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JPG

YOUR WORLD IN PICTURES

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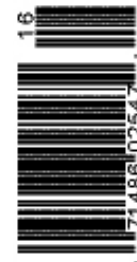
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Human Impact

Land mine removal, animal rescue,
arson, guerilla gardening, and more.



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You can submit photos, write articles, and vote at jpgmag.com.

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WHAT'S NEW



Let's Get Together

Portland JPG Members Meet Up!

There's no better way to learn a new shooting technique than going out and doing it! And that's exactly what six JPG members did in Portland, Ore. on March 2. Josh or "Mr. T" put together a day full of fun surprises which included models and costumes all ready to shoot. We love how each of the six photographers brought their own vision and style to the shoot.

The Portland group even hosted a round two on April 13th with 14 photographers and a "Trash this Dress" theme involving wedding dresses, spray paint, and mud! Check out the group shot above showing some of the photographers and their models at the end of the day.

- 1. Margaret Hudson jpgmag.com/photos/613033
- 2. Michelle Lane jpgmag.com/photos/613577
- 3. Kirk Mastin jpgmag.com/photos/522994

Recurring Theme: What's New in the JPG community.

Got some exciting JPG news? Email us at support@jpgmag.com.



Damascus Teletubbies

Mark Voss (jpgmag.com/people/markvoss) shares his weirdest picture.

While traveling through Syria with a friend, we were in a taxi on the outskirts of Damascus. We were looking for an outdoor restaurant our guidebook recommended when we stumbled upon this small, random circus set in the middle of nowhere. The main entrance to the tent looked bizarre, so I asked the driver to stop so I could lean out and take a picture. Right then, out walked these two, so very creepy-looking, Teletubby-clad figures. I later saw them heading to the highway offramp to hand out promotional cards for the circus. Who knew circuses and Teletubbies were popular in Syria? 🤔

New story type: **WTF** is a glimpse into the odd, wacky, or just plain weird.

Kivalina, Alaska

Brian Adams describes the battle between Kivalina and the Chukchi Sea.

JPG member Brian Adams (jpgmag.com/people/badams) was born in the remote coastal town of Kivalina, Alaska, where citizens face the prospect of relocating their city farther inland as erosion threatens to destroy their land. Unfortunately, the costs of either relocating or building a sturdy seawall are both in the hundreds of millions of dollars. In February of 2008, the city sued Exxon Mobil and several other power and fuel companies in federal court, claiming that the companies caused emissions that contributed to global warming and therefore the erosion of the city's land. Brian tells us the personal side of this troubled city:

What city do you live in? Which neighborhood?

I live in downtown Anchorage, Alaska, and stay with with my uncle on the east side of the spit when I visit Kivalina.

What are some adjectives that describe your neighborhood?

Very rural. Kivalina has less than 400 people living there, most of them native Alaskans.

How long have you lived there, and what brought you there?

I lived in Kivalina as a baby but grew up in Anchorage. I went there in 2005 for my grandmother's funeral and realized I needed to make this my photography project.

What is your favorite thing about this place? Your least favorite?

The strong family connection—everyone up there is so nice and welcoming. In one day you can be invited to about five houses for dinner. The politics are rough, though—my uncle, Bert Adams, is the mayor of Kivalina and is constantly preoccupied with finding a way to fund the city's relocation.

Do you feel that you belong there?

Alaska is in my blood and Kivalina put it there. I feel more comfortable there than anywhere else I have been in the world.

What is the most common misconception about where you live?

That we live in igloos. We don't!

What is a special fact about your city that you have to live there to know?

The old native man on the back of the Alaska Airlines planes was from Kivalina.

What aspect of your city do you secretly love?

The cold. [jpg](#)

Tell us about YOUR neighborhood at jpgmag.com/write/where

New story type: **Where I'm At** is a personal view of a neighborhood.



Trucking across America

Paul Tarin’s scenes from a big rig.

You may know Paul (jpgmag.com/people/slimeface) better as Slimeface, a nickname he took on years ago so that no one at the poker tables could call him worse. Paul tells us what it’s like to drive across America for a living.



What is your profession?

I’m a 51-year-old long-haul trucker and have been trucking for over 30 years. Currently I travel coast to coast pulling a tanker full of “grade A” food products such as milk, cream, liquid eggs, yeast, and assorted juices. Driving about 700 miles a day doesn’t leave much time for sightseeing, but I take advantage of every opportunity to take pictures of the places and people I come across.

What is your reaction to higher gas prices in the United States?

As a company driver I am not affected as severely as many of the owner operators (they buy their trucks and lease them out to trucking companies). These contractors have to pay for their own fuel, and many of them can’t make a profit and have gone out of business. I’m concerned, however, about the bigger picture of the trucking industry and how higher prices will affect the U.S. economy. Certainly the prices of all goods and commodities are going to increase as a direct result of the rising cost



of fuel. Most of everything we own, eat, and drink has been delivered to us by a truck of some kind and the old saying “Without Trucks America Stops” is true.

Where do you work?

I live in Florida, work out of Northern California, and travel all over the country.

Do you enjoy what you do?

I love what I do and can’t imagine doing anything else. I started driving a truck out of high school in 1974 and have been driving ever since.

When you were young, what did you want to be when you grew up?

When I was 10 years old my neighbor would drive his truck home every night. I loved hearing him drive up the road and running out to watch him pull his huge truck into his small front yard. I was always fascinated by the big wheels and long trailer and dreamt that one day I could drive a big truck like he did.

What are the most and least satisfying parts of your job?

The best part of my job is the people I meet and the independence I have. I enjoy taking pictures of people I meet on the road at truck stops, rest areas, and restaurants all over America. Everyone I photograph becomes a friend. The freedom and independence come at a price, though. A trucker has to solve his or her own problems, but with this added responsibility comes a feeling of pride and accomplishment that makes it all worth the struggles.

The hardest part as a long-haul trucker is being away from your family four to five weeks at a time. The divorce rate for truckers is high, and it takes a special woman and an understanding family to make this occupation a success. I have been blessed.

How do you combine photography with your job?

It sounds dangerous, and it would be if I was looking through the viewfinder while shooting, but I preset my camera to 50mm, focus to infinity, and shoot with the camera pointed out in front of me while driving. I try to capture the landscape I travel as the viewer would see it if he or she was in the driver’s seat. No more difficult than drinking a cup of coffee! ☕

New story type: **On the Job** is where interesting jobs and photography collide.



Causing a Scene

Improv Everywhere pranksters create scenes of chaos and joy in public places. Chad Nicholson (jpgmag.com/people/icopythat) gets the shots to prove it.

Thousands of undercover “agents” have participated in over 70 “missions” since Charlie Todd started New York-based Improv Everywhere seven years ago. These prankster missions can involve from 9 to 900 people, and are intended to be fun and interesting for the agents, observers, and people who watch the documentation online.

As the chief photographer, I spend a great deal of time trying to figure out how to create a scene in a pure environment for all of the viewers. When a prank is meant to be mind-boggling, I hide my camera in a

bag or under a jacket. In an attempt to focus on the mission and keep the authenticity I may take photos that have less than perfect framing or focus. Before the actual mission begins I take group photos in the open and create fun images with all of the agents.

The image above was taken on Saturday, January 12, 2008, during the Seventh Annual No Pants Subway Ride. Nearly 2,000 people removed their pants and walked around the subway. The New York alone had 900 participants spread over three subway lines. Check out some of our other missions:



An MP3 Game of Simon Says

For Improv Everywhere’s fourth Mp3 Experiment in August 2007, 826 people downloaded the same mp3 and engaged in some good, clean tomfoolery. As instructed, everyone synchronized their watches; wore a red, blue, yellow, or green shirt; then reported to the World Financial Center. At exactly 4:00 p.m. on a gorgeous 75-degree August day, everyone pressed play. Omnipotent Steve instructed all 826 participants to stand up at once while everyone else in the plaza looked stunned. Continuing to follow instructions, the improvisors pointed at the tallest building, then skipped toward a German tourist, then followed him to the Nelson Rockefeller park. When everyone arrived, they formed a human bull’s-eye, then played freeze tag performing certain roles based on the color of their shirts. The assignment ended with participants lying peacefully on the grass.



Grand Central Station Freeze

In February 2007 in New York City, 207 Improv Everywhere agents froze in place at the exact same second for five minutes in the main concourse of the world’s largest train station. More than 500,000 people rush through Grand Central daily, but on this day, commuters slowed down to gawk at agents who had seemingly pushed an internal pause button. They froze while tying a shoe, biting into a banana, or just walking. Non-agents were mystified. A protest? An acting class? A worker driving a finance vehicle halted in front of one frozen agent. “I’ve never seen anyone frozen everywhere. This is wild. I need help.” But soon the agents were on their way. “Uh, never mind,” he said. The station burst into applause, cheers, and high fives.



Best Buy Imposters

In 2006, 80 people showed up at a Best Buy in Manhattan wearing, as instructed, the traditional Best Buy uniform: royal blue polos and belted khakis. Agents entered the store one by one in 15-second increments and spread out. If approached by a customer, they did their best to be helpful. If approached by a real employee, they said that they were waiting for their boyfriend or girlfriend and that they didn’t know the other people in blue shirts. The lower-level employees mostly found it funny; the managers and security staff were highly unsettled—a typical reaction for IE pranks. One nervous manager shouted, “Thomas Crown Affair! Thomas Crown Affair!” into a walkie-talkie, fearing the agents were plotting a heist. The agents stayed in the store for about 40 minutes. Police showed up but didn’t arrest anyone.



A Shirtless Ode to Abercrombie & Fitch

This Manhattan Abercrombie & Fitch store has a shirtless model constantly posted at the entrance, so Improv Everywhere thought it would be fun to have a bunch of ordinary guys embrace the shirtless male theme by shopping topless. In October 2007, the guys met in Central Park prepared to stow their shirts in a pocket. Following a very Abercrombie photo shoot, they put their shirts back on and headed for the shop. At exactly 4:37, the agents were shirtless once again. It’s not against the law in New York to go shirtless, but it’s apparently against the store’s policy. The agents were told to leave the store, including a 6-foot bronze statue. Two guys got kicked out while trying to buy \$45 shirts—they were told if they put a shirt on they could buy one. ■

Pranksters invade New York in this issue’s **The Project**, where photography becomes a group effort.



GET
FRESH
WITH US

It's true: We're strict about what kinds of images we allow on jpgmag.com. No screenshots, no obvious photoshop-
ping, no partial desaturations, no low-resolution images, no way no how. We have our rules to keep people focused on publishable photography. That's

6 techniques that push photography to its boundaries.

why we're particularly impressed with these contributors who pushed the concept of photography right up to (but not beyond) its limits. Their work is abstract, beautiful, and inspiring, and remind us that bending the rules is sometimes better than breaking or following them.



19 interpretations of Fresh: healthy, saucy, youthful, bright, clean, and unexpected.

Fresh

red, bright, clean, unexpected—who knew such a simple little word could say so much?

old Fresh
Bushman Finley
1979-2019

local
IMPACT

Eventually, all human impact on the environment gets personal. Four JPG photographers show how the effects of mountaintop removal, arson, logging, and drought are damaging communities and ecosystems in this series of photo essays.

4 JPG photographers show us damage caused to communities and ecosystems.

Slurry, seen stored here, is the "liquid" by-product of washing coal. The sludge is pumped into out-of-sight storage in higher valleys. Reservoirs sometimes break, causing catastrophic environmental damage.

The Griffith Fire was one of many fires during a Southern California drought, potentially caused by global warming, that made most of the area a big piece of tinder. I was at the I-5 highway in Los Angeles photographing the fire while several helicopters, shown as the streaks in the sky, struggled to control the fire. I met a gentleman who was crying because he could hear some of the animals running and some screaming from across the highway. He said that this was a visual cue of Armageddon, and that is was what the world would look like if we did not start changing our perspectives on how we impact it.

Griffith Fire
By Andrew Hara
jpgmag.com/photos/579019

16 Human Impact theme photos showing our interaction with the earth.

Human Impact

When humans mingle with the natural environment, the outcome often makes for compelling photographs. Our first photojournalistic collection features some startling examples of mankind's impact on land, water, and air.



In a handful of cob, Emily Baird holds the hope of a sustainable future. While working on a portfolio involving environmental awareness, I stumbled upon the Victoria, B.C. Baird family (www.eco-sense.ca), who were building a 100 percent sustainable cob house. This ancient building material is made of clay, sand, straw, water, and earth. But the modern-day version can build sustainable homes. —TJ Watt jpgmag.com/photos/557929

9 JPG members show us how they're working toward a brighter environmental future.

your IMPACT

We asked the JPG community how they're working toward a brighter environmental future. Here, eight members share images representing their community efforts to make a happier, healthier planet Earth.



Guerilla Gardening

Stefano Massimello is a guerilla gardener in Milan where I live part time. He and his team took over maintenance of this park, Giardini Confalonieri, more than a year ago when the city stopped taking care of it. The gardeners spend their own money and time without acknowledgment from the city, but the people who visit often stop to tell the team how much they appreciate their work. —Reed Young jpgmag.com/photos/561526

Compost Co-Op

My housing co-op in Toronto produces rich, fertile soil using a three-bin composter system. Composting is an excellent way to turn unwanted or inedible food scraps into powerful fertilizer for future gardening. We use the compost produced to plant flower and vegetable gardens throughout the grounds. Here, my son and neighbor cover food scraps with dried leaves to keep flies and odors away. —Vivian Williams jpgmag.com/photos/561199





The Amgen Bike Race in Long Beach, California. The result is a lucky accident: partial double exposure.

Racing
By Sabine Konhaeuser
jpgmag.com/photos/507365

18 On the Go theme photos of people in motion!

On the Go

Athletes, pilgrims, dancers, motor vehicles—they're all in action, and JPG photographers captured them at crucial moments in their kinetic lives. These images portray the energy and emotion that can exist only when the subject is on a mission, whether it's religious, athletic, or simply a matter of getting from one place to another.

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Shooting Strangers

Christina McNeill explains that shooting a stranger—whether a professional model, a random person off the street, or someone you found online—can be challenging. Here are ten tips for taking impactful, emotional, and memorable portraits.

1 Find Your Stars

All of the portraits shown here are of people I met online—on Myspace, Craigslist, Facebook, or even modeling websites like Model Mayhem. Other ways to find people include asking friends of friends or even just finding someone on the street. In my experience, most people are usually flattered that you want to photograph them.

2 Just Ask

The worst someone can say is “no.” Some people just don’t like to be photographed, so respect that and move on. If they say “maybe,” prove your worth: Show them examples of your work, tell them your creative ideas, or maybe explain that you’re a student.

3 Offer Goodies

Your models are doing you a favor so you need to make it worth their while. I always offer TFP or TFCD (trade for prints or CD). You could also suggest they give the images as gifts, or use one as their Myspace avatar! If you are a starving artist like me and your models want cash, be honest and tell them you can’t afford pay but are passionate about the project. They usually give in!

4 Do Your Homework!

Get some background on your subjects. Find out what they do, where they hang out, what their hobbies are, or what scene they are into. I tend to shoot the indie scene because I love the lifestyle, the look, the demeanor. Make sure to brainstorm before the shoot—one little object, color, location, or piece of fabric might inspire you! Also, juxtapositions make images: Think fat and skinny, night and day, hot and cold, tall and short, happy and sad.

5 Play Dress Up

When I schedule a TFP shoot I always tell my models we’re going to play “dress up.” With girls I’ve done a party dress theme, and with guys I’ve done a color, suit, or even a tie theme. The possibilities are endless.

6 Get a Model Release

The model release is the one thing you MUST obtain from your model/subject. Don’t shoot until the release is signed. Once you have it, you can use the images for editorial, stock photography, you name it. You can find a free model release at www.asmp.org.

7 Be Cool

If you’re nervous, it shows and it’s contagious. Try engaging in conversation by asking questions and getting to know your model. You don’t want your model to be on edge! The more down to earth you are, the more your model will respect and relate to you, and in turn your images will be fabulous.

8 Avoid the Cliché

Be inventive—we’ve all seen enough shots at railroad tracks or cemeteries. And don’t let the model put his hands on his hips—it looks too posed. Instead try having him face his head away and turn into the shot when you say “go.” You’re the director so you’re responsible for capturing the right moment.

9 Observe

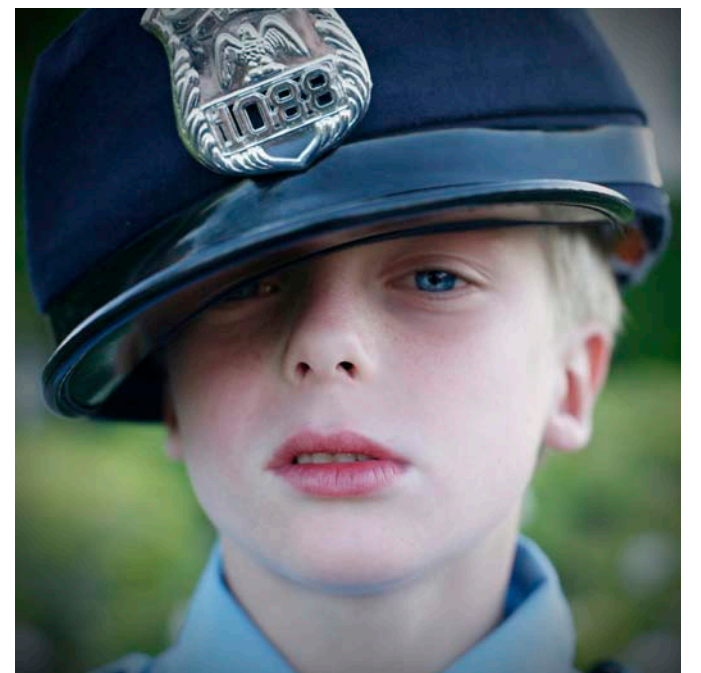
Watch the model to figure out his unique characteristics. Every person is unique and has something different to offer you. You want to capture his essence, the mood, and the ambiance. Spice things up by having him jump, twirl, or scream! Do whatever you can to get his soul on film.

10 Tell a story

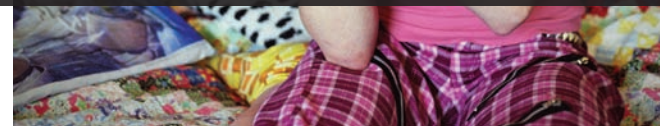
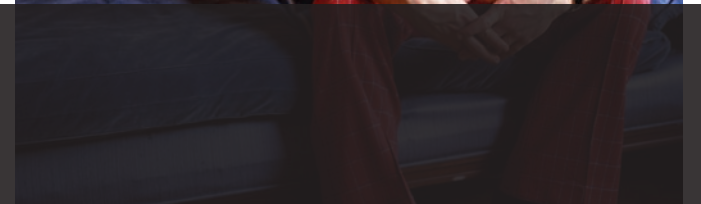
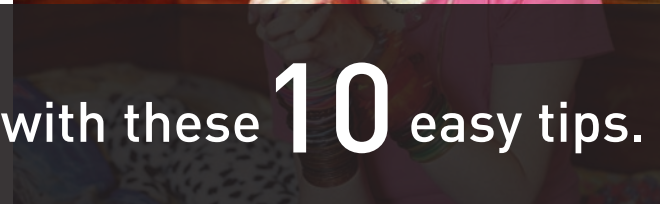
Take advantage of your opportunity to tell a story by documenting everything. Shoot both close-up and environmental portraits, landscapes, props, and still life. You’ll be amazed how your story evolves as you add more details on film.

Christina McNeill is a award-winning photographer in San Francisco. Find out what she’s really like in this behind-the-scenes video. (If you’re a photographer, you can find out more about airplane. jpgmag.com/people/christinamcneillphoto)

Learn how to photograph strangers with these 10 easy tips.



Every person is unique and has something different to offer you.



Prints from Your Polaroids

Permanently adhere your instant image onto almost anything.

By Heather Oelklaus

The days of Polaroid film may be numbered, but that's even more reason to try Polaroid emulsion transfer while you can. This technique requires lifting the delicate emulsion off exposed Polaroid film and transferring it to another surface. I use Polaroid Type 59 for my transfers, but you can use any Polaroid ER peel-apart film type that ends with the number 9. I project slide transparencies or black-and-white negatives directly onto the Polaroid film with my enlarger so I can crop or enlarge my image. Others choose to use a Daylab or camera.

Materials needed

- Developed Polaroid
- Scissors
- Stove or hot plate
- Small saucepan
- Thermometer
- 5 x 7 tray
- 11 x 14 tray
- Tongs
- Cotton balls
- Contact shelf paper (optional)
- Surface for the final piece
- Matte lacquer spray with UV inhibitor

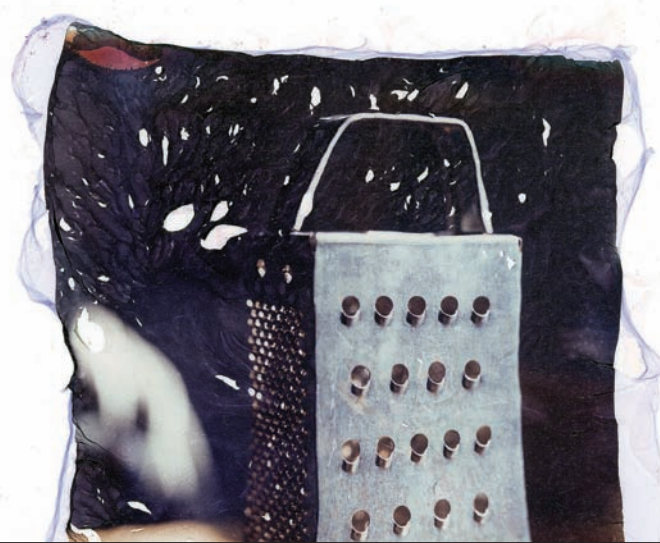
The Process

- 1 Start with a fully developed Polaroid. I have found that drying it for 48 hours works best. Cut off the white border or leave it on for the transfer.
- 2 Heat 1 1/2 cups of water in a small saucepan to 160 degrees. Pour the hot water into a 5 x 7 tray and place the Polaroid emulsion side up. Let the Polaroid sit in the hot water for 3 to 4 minutes until the Polaroid starts to blister on the emulsion. Using tongs, gently place the Polaroid into an 11 x 14 tray of warm water. With a wet cotton ball, start at the edge of the Polaroid and gently push the emulsion away from its backing, working your way from the edges to the center. Work slowly, using the water to help move the emulsion. Once it's completely removed it will resemble a



wet tissue and be just as fragile. With tongs or gloved hands throw away the backing.

- 3 If you intend to apply the emulsion onto paper, submerge it into the water. Position the paper under the emulsion and gently raise the paper out of the water. With your wet cotton ball, move the emulsion to the desired place on your paper. You can set a corner of the emulsion in the water to help you position it. Once you have it in just the right spot, this takes practice, and I find it to be the most enjoyable part of the whole process.



- 4 If you want to apply a second transfer or adhere the emulsion to an object, you'll need a 5 x 7 piece of shelf contact paper. Submerge it as described for the paper, but reverse the emulsion so when you place it on the surface the image will appear right side up and adhere to the surface. Whether you're using paper or an object, remove the air bubbles from under the emulsion by starting at the center and pushing lightly with the wet cotton ball to the edges. Now that your air bubbles are gone, you can move the emulsion to give it a wrinkled appearance, tear it, fold over the edge, or make it flat. Choose a surface that complements the image—the emulsion seems to adhere to everything except synthetic fibers.

- 5 Let the emulsion dry completely. Polaroids tend to fade over time due to UV and fluorescent light exposure, so I always spray the finished piece with a UV-inhibiting matte lacquer spray.

Find new ways to showcase your polaroids with this Post Processing story.

Heather Oelklaus resides in Colorado Springs, Colo. Her work includes Polaroid emulsion and transfers; traditional black-and-white photography; light and long exposure; lightning; stereo; and panoramic photography. jpgmag.com/people/oelklaus



Shoot ‘n’ Spin

The Spinshot 35S

By Heather Oelklaus

As a little girl I would spin until I fell and watch the world twirl around me. Little did I know that I would end up shooting a camera that still had me spinning around.

The Spinshot 35S is by far my favorite camera. It shoots 360 degrees, and sometimes more, on about seven inches of 35mm film. This fully manual camera has a pull-string spring (the kind your favorite childhood toys had) that spins the camera very quickly, for about 1/500th of a second, once you let go of the cord. To know what will be in your image, you need to spin yourself 360 degrees with your eyes to the viewfinder. Then you hold the camera at arm’s length, while using the level on the handle to ensure your shot’s angle. (You can choose to be in the image or hold the camera over

your head and duck!) To get a straight horizon line, keep your hand still; to get an S-shaped horizon line, wiggle your hand; to get both horizontal and vertical in one exposure, turn your hand abruptly. With such a long image, I think of each shot as a sentence with a beginning, middle, and ending.

Demand for the Spinshot is high; only 1,000 were ever made. I waited two years for one to appear on eBay, and then two appeared in the same month. After the first one sold for \$800, about the original price, I was determined to own the second. I bought it for \$350 and haven’t seen one on eBay since. This throwback to my childhood always puts a smile on my face and it will for you too. When and if you’re lucky enough to find one, snatch it up and start spinning. [Read more](#)



Heather Oelklaus resides in Colorado Springs, Colo. Her work explores Polaroid manipulation and transfers; traditional black-and-white, night and long exposure; lightning; stereo; and panoramic photography. jpgmag.com/people/oelklaus

MY PRECIOUS AT [JPGMAG.COM](http://jpgmag.com)

90+ articles on photo gear, including:



Tobias Peciva describes his Canon image stabilization lens as fast, sharp, and built like a tank. And it’s allowed him to go tripod-free with great results! Check out his razor-sharp images and get the full story at the story link on the left.



Byron McFall claims that inexpensive keychain cameras are digital’s answer to the lomo. The saturated colors, blurry focus, and vignetted edges of images shot with the keychain camera are just what he needs. Quick, certain, and fun, the fun of film toy cameras.

Cameras, lenses, and more reviewed in My Precious

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