

JPG

BRAVE NEW PHOTOGRAPHY

ISSUE

144

SNEAK

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Emotion Capture, Fanatic, and Bird's-Eye View

The Intersection of Passion and Weird

Shades of fanaticism are infinitely varied: “Normal” to one person may be oddball or downright shocking to the next. In this issue we explore the world of the fanatic, from Civil War re-enactors to stuffed animal collectors. We present a cross-section of passion, obsession, and a just a little bit of weird. Robyn Cumming’s photo essay “Bound” highlights the price of obsession.

Encapsulating emotional stories entirely within a single frame is the essence of photography, and the photos in our Samsung-sponsored theme Emotion Capture tell fascinating ones. We also feature six photographers with six portrait studies titled “About Faces.”

Also in this issue we showcase aerial

photography in the theme Bird’s-Eye View. It’s an amazing selection that gives us quite literally a different perspective on things we see every day. Alexander Heilner explores the abstract geography of the world beneath us, and—in perhaps what is best described as the ultimate bird’s-eye view—NASA’s Warren Harold tells us what it’s like working with images from the Moon.

Beginning with this issue, we’ve evolved the “JPG Sightings” page (opposite) into a section we call “What’s New,” to show off what’s going on in the JPG community and out in the world: events, news, etc. We’ve also retooled our “Photo Challenge” section to feature compelling and personal challenges.

Check out seven photos of people celebrating in our first installment on page 112.

Perhaps the most rewarding aspect of publishing JPG is seeing the world through the eyes of the community. JPG is a window into your world—our world—in a way no other magazine can be. So to reflect this focus, we’ve updated our tagline: “Your World in Pictures.” The photos and stories you share provide an insightful view of our evolving cultures directly, honestly, and beautifully.

So get out there and show us your world. No one knows it better than you.

– Paul Cloutier, Publisher

ISSUE 14 STATISTICS 10,866 photos submitted by 7,011 people. 721,327 votes cast by 18,669 people in 145 countries.

HOW JPG WORKS

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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Think Inside the Box

Brownie Hawkeye Flash Model

By Polly Cole



The Brownie Hawkeye, a classic point and shoot camera, was introduced by The Eastman Kodak Company in 1949 and was discontinued in 1961. With its cheap and simple plastic design, the Brownie was the ideal candidate to be the photo tool of choice for the Baby Booming families of that era. It has a rotary shutter, a 'brilliant' viewfinder (a convex piece of glass on top of the camera), a manual film advance knob, and requires 620 film.

I was given my Brownie Hawkeye as a gift by my Uncle Danny in Portales,

New Mexico. When I got back home to Los Angeles, I took my new jewel apart. The Brownie was covered in five decades of dirt and grime, and I meticulously wiped and cleaned every crevice of it. Next, I set out on the task of finding the required 620 film—a format which is no longer produced. In my Internet research I found out that 620 film is basically 120 film wound onto larger spools. I had the option of purchasing 120 film (which is pretty easily found) and respooling it myself, but I opted for Option B, aka eBay. On

eBay I found a seller in Georgia who had my desired film and I purchased two rolls.

When the film finally came (three weeks later!) I ripped open the package and loaded my Brownie right up. The 620 film only has 12 exposures, so I chose my subjects with the utmost discrimination—my husband, the cat, the alley down the street, etc. You hold the Brownie at hip level and look down into the viewfinder—so cool! I felt like such a badass until I got the first roll developed. The manuals I found online said that my pictures would be sharp from five feet to infinity. This was not so. The only photo that had any degree of sharpness was the alley—a long expanse of far away-ness.

So as I loaded up my next (and last) roll of film, I kept this in mind. Only take pictures of things far away. Hmm. Where could I do this and get interesting and antique-seeming images at the same time? I know! Downtown. Downtown Los Angeles is a cornucopia of amazing old art deco buildings—a perfect place for a Brownie Hawkeye adventure. Later, as I stood on the crowded city streets, looking down into my hip level box camera, I kept the wise words of the camera's manual in mind: "Always stand steady, hold your breath, and release the shutter." ■

Polly Cole is a multi-hyphenate (photographer-writer-actor) who lives in the small desert town of Los Angeles. She does prefer Raymond Carver to Dashiell Hammett. jpgmag.com/people/funkierj



8 Great Megapixels

Leica D-Lux

By Karen Curran

My Precious is a less-than-22-gram-gem of an eight megapixel digital camera. My Precious is my Leica D-Lux 2, powerpacked with features and great glass, and it's a pleasure to use.

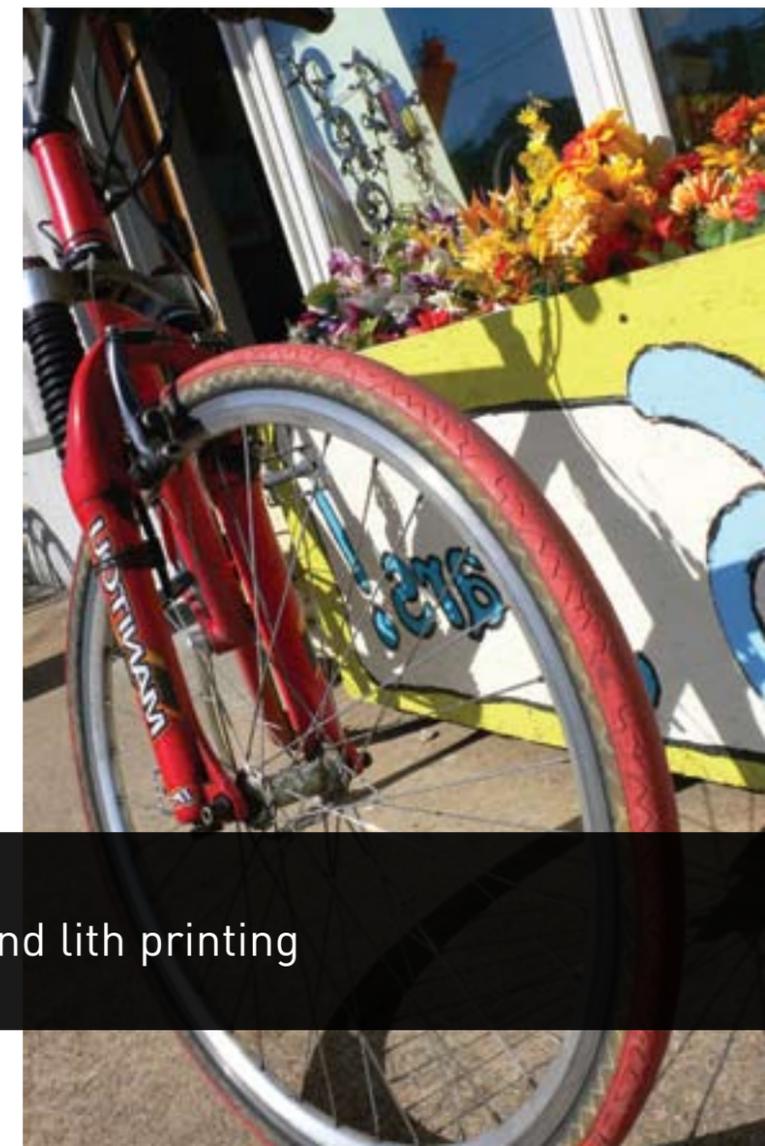
Having been educated in the old school, I still like having the option of being able to control the aperture and the shutter speed. My preference is for aperture priority. When the shutter speed gets too slow for even the image stabilizer, I have the option of choosing a higher ISO, and still maintaining my aperture, which is usually set for F/8. The D-Lux 2 also has metered manual and exposure compensation. These come in handy when I choose to expose for aesthetics rather than what the camera tells me is the correct exposure. For example: an orange flower with yellow in it. By manually controlling the exposure, I can avoid a deep orange flower all over and obtain the orange and the yellow. The camera has normal autofocus, macro autofocus, and manual focus. The D-Lux 2 has three aspect ratios: 16:9, 3:2 and 4:3. I usually use the 16:9 because it uses all eight megapixels. This little gem also has three metering modes: multiple, center-weighted, and spot.

The D-Lux 2 does not have a traditional viewfinder. Initially I was concerned with using the LCD screen in bright sunlight, however, Leica has done such a fine job with the screen that bright light almost never interferes with your ability to compose a scene on the screen.

The D-Lux 2 is the last of the series to offer TIFF format, as well as JPEG and RAW.

Most of what I use the D-Lux 2 for are abstracts and flowers. It fits into a small camera bag, with charger, spare batteries, and a spare card. One of the reasons that this camera is My Precious is that it is almost always with me and ready to capture my vision. ■

Karen Curran goes by "doglady" as she has two passions in life: dogs and photography. jpgmag.com/people/doglady



+ 1 more My Precious product review and + 2 How To stories on pinhole photography and lith printing

Emotion Capture

Joy, regret, pride, love, sorrow: the most complex human feelings can sometimes be captured perfectly in a single frame. JPG photographs show us those emotions that need no explanation.

Sponsored By Samsung

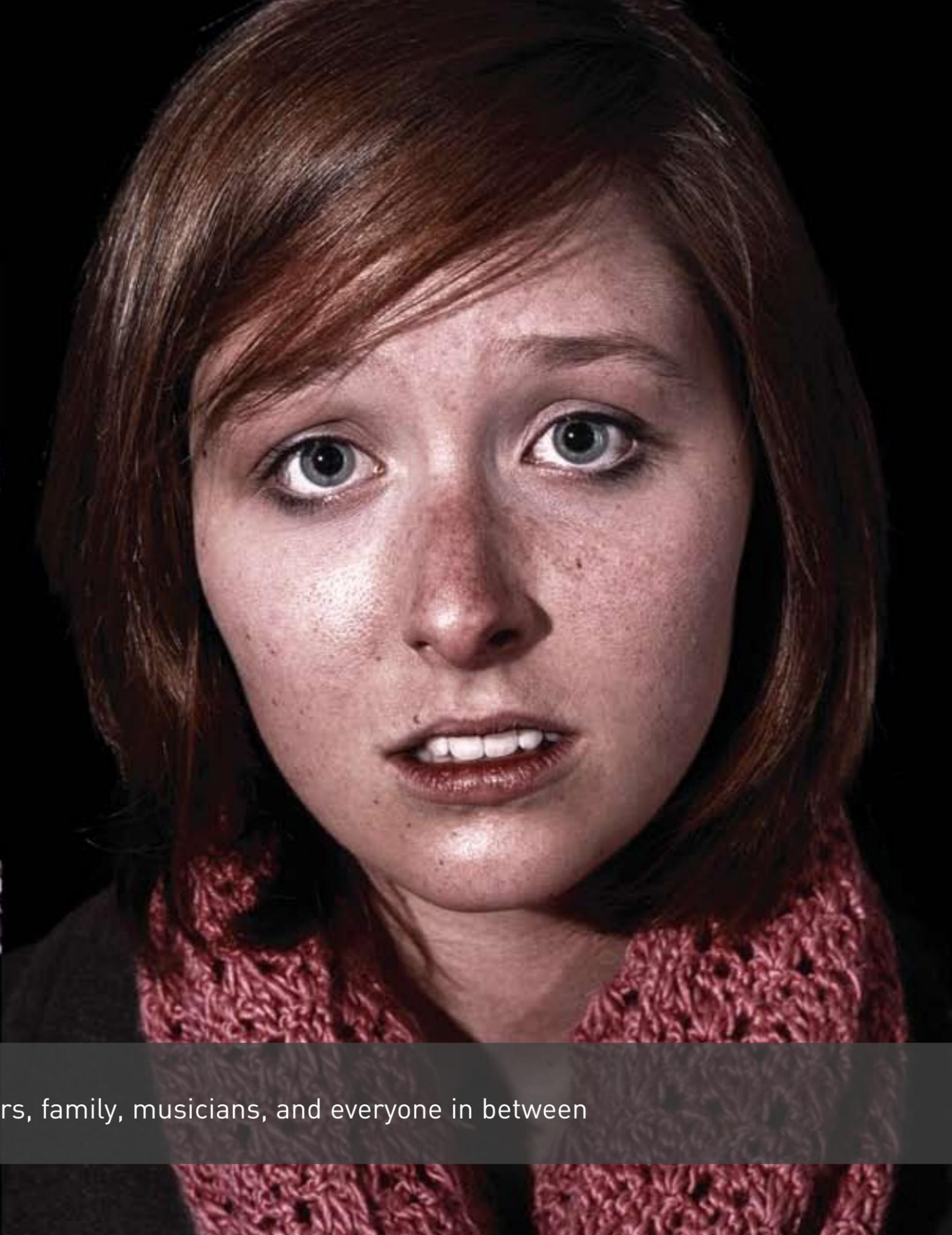
SAMSUNG

+16 more Emotion Capture images submitted and voted on by you

Shhhh...I'm Having a Moment
By Leslie Andrews
jpgmag.com/photos/186499

Bad News

By Ian Aleksander Adams



What went through your mind when you were first told that horrible news? What did you first think? Feel? Were you young? Barely an adult when you first really became aware of the harsh reality of life?

Imagine entering a room with faces peering from the darkness on every wall, the floor, and the ceiling. You hear whispering coming from behind the portraits, all slightly bigger than a normal face, in gritty detail, every pore visible, every beautiful imperfection there in front of you.

Do you go closer, trying to sympathize with their shock or

their pain, trying to make out their individual stories from the soft cacophony? Or do you exit the room, either from a desire to move on towards the better things in life or an inability to deal with the minor and major tragedies of others?

The installation is intended not as something to burden people, but as a way to help us deal with the pain in our life. ■

Ian Aleksander Adams is a NYC kid escaped to Savannah, Georgia. Find more at www.ianadamsphoto.com. jgpmag.com/people/iaaphoto

+34 more portraits of the faces of strangers, family, musicians, and everyone in between

Fanatic

You name it, and somebody loves it. JPG photographers sought out those enthusiastic individuals who take their hobbies to the next level. You may call it crazy, but you can't call it boring.



A while ago, I bumped into the "San Diego Star Wars Fan Club" (someone online suggested it may be the 501st Legion). There were a lot of people there, and I was looking for some trading cards/pictures. For some reason they all brought their surfboards with them, thanks for posing and endorsing the gear in these costumes.

Stormtrooper
By Simon Christen

+14 more Fanatic theme photos that showcase the quirks and passions of us all



Bound

The Objects That Define Us
By Robyn Cumming

This series is an exploration of our binds. The objects we collect and consume believing that they make us more likeable, attractive, functional, and bearable. These binds surround us and wear away with use and decay. They become routines and consumed. They help us piddle along while containing us within

a shell—constant hindrances masked in comfort and familiarity.

I chose the objects for this series carefully; each is symbolic of something beyond their physical presence whether it is faith or desire. They are manifest in a variety of forms and often a variety of colors and

styles. Our relationship with these items is contradictory; we attempt to control and contain, organize, label, alphabetize, and categorize them. When plucked from our narratives and witnessed in one small frame, they are a glimpse of life that is strange, melancholy, and littered with doubt.



Robyn Cumming is a photo-based artist working in Toronto. She has been described as "the most deadpan funny artist using film since French director Jacques Tati" (Peter Goddard, Toronto Star) "with an uncanny ability to conjure up entire short stories in a single image." (David Jager, Now Magazine) She has upcoming exhibits in 2008 at the Macdonald Stewart Art Centre in Guelph, Ontario and in the Contact Photography Festival. jpgmag.com/people/rcumming

+8 more portraits from Robyn Cumming's Photo Essay, Bound



Bird's-Eye View

There's something thrilling about seeing a familiar world from a new perspective. Taken from balconies, rooftops, planes, and bridges, these aerial photographs show us the beauty of the bigger picture and the patterns in the everyday.

Plough
By Ednaldo Alves Paulino
jpgmag.com/photos/260248

◀ *Bolivian Soy*
By Daniel Beams
jpgmag.com/photos/351922

+18 more photos from Bird's-Eye View theme that will leave you in awe

Found in Space

Warren Harold Brings New Life to the Cold Landscape of Lunar Photography

Interview by Todd Lappin

JPG contributor Warren Harold has had photos published in JPG issues 7 and 9, but when I learned about his day job at NASA, I had to know more. At NASA, Warren is working on a special project to create vast panoramas that depict the Apollo moon landings in exquisite detail. How does he do it? That's just what I wanted to find out.

Where do these pictures come from?

The images were captured by the Apollo astronauts on the lunar surface. With no viewfinder, they simply stood in place and turned, capturing intermittent frames. The camera would occasionally be tilted up or down to account for changes in the landscape.

What kind of cameras did they use?

The imagery used for the panoramas was captured using a modified 70mm Hasselblad EL Data camera that was bracket-mounted to the front of the astronaut's spacesuit.

How are the photos archived at NASA?

The original flight film is stored in a freezer at 0° F. The freezer itself is in a refrigerator, which is kept at 55° F. To remove the film from the vault, a 48-hour, two-stage procedure is required to acclimate the film to room temperature.

What are you doing with the photos?

Until now, all of the images from the Apollo missions were second and third generation dupes, so a joint-project is currently in progress with Arizona State University to produce high-resolution scans of

all the original Apollo film. The new scans look as though they were taken yesterday! We've also received requests to stitch together the lunar panoramas. After trying a few automated methods, I decided that doing it manually in Photoshop is the best way to go. As an extra challenge, I also have to work around the Réseau reticles or "crosshairs" that exist on each frame—NASA used these to calculate accurate distance measurements between points. So far we've put together 24 panoramas of the landing sites from Apollo 11-12 and 14-17, as well as a few of the geological stations.

Has working with these photos changed the way you think of the moon landings?

I was born in September of 1969, so I only know a world where man has had a presence on the moon. It's something that people my age

take for granted. But working with these new scans at this level of detail really brings the experience close to home. What strikes me the most is the sense of scale. Piecing these together frame by frame, I often get lost in the details. Yet when I step back to look at the overall image it's really overwhelming.

Is there one image that's become your favorite?

It would have to be this one (shown below) from Apollo 17. It was one of the first panoramas I put together, and it portrays just how surreal man's presence looks in such an uninhabited and foreign space. ■

Todd Lappin is fleet management officer for Telstar Logistics. jpgmag.com/people/telstarlogistics

+ 1 Photo Essay featuring the distinction between what is Nature and what is man-made



Diorama

[dahy-uh-ram-uh, -rah-muh]

By Struan Oglanby

There's an odd balance between honesty and trickery in a good diorama. Carefully crafted life-sized models and props are placed in front of a painted backdrop, designed to offer a glimpse of a scene most will never encounter.

When I photographed these dioramas the first time, I included the frame around each, and came back with a rather static result—one that spoke more of the confines of the pieces than the scenes themselves. I went back and shot each as if I were walking through the depiction, framing the pictures as I would the real thing. This removed the museum from the composition and left me with a view of a world that at first glance seems plausible, but not quite right.

The shadows of trees, falling on faraway mountains, didn't obey the rules. Forests were impossibly clear at great depths. Colors remained bright, even at a distance. And the animals roamed boundless around a semi-flat landscape that was born to be still. I have to give credit to three groups of people for making these pictures what they are. First the model makers, with their remarkable eye for detail. Every feather and eye-twinkle and craggy branch is there, living and breathing. Second, the backdrop painters, who provided amazing colors that look like nature in its Sunday best. And last, the glass cleaners, who fight an avalanche of face smudges and nose-soiled fingerprints that allowed me to get such clear pictures. All of this made for simple post-processing, with minimal levels and curves adjustment to do these dioramas the justice they deserve. ■

+1 more The Project of glassware aerials who lives in New York, where he avoids the L train at all costs. In a previous life, he toured with bands as a technician and stage manager.

jpgmag.com/people/struan

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 EXPIRES 1 APRIL 2008

Sneak Peek PDF cover art uses parts of photo "Lost World" by David Lazar, featured in its entirety on page 83 of Issue 14.