

JPG

ISSUE 12 SNEAK PEEK

Creative License, Fashion, and Family

Guest Editor Project Runway's Alison Kelly

As a designer, I am always trying to convey a sense of hope in my designs. I strive to make clothing that speaks to people and has a soul—a deeper meaning than just fashion for fashion's sake. Sometimes it's a mystery—a story within the seams. I found the same glimmer of hope and excitement in these photographs.

After going through the pictures, I didn't have one underlying theme in mind; rather, I feel each spread creates an emotion—a reaction—whether it's capturing a moment that leads you to create the details of the situation in your mind and inspires you to look deeper, or simply illustrates beauty—and hope.

—Alison Kelly, Fashion Designer



Fresh Perspectives on Fashion

JPG has always been about the sort of photography rarely celebrated by traditional photo magazines, so for our Fashion issue we knew we needed a unique angle. Fashion photography has traditionally been a fertile space for experimentation, and its impact on other genres of photography has been profound. Moreover, the fashion industry is notoriously elite in its conception of what is “in style,” so it's incredibly exciting to see our community break away from the suffocating structure of seasons and trends in defining what is fashionable.

We are tremendously excited to present Alison Kelly as guest editor for the Fashion theme. Alison is well-known for her involvement in Project Runway, a TV series which shares the same spirit of meritocracy with JPG. Her DIY sensibilities and avant-garde style made her a natural choice for editor of this theme, and through her understanding of how fashion can affect people, your submissions have acquired an additional depth.

As an accompaniment, Susannah Breslin interviews Clayton Cubitt, one of fashion's great avant-garde visionaries; Dina Goldstein presents “Trackrecord,” a time-capsule-like photo essay of denizens of the horse track; and veteran Conde Nast shooter Lee Friedman offers Ten Tips on breaking into fashion photography.

In this issue we also explored the theme of Family. Bound by blood, unconditional love, or both, you reached into one of the most intimate areas of your lives on a subject you

know better than anyone, and the results are simply amazing: portraits of loved ones, the tensions of youth, the tender and the unexpected. Charles Rushton's photo essay concludes the theme with his intimate “Portraits of Fathers” and their relationships with their families.

And finally, we introduce Creative License, a theme which recasts photography as design. As affordable technology and supportive communities have inspired more people to become involved in photography, fresh perspectives are emerging. Designers are defining a new vocabulary, capturing lush compositions of pure form, line and color. More akin to graphic design and illustration, the results are captivatingly beautiful: Grant Hamilton's photo essay “Mnml” offers us perfectly reduced Polaroid color studies. And, for a glimpse into how design has influenced their photographic process, we interviewed nine designers for our feature “Photography by Design.”

With this issue we set out to tackle some challenging ideas, and as always we've been surprised and excited by the outcome. JPG exists because you have graciously lent us your authentic voice, the heart of an incredible body of work that continues to inspire us all. Once again, you've created an issue we can all be proud of.

—Paul Cloutier, Publisher

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82 Family





Paint With Light

Magic Lighting Tricks on a Budget by Nick Fancher

Lighting a photo shoot properly can easily break your intended budget. I will teach you a way to get professional-looking results with a single flash, a tripod, and a manual camera.

You will need the thick cover of the night to use this method. I typically use around 15-second exposures when I do this—hence the tripod. I shoot with a wide aperture and a low ISO (to minimize graininess). The shutter speed will be longer due to a low ISO, but having the aperture open all the way keeps the shutter speed from being too long. Results will vary depending on the level of darkness at the scene (e.g., the woods at night or the city with street lights). Again, I try to keep the shutter speed around 15 seconds; if it's pretty bright I may close the aperture down a bit for the desired 15-second exposure. I typically underexpose by one stop based on the meter reading of the scene so that the subject is more separated from the background.

Once the exposure is roughly where you want it, place your model (this

should be someone who doesn't mind waiting around while you get the hang of this). You'll find it may be hard to focus on your model in the dark, but I've learned that, by turning the camera dial from the manual setting to the automatic setting, the flash will pop up and focus on the subject. If you look at the resulting image and the model is in focus, the dial and focus can be returned to manual (this is important, or the camera will search the darkness for your subject and may pull out of focus).

Now that everything's in place, press the shutter and begin your exposure. Take your flash (I use a Canon 430 Speedlite) in hand, hold it over your head, and aim it where you want your subject lit. Manually press the trigger on your flash unit. On an older flash, you will not be able to control the output of light and so it will be really bright. With Speedlites, you can cut the exposure down just like with an aperture. I typically expose a subject's face at 1/16th power while I may backlight her at full strength. This process will take practice

It is fairly easy to master the lighting of one subject with this technique, but it gets tricky when you have multiple subjects. If two are close together and one is farther away, or you want one person glowing brightly and another more subtly lit, this is when your shutter speed might need to expand to 30 seconds. Sometimes I use the timer on the camera so I can get in position before the exposure even starts and maximize my time.

If you have an older flash and you cannot cut down the power of the output, you can still somewhat control it. I have tried using those mini-soft boxes sold for \$20 at camera shops that velcro to your flash unit, but I have almost had more luck in diffusing the light output with a white tee shirt or a white sock. It just depends on how much you want to cut the light down. When you are exposing your subject, be aware of the light source. Often I use a flash on the front of a subject because, if I pop the flash twice and the subject moves (even a fraction),

her face will appear distorted. Typically, I'll flash about three to four feet away from the subject's face at 1/16th strength. Sometimes I find that I need to pop another flash at the waist down if it looks too dark near the subject's feet. Often I also walk behind the model and pop the flash at full strength to backlight her. If I am shooting two or three subjects, I will hold the flash a bit closer to their faces (two feet away) and shoot at 1/32nd strength in order to light each subject's face individually rather than holding the flash back and emitting one giant blast of light.

Once you have your flash exposure down and everything is starting to look good, you may notice traces of yourself in the shots. If you move around enough in a long exposure, you will be invisible; but when you pop the flash (even if you hold the flash high over your head or way out in front of you), some of the light will spill onto you, as well. It helps to wear dark clothing; I also use a magazine or a black tee shirt to wrap around my hand and the flash to hide the source of the light from the camera. As long as the camera can't see where the light is coming from, you'll remain pretty much invisible—you can backlight with a flash behind their heads and as long as you stay hidden behind their bodies, you are golden. Every now and then I will have to Photoshop traces of my body out of shots, but you can get good enough where this is rarely needed.

You can go on from here with any number of variations. You can paint in light while using flashlights or candles and you can write words in the scene with sparklers or a penlight. If you have seen the latest Sprint commercials on TV, you have seen people painting with light. Try holding color gels over your flash or crawling into bushes and popping the flash to make the greenery in the shot glow. Hold the flash high up as well as from a low angle to see how this shifts the shadows. Have fun with it. Everyone will think you are performing some sort of magic when they see the final, perfectly lit image where you, the photographer—who had been seen walking all through the scene while the picture was being taken—is nowhere to be seen. ■

Nick Fancher loves Jesus and taking pictures. Find him at shutterthink.com. www.jpgmag.com/people/shutterthink



Mnml

Three Conversations about Minimalism

By Grant Hamilton

A nice lady with a dog: Why are you taking a picture of the side of a bus?
Me: Well, umm, I take these pictures of stripes and things...
Nice lady: Why?
Me: I scan them and put them on a website. Lots of people seem to like them.
Nice lady: They do?



Grant Hamilton was born in 1969. At the University of Illinois he earned a bachelor's degree of fine arts in industrial design. He is an entirely self-taught photographer and purposely uses a 1975 Polaroid SX-70 in order to make it fair for the other photographers. He resides in Iowa City and has a second job as a facial plastic and reconstructive surgeon.
<http://sxseventy.com/>
<http://www.polanoir.com/jpgmag.com/people/granthamilton>



+12 more **Mnml** polaroid images

Creative License

Dive into this visually lush collection of the unexpected in the familiar. Color, form, closure, composition, and repetition: photography reduced to its most basic elements.

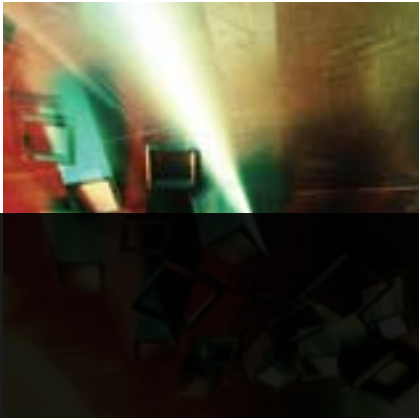
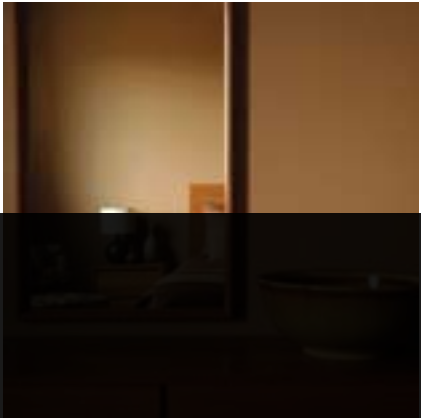
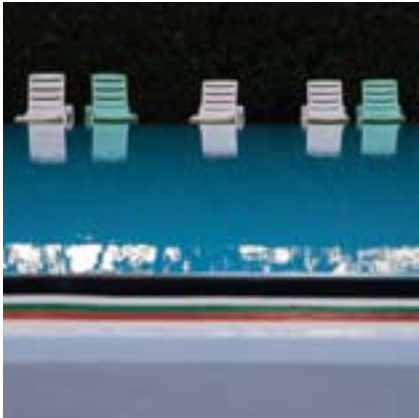
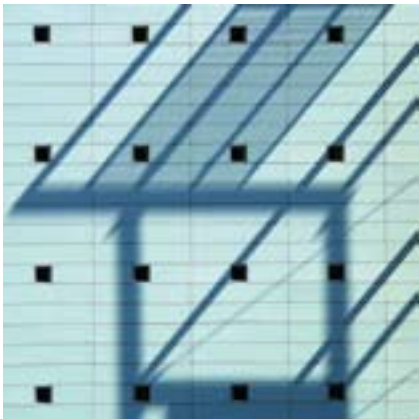
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+14 more **Creative License** images submitted and voted on by you

Photography by Design

Nine designers describe their relationships with photography and design.



+8 more Photography by Design featured designers

Graphic Designer

Steph Goralnick

jpgmag.com/people/sgoralnick

I like to think of design as my bread and butter while photography is the chocolate pudding.

1. What kind of designer are you?

I make things that primarily exist in the first and second dimension, but they have been known to occasionally creep into the third.

2. What did you want to do for a living when you were a kid?

I wanted to be an artist/bus driver/scientist! Or a painter/traffic cop/inventor or a beekeeper/architect/dentist. The common thread among them was a desire to be involved in something predominantly creative with a dash of practicality. I chose to pursue graphic design as a profession, but my education was smattered with pursuits to keep my hands dirty: printmaking, plastics, ceramics and, most memorably, the hours spent burning my cuticles off with darkroom chemicals.

3. What is it about your design work that makes your photography better? Vice versa? Where do you see parallels between the two?

Photography allows for visual and creative experimentation that ultimately reinforces graphic design. I always keep a camera with me to document my daily existence, coerce friends into doing absurd things, record intriguing patterns, explore light and color combinations, or fight with boredom during endless waits on the subway platform. I like to think of design as my bread and butter while photography is the chocolate pudding.

4. What do you find most challenging about your work?

Staying perpetually inspired despite the considerable amount of time I spend confined to a decidedly uninspiring cubicle. Some of my combat techniques against the dullness include traveling to far-flung places, throwing absurd theme parties and going to the movies dressed as a pirate.

5. Do you have design heroes? Photography heroes?

Any unsung designer responsible for my frequent breaking of the "don't buy a book just for its cover" mandate, closely followed by photographers whose work necessitates a double-take.

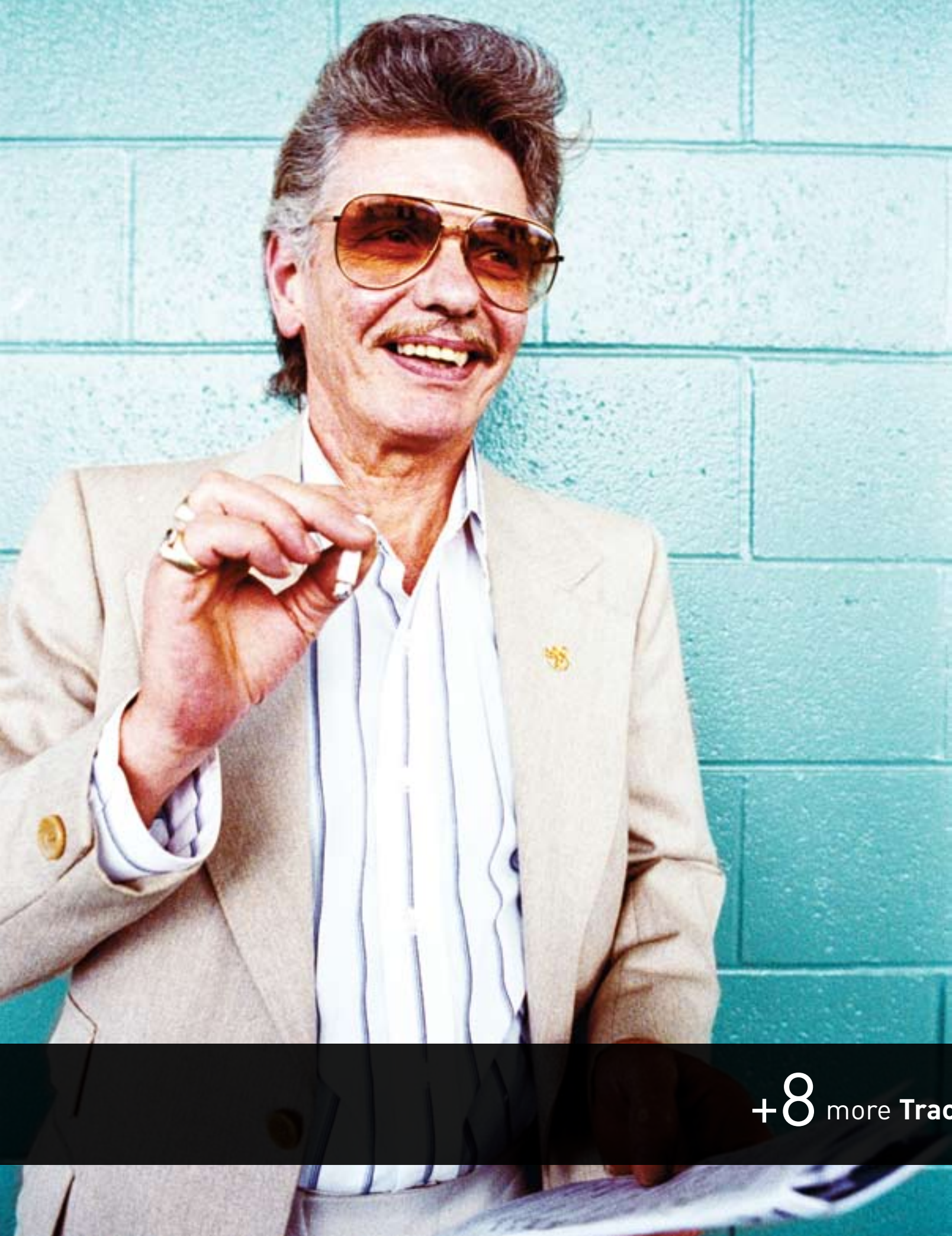
6. Name some unexpected sources of inspiration you've had.

Objects obsessively arranged in order by color, decaying signage, murky urban nighttime light. I was once inspired by a teetering stack of festering junkmail to do an impromptu photoshoot that involved a shredder and an empty bathtub.

7. What do you think makes you a better designer? Photographer?

Word association is my all-time favorite exercise, and it's easier to perform in a cubicle than yoga.





Trackrecord

Regulars at a Horse Track in Vancouver by Dina Goldstein

I have made it a priority in my career, which has spanned over a decade, to preserve my original love of photography and create my own personal projects. The topics I choose are always a personal challenge as I try to explore my fascination with the human condition.

‘Trackrecord’ began with my interest in gambling, in general, and turned into what I have termed as my photo-anthropological quest. At first I wanted to visually document today’s ‘instant gratification’ society that preys on those who crave immediate contentment. I specifically related with this phenomenon as I am prone to the excitement it offers. My plan was to cover bingo halls, casinos, the track, pool halls, the Internet, and anywhere else that gamblers congregate. My project took a different direction after my first visit to Hastings Park.

The collection of smells, the amazing, north-facing view, and the air of tension mixed with excitement immediately awed me. What kept me returning to the track on a weekly basis was a subculture made up of regulars, some who have been fixtures there for over 50 years. I was amazed to see that many of them still dress and act as though time has stood still. These gamblers mostly keep to themselves or hover in small groups, study the horses cautiously, and are frugal with their betting. They come from all sorts of backgrounds and speak many different languages. This track is ‘home’ to many of the regulars who no longer have families.

Hastings Park has been a Vancouver landmark for over 70 years and was in danger of closing for good until just recently when it was bought up by Woodbine, a well-known Toronto operation. However, a move out of the big city is more than a little troubling for the next couple of years.

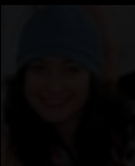
The track has a colorful and controversial history; it was badly mismanaged until it was taken over by Jack Diamond in 1960. Jack Diamond, who recently died, cleaned it up and

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changed many of its business practices. He changed the face of racing in our province, making it into not only a profitable endeavor for owners, trainers, and jockeys, but also a popular social event. Here, elegant people would meet their friends, enjoy fine dining, and wager on their favorite filly. Today the old-timers call these the ‘Diamond Days.’

My time at the track began with, and still consists of, the art of people-watching and random conversation. If an individual appeals to me, somehow I will ask them if I can photograph them against any one of the blue/green walls that enclose the track. My intention is to create a consistency (the wall) within the chaos of the atmosphere. I usually ask them to bring along whatever they are holding such as programs, tickets, money, binoculars, cigarettes, etc.

I realized fairly quickly that timing was crucial and that these portraits would have to be taken in between the races that run every 20 minutes. The outcome of this time-constrained portrait resulted in a raw caricature that would not possess the same candid quality with an extensive setup.



Dina Goldstein is a photographer based in Vancouver, BC. She shoots for various magazines and works on her own personal projects. She has a very cute, very willful 2½-year-old, so life is always interesting! See more work at dinagoldstein.com. www.jpomag.com/people/honey

+8 more Trackrecord images



Fashion

Behind the scenes, in the streets, outside the norm, or even in the studio: JPG photographers give fashion a fresh look.

+15 more **Fashion** images submitted and voted on by you



Don't Call Him a Fashion Photographer

Susannah Breslin Interviews Shock Photographer Clayton Cubitt

Clayton Cubitt, a.k.a. Siege, is a shock photographer. You may have seen his eye-popping work already on the Web. There, his saturated-in-color, boundary-pushing shots have earned him a truly die-hard audience of acolytes who can't get enough of his wham-bam-thank-you-ma'am photographic style. On his eponymous website and the Daily Siege, a weblog he maintains at Nerve.com, Cubitt's cutting edge images are taking the medium of photography to new extremes. Whether he's shooting heartbreaking portraits of Hurricane Katrina survivors in devastated New Orleans, Louisiana, where he was raised, or creating a fashion layout featuring adult film star Justine Joli exposing her most intimate parts, his work sears itself indelibly across the retinas of its viewers.

At 35, Cubitt has dedicated himself to a kind of gesamtkunstwerk approach to photography. He takes portraits of the famous and his friends, shot a recent ad campaign for Converse sneakers, and collaborated with software designer Tom Carden for Metropop magazine on a denim-themed pictorial that incorporated digital vector art. Not infrequently, he steps in front of the camera for his most personal—and hardcore—work. While Cubitt's predecessors remained hidden behind their camera lenses, this photographer—inspired by the raw

intensity of Terry Richardson and Jurgen Teller—is unafraid to subject himself to the same kind of scrutiny to which he subjects his subjects.

"A lot of the time I'm a fashion photographer," Cubitt explains from his home in the Williamsburg area of Brooklyn, where he lives and works. "And I'm certainly inspired by fashion photography, but I don't consider myself a fashion photographer alone any more than I would consider myself a 'portrait photographer' or an 'art photographer.'" He doesn't read fashion magazines—even the ones he's in—because he doesn't want to subconsciously copy his peers. Growing up, Cubitt didn't have much. Today, the fashion world's luxurious excesses—everything his childhood was not—is a part of the appeal for him. Fashion photographer Nick Knight was an early inspiration. "The reason why I'm a photographer is this Yohji Yamamoto ad campaign shot by Nick Knight. I saw this image, 'Susie Smoking.' It struck me so powerfully. It gave me the idea that, visually speaking, a photograph could be as lush and compelling as a painting—a Rembrandt or a Caravaggio. Then I saw 'Green Room Murder' by Helmut Newton, and I was knocked off my chair. They made me want to pick up a camera." Cubitt is after something more than another pretty picture. "A lot of fashion photographers are stuck

on just pretty," he opines. "It's very easy to do that because the infrastructure is set up to do pretty." Rather, Cubitt prefers a darker view of beauty. "I like sugar-coated poison pills," he offers. "I like the depravity and sexual rawness of Terry Richardson, or Ryan McGinley, or Jurgen Teller. I like that 'authenticity.' I try to combine the beauty of Nick Knight and the slickness of Helmut Newton with the subversiveness of Terry Richardson."

Recently, his work has taken a new turn. He has begun "degrading" his images. The results bring to mind the experimental films of Stan Brakhage, who painted on and scratched the film surface to dramatic effect, and "Decasia," a 2002 film by director Bill Morrison created out of found silent film footage that is actively deteriorating. This new work—in which shards of light streak across a model's face and shooting vectors intertwine with whirling hairdos—are as enamored with desecrating beauty as they are invested in paying it homage. In this case, his inspiration came from a most unlikely source. In 2005, his mother, a resident of Pearlinton, Mississippi, a small town located not far from New Orleans, was living in a new home when a massive fire destroyed her home for her six months previous. Her home and all her belongings were destroyed by Hurricane Katrina. His subsequent



+1

Ten Tips: Getting Started in Fashion Photography article



Family

Bound by blood, unconditional love, or both, our families represent the most intimate parts of our lives.

+15 more **Family** images submitted and voted on by you, and 1 photo essay in the Family theme, **Portraits of Fathers**

TYPE

THE


Y

A Photographic Alphabet by Lisa Rienermann

In 2005, I spent a semester abroad in Barcelona. Standing in a little courtyard there, I looked up. I saw houses, the sky, clouds, and a “Q.” The negative space in between the houses formed a letter. I loved the idea of the sky as words; the negative being the positive. If I could find a “Q,” other letters should be somewhere around the corner. Over the following weeks, I kept running around and looking up to the sky. Bit by bit I found all the letters of the alphabet.

The application of the alphabet is a booklet with a folded poster inside. While folding out the poster slowly,

some words show. You, at, me, look... “Will you look at me?” the poster—or the sky—asks you. The answer comes with the last step of folding it out. “Will you look at me? Yeah!”

This was a free semester project in typography at the University of Essen. It was awarded a certificate of typographic excellence by the Type Directors Club of New York in 2007. 

Lisa Rienermann is graphic designer living in Cologne, Germany who loves to run around with her head up to the sky and her eyes wide open. www.lisarienermann.com
jpgmag.com/people/lissi



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Sneak Peek PDF cover art uses parts of photo “Flying High” by Meredith Ensell, featured in its entirety on page 25 of Issue 12.