boutique. A skate shop. A bicycle museum. A gallery. A tile shop. A hot dog stand. Small businesses, powered by hard-working individuals.

Ryan is the owner of Good Karma Vegan Cafe.

Matt and Pete on the Wishbone

Mississippi River

By Markus Rutledge

For nearly six months, I was fortunate enough to live in a tent on top of a boat that was part of a flotilla of homemade vessels traveling from Minneapolis to New Orleans down the length of the Mississippi River.

The company consisted of mostly young travelers, living within the means of nothing and being very proficient at it. Dirty, poor, and often pungent folk. But also the most intelligent, friendly, caring, selfless, and trustworthy individuals I have ever come to know.

I do miss the river and the journey, but I miss these people most of all.



American Gothic 2007

New Haven, Connecticut

By Sara Scranton

A couple that walked in to the bar, Cafe Nine, where I bartend. She works at Yale and it was the day of her 25th anniversary dinner. He is a handyman. They stopped in for a quick drink.



El Matador

San Diego, California

By Wyoming Suiter

This guy called to me as I was walking past his office. He saw my 20D in hand and yelled, "Hey you, come in here and take a picture of this! Look at me! Isn't this a great setup?" and so I shot while he told me stories of how long he'd been there. Little Italy, San Diego.



The Region

Symptom of the Larger Problem


By James Rotz

Night is when reality comes across more directly without the distractions of normal, everyday light and life. The peculiarities of an environment are highlighted and enhanced. At night under streetlights, an environment displays just how odd it is, and, in the case of these photographs, how inhumane man-made environments tend to be even though they were created with humans in mind.

Northwest Indiana, often referred to as 'The Region,' is a conglomerate of fifteen or so cities where nature takes a backseat to what humans have created. Here, nature is something you do or someplace you go—it is not something you live with. It is a huge area with very few natural boundaries and where concrete connects everything.

This is where I was born and raised—Northwest Indiana, which is a symptom of the larger problem. It is a prime example of where the world is going, and how we are neglecting to live as a part of this world. With all our information and knowledge, we need to push for changes that will help our society adapt to the world and not merely profit margins.

No matter how many warheads we have, we can never be truly safe if the people controlling them have no idea of how to empathize with humans. By creating and fostering inhuman situations, you have an inhuman society with only one concern: the individual. We need to realize that we have the power to change our world. Humans change, alter, and control almost every aspect of the earth, so why is it so difficult to improve our society and the world around us? Formerly, humans revered nature. We have replaced nature. We have replaced God. Every one of us exists on a daily basis as a god. We control every single primordial element. We have the ability to manipulate the environment in any fashion, for any purpose, any time we choose. Unfortunately, we are gods who choose to exist without conscience.

We are complacent within the security of our temporal luxury and modern conveniences. The only people really profiting and developing security for themselves are the upper 2% who own over half the world's wealth—the people who give us credit and money. And these photographs are examples of what they give us. This is what we allow. 

James Rotz is a recent BFA photo graduate of Indiana University. Presently, his arms are unbroken and they are enjoying being able to hold a camera without a cast.

jpgmag.com/people/jamesrotz











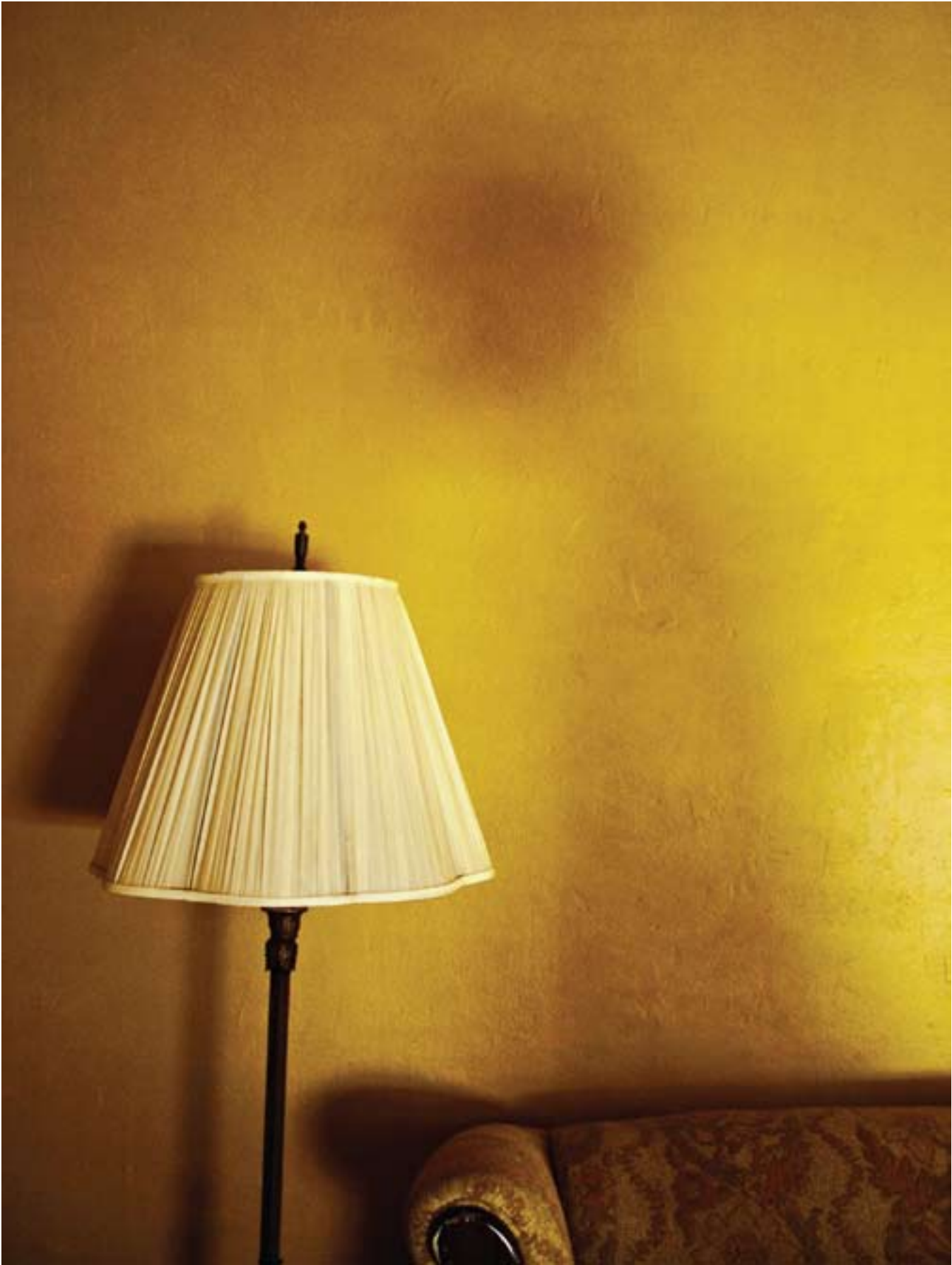
Dreamscapes

If only our dreams were this vivid. Follow us through the surreal and sometimes frightening tunnels of the subconscious.



RAINA VLASKOVSKA









Taken on a foggy day on the Seine River in France.



SX-70 Polaroid camera with expired Time Zero film.



RAINING BY NIKOLA OVCHARSKI



REFLECTIONS BY JIM PAGAN



74 AS IF TIME STANDS STILL BY TOBIAS LANG



PLAYGROUND BY ANDREAS GEHRET 75





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Small Wonders

by Tara Gorman

Even the most ordinary occasions have a tinge of the fantastic about them. Well, they should, anyway.

Problems with deer nibbling at your vegetable garden? Try appeasing them with a spring bouquet. What if we rode to work on the back of a friendly echidna instead of limping along the interstate in a rusty car? Wouldn't allergies be a little more bearable if all that offending pollen swirled around us in a golden dance? And who hasn't gone for a walk on a wintery day and wondered if perhaps a mastodon lay sleeping beneath the ice, ready to awaken with the spring thaw? Young lovers dream about their future nestled in a

dandelion's downy embrace, and an elderly couple can gaze into each other's eyes on the leaves of a geranium sprout just as easily as they can on a porch swing.

The magic's all around, people. If you can't find it, then do what I do and make it. 

Tara Gorman is a photographer living in western Massachusetts. When she's not playing with toys, she can usually be found in the kitchen searching for new ways to incorporate bacon into her favorite dishes. jpgmag.com/people/diastema







Girl at the Rock Show

Aurus Feal Sy Interviews Cindy Frey

Cindy Frey has a talent for capturing the essence of rock music in photos. In just a few years, she has already photographed hundreds of bands, and covered various concerts and festivals in Europe. Her work has appeared in magazines such as Kerrang!, Alternative Press, Rock Sound and more, and she has even published her own photo book.

Please tell us about yourself.

I'm Cindy Frey, born on September 5, 1975, I live in Belgium and I'm a professional freelance photographer. I'm vegan and drug-free. I love vegan cooking, music, going to shows, movies, fashion, clothes, my boyfriend, photography, Photoshop, etc.

When did you first become interested in photography? I always have been intrigued by photography, but I never started doing it till May 2003. I just picked up a camera then, just to document all the cool moments I went through. I used to be a vegan chef for concerts, I have had an animal rights group, I used to drive bands and do merch. So I had been active in the music business for years, but very quickly when I started taking pics it became a real passion for me and I wanted to know everything, I was so eager to learn and get really good and it even became a big part of my life!

How did you get started in rock photography? Like I said, I was already involved in music for years, so the first things I started to photograph when I picked up a camera were bands, as well as live portraits; I really love portraits. I already knew a ton of bands from before, so they always hooked me up with photopasses or took me on the road.

What do you shoot with?

I shoot with a Canon 30D, and I have a film camera, Canon 300V, but I don't use that one often.

Do you remember the first band/show you shot? How was it?

My first show was probably Groezrock 2003, a hardcore/punk rock festival in Belgium. In my first year and a half I photographed around 200 bands and published a book with these photos called Girl at the Rock Show. I remember the beginning of photographing bands, I loved it and I enjoyed it so much and of course I was struggling a bit, trying to find the best light, experimenting a lot.

Do you have a favorite band to shoot?

I don't have just one favorite band; I just love to shoot very energetic bands. Or bands that have weird or extreme looks: that looks good for photos. A few bands I remember that I really liked to photograph:

Rammstein, Marilyn Manson, Alexisonfire, GWAR, Parkway Drive, HIM, Juliette & the Licks.

What would you say are the pros and cons of your job?

Pros: It's fun, it's always different and very diverse, you meet lots of nice people, there's always more to learn, you can be really creative. Cons: Lots of competition, not always easy, hard to earn money with it—especially in music photography.

Do you have any advice to aspiring rock photographers?

First of all, you really have to love doing it, you have to put your soul in it, do it with passion. You have to be strong—believe in yourself! Don't give up. Try to improve yourself, learn from others, get inspired by others, try not to copy, and experiment a lot. Learn a lot about light and lighting—that's really important. Good luck!

See more of Cindy's work online at cindyfrey.be and cindyphotography.com. 

Aurus Feal Sy is a semi-fresh graduate from Manila, Philippines. She is a kid at heart and proud of it. jpgmag.com/people/feal



Are You Ready to Rock

The image of the “rockstar” is evolving, as power begins to shift away from record labels to independent musicians. The passion of the fans lives on, as shown in the following images.

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The Real McKenzies from Vancouver at the Fireside Bowl in Chicago. Like any real punk rock club, there are stains on the ceiling.













CHAUNTELLE OF EISLEY BY JAMIE MALDONADO



CAMERA OBSCURA BY JENNY HERTEL





I thought I had figured out the problem with my Olympus FT.
I guess not.



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Rock Photography

Ten Tips from Andrew Finden

Let's get one thing straight: shooting a rock concert is great fun. It is great fun because it's unpredictable, spontaneous, and full of potentially great shots. Musicians tend to be expressive, especially when they are performing to a huge crowd of adoring fans, so the results can be images full of emotion and energy. However, this energy is also the cause of one of the biggest challenges in live music photography. Capturing the gyrating rock star can be a tricky business, so here are tips to help you capture that Rolling Stone cover.

1. USE AN SLR

Rock 'n' roll bands tend to be full of energy, moving around the stage, dancing, jumping, and flailing limbs around, so any shutter lag is going to cause a problem. An SLR camera will have almost no shutter lag, allowing you take the shot at exactly the right moment. It is possible to shoot concerts on non-SLR digital cameras, but the shutter lag must be taken into account, and the photographer will have to anticipate the climactic moments, which often requires them to be quite familiar with the music being played, or the artists themselves.

The other main reason for using an SLR is so that the photographer has full control over exposure and is able to shoot in manual. Some prosumer SLR-type digital cameras allow manual exposure and can be used, but often have the aforementioned shutter lag issues.

2. SHOOT AT 800 ISO

In most cases you should aim to shoot at 800 ISO. If the light is so good you can get away with 400 ISO, go for it, but try

not to resort to 1600 ISO unless you really, really have to. At most large, festival-type gigs there should be ample light to shoot at 800 ISO. If you're using a DSLR, 800 ISO shouldn't show too much noise, but will allow for shutter speeds that are fast enough.

3. USE FAST SHUTTER SPEEDS

The first reason to use fast shutter speeds is to hand-hold without camera shake. The general rule is that your shutter speed should equate to the length of your lens, so if you were using a 50mm lens, you could "safely" hand-hold at 1/50 or above. If you were using a 200mm lens, you would need a shutter speed of 1/200 or faster. With practice it is possible to keep your hand steady at slower speeds, and you may, for example, be able to get away with 1/160 at 200mm.

You also need the shutter speed to be fast enough to keep the energetic musicians sharp. However, creative use of motion blur can also be very effective.

4. USE FAST LENSES

In order to allow the fastest shutter speeds, you will want to use lenses that have wide maximum apertures such as a 50mm f/1.8 and a 70–200mm f/2.8. The wider aperture lets in more light, allowing faster shutter speeds. Also, lenses that have wide apertures tend to be "pro" level lenses, which will be sharper and give better contrast than lenses that have smaller maximum apertures. Unfortunately, this also means that they are often quite expensive, so renting lenses such as a 70–200mm f/2.8 for a particular festival or concert is often the

best way to go about it. Both Canon and Nikon have a 50mm f/1.8 that is relatively inexpensive and very sharp, and works as an excellent concert lens if you can get close enough to the stage. If you don't have a photo pass, try a fast telephoto such as the 70–200mm f/2.8 and try for the front row of the crowd!

5. SHOOT IN MANUAL

If you're looking to catch that super rock-star pose, you don't want to be wasting time while the camera sorts out the exposure for each shot. In manual exposure mode you can figure out the exposure and just shoot. Of course, if there is a dramatic change in lighting you will have to check your exposure and adjust if necessary.

6. SPOT METER

Matrix metering is fantastic if you're shooting a landscape. But the concert stage is likely to be full of very dark areas and very bright areas that are going to fool the camera if you are in this mode. Spot meter the performer's face for the correct exposure. Of course, you are in manual mode with the lens wide open, so you should only need to adjust the shutter. If you find the light is so good that it gives an unnecessarily high shutter speed, you can stop down a bit for extra depth of field or sharpness.

7. SHOOT RAW

Because the lighting can change, getting a perfect exposure every time can be very tricky; shoot in RAW mode to give a little more leeway in exposure compensation. Having this leeway can free you up to focus on the performance without getting too worried about getting the exposure perfect.

8. NO FLASH

Basically, flash is out. After all, the lighting guy doesn't want you to wreck his work, and flash will just ruin the atmosphere anyway. However, there may be times when the lighting is appalling and you have no other option—but try to be creative. Use a slow shutter speed with the flash, which lets in some ambient light. Using this technique, you can create some nice motion effects. But it's best to try not to use it.

9. GET A PHOTO PASS


It's hard to get a good shot when you're at the front of the mosh pit with sweaty people slamming into you, not to mention having your gear crowd-surfed from your hands. Without a doubt, the best place to be is in front of that safety barrier between the mosh pit and the stage: the photo pit. To

get here you will need a photo pass—unless you can smooth-talk the security, and good luck with that! The bigger the gig, the harder it will be to get a pass. For the large gigs you basically need to be shooting for some sort of press, or if it's a festival, have proven yourself to the promoter enough that you are given the role of official photographer to provide promo shots for it. A good place to start is to approach a small, local venue that has live bands and ask if you could shoot there. Probably you will have to negotiate some sort of deal where it gets copies of the shots to use. This is a good way to get some shots for your folio.

Also, keep an eye out for new and small festivals that may want a photographer. Once you have some shots in your folio you can approach a magazine—such as a local street press or student paper—that may then be able to vouch for you at the bigger gigs.

Another good idea is to get to know some local bands. Bands always love photos of themselves and might just be able to get you into venues with them to shoot.

10. HAVE FUN

Presumably you want to do music photography because you like music. If you enjoy the process, it's going to come through in the shots. So don't stress, enjoy the challenge, and even groove along a bit. 

Andrew Finden is studying to be an opera singer and lives in Sydney. His photographic work is online at finden.wordpress.com.jpmmag.com/people/findo





Polaroid Image Transfer

by Jane Linders

Polaroid image transfer is both deceptively simple and complex. The dyes in the emulsion of peel-apart Polaroid prints migrate to a receptor surface (usually watercolor paper) and create a one-of-a-kind image that looks like a combination of photography and painting. These unique images can be created as a postproduction process using your positive transparencies (a color slide).

WHAT YOU'LL NEED

- Vivitar or Day Lab instant slide printer
- Small tray for soaking paper
- Soft rubber brayer
- A developed positive transparency (a color 35mm slide)
- 140lb Arches hot press watercolor paper
- Peel-apart color 669 Polaroid film
- Vinegar

STEP 1 Load Polaroid 669 film into a Vivitar or Daylab slide printer and place your slide in the holder.

STEP 2 Expose the film and pull the Polaroid 669 print through the rollers of the slide printer.

STEP 3 Wait 10 to 20 seconds and peel the positive from the negative.

STEP 4 Normally you would save the print (positive) and throw away the negative, but the opposite is true for Polaroid transfers. Place the negative face down on a piece of 140lb Arches watercolor paper.


STEP 5 Gently roll the brayer over the back of the negative taking care not to let the negative slide around on the watercolor paper. Let the negative stay in contact with the watercolor paper and place this in a hot water bath (the temperature should be just shy of boiling) for two minutes.

STEP 6 After two minutes, remove the negative, which is still stuck to the watercolor paper, and gently peel back the negative from the watercolor paper.

STEP 7 Polaroid chemistry is very basic, so you need to soak your image in a room temperature vinegar bath for one to two minutes to neutralize the image. This step also intensifies the colors in the image.

STEP 8 Rinse the image with water for four minutes and hang to dry.

STEP 9 Transferred images are fairly stable, except when exposed to bright lights, such as UV light. Use UV absorbing glass when framing images and avoid all direct sunlight exposure.

You can see more Polaroid transfers at www.freewebs.com/janelinders or, if you happen to be at the Smithsonian Institution in July 2008, Jane Linders is exhibiting a Polaroid transfer of St. Louis' own Eat Rite Diner. 

Jane Linders is a photographer of dubious qualifications and does photography for fun and, of course, huge profits. jpgmag.com/people/jalinde



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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Hometown Invasion Tour


By Justin Sailor

So, here's the idea: take a road trip across the United States and stay with different people I've never met in all 50 states, documenting hometown life through photography and blogging. With some hard work—using all my resources and relentless passion—I have made a dream come true. I dubbed that dream the Hometown Invasion Tour. Nearly 10 months after leaving I have now visited 38 states and stayed with close to 90 households of people I had never met.

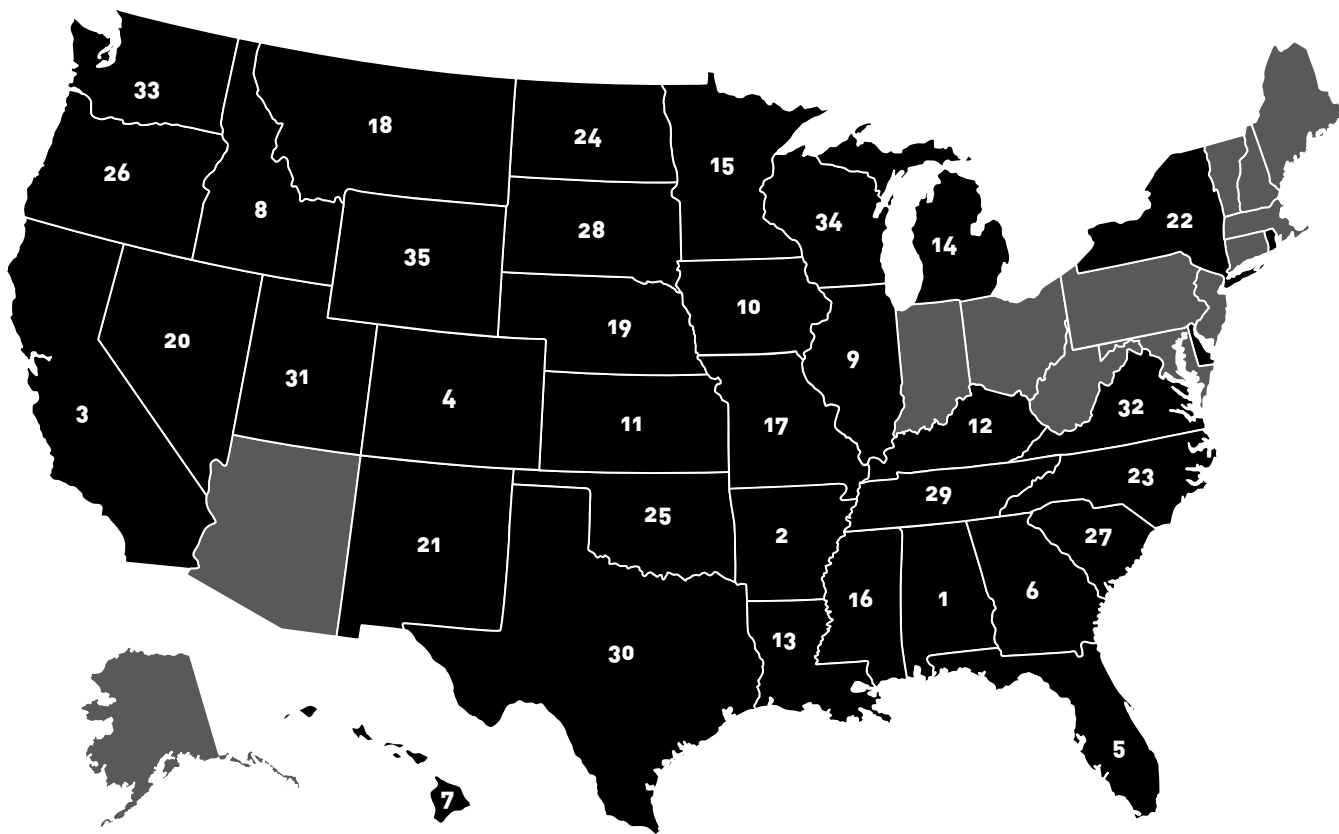
Through networking, friends of friends, and the six degrees of Kevin Bacon, I have been in touch with hundreds of people across the nation as I get to know my own country. What a generous country it is. People have taken me in at the last minute and filled my gas tank. As for the gas tank and car, they were generously donated by the DaimlerChrysler Corporation. My 2007 Jeep Compass has become my home.

Through the trip I have learned that, from people to large corporations, this country believes in helping others pursue their dreams.

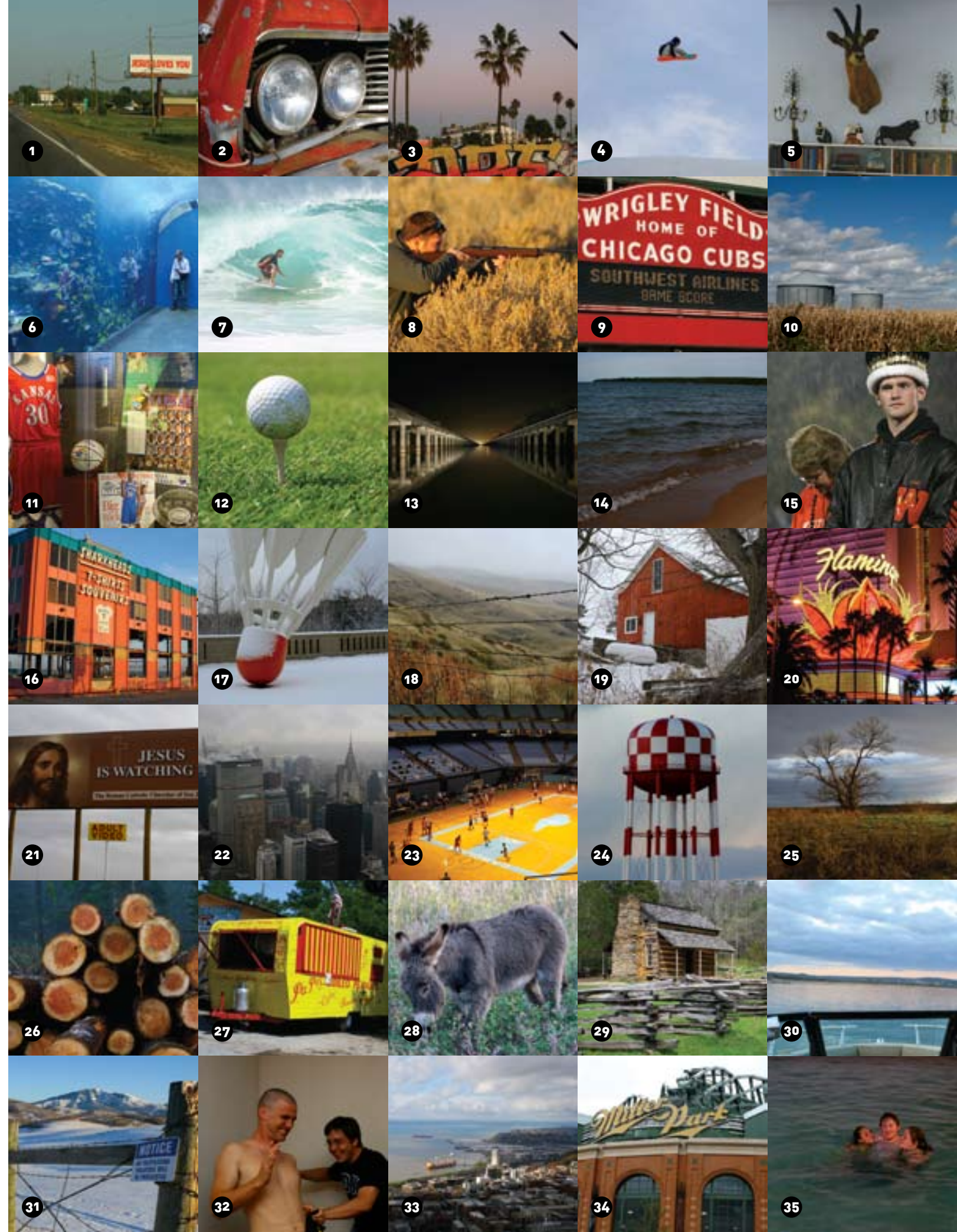
Through 38 states I have posted over 300 blog entries and over 1700 photos. Currently on the website people can share a description of their hometown, nominate a host for the remaining states, and much more as people follow my journey.

It's a big country with big opportunity. Get out there, dream big, use your resources, do what it takes to make it happen, and always bring your camera. 

Justin "Bugsy" Sailor is a 24-year-old native of Michigan. He graduated from Michigan State University with degrees in sociology and advertising. Contact him at hometowninvasion.com.
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Meet the people who made this issue of JPG Magazine.

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I got my first camera when I was 17 years old to take a high school photography course. Though I cracked the body many years ago, I still have my Canon AE-1 body sitting on my shelf to remind me of the thrill of shooting and developing my first roll of Tri-X. Not much has changed since then. I still shoot what makes me feel good. jpgmag.com/people/mymacguy

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5 + 2 by Boyd Miller
Oregon coast, February 2005



NYI Student Sylvia Diciunas won an NYI Merit Award for this dramatic photo of the Navy Pier in her hometown, Chicago.

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