radie

Magazine

ideation

Interactive Magazine-typofoto

creative brief

client

typofoto is a photography and design magazine that was created for this project.
It flips between focusing on design and photography features each issue. It always
contains department articles about design,

goals & objectives

The goal is to design an interactive magazine using InDesign's interactivity tools that
conveys the meaning behind the magazine.

audience

The audience is photographers and designers. While not necessarily leaning heavy
on one each issue, the magazine leans towards both artists, providing articles they
both would enjoy.

messaging & tone

Messaging and tone is light-hearted, fun, and interesting. For this specific issue, it is
darker (the one feature is dark), but the messaging is light-hearted.

deliverables

- one interactive magazine
- one feature article designed in full
- one department feature designed in full
- table of contents (features + departments)
- three advertisements
- back matter
- three covers

Masthead Type Exploration

typofoto
design + photography
Acumin Variable Concept & Basic Sans

typofoto
design + photography
LiebeDoni & Rockwell Std

typofoto
design + photography
Kari Display Pro & Utile Display

typofoto
design + photography
Bookmania & Halcom

typofoto
design + photography
OhNo Fatface & Bookmania

typofoto
design + photography
Bely Display & Muli

typofoto
design + photography
Raleway & Forma DJR Micro

typofoto
design + photography
Dunbar Text & Henriette

typofoto
design + photography
Mighty Slab & Arboria

typofoto
design & photography

typofoto
design + photography
Le Havre & Proxima Soft

typofoto
design + photography
Chennai & Proxima Soft

TYPOFOTO
design + photography
Filmotype Maxwell & Helvetica Neue

typofoto
design + photography
BD Colonius & Arboria

typofoto
design + photography
Beastly & Forma DJR Micro

TYPOFOTO
Handlettering

TYPOFOTO

typofoto
design + photography
Casablance URW & Quatro Slab

TYPOFOTO
design + photography
Impetus & Davis

typofoto

design & photography

typofoto

typofoto

typofoto

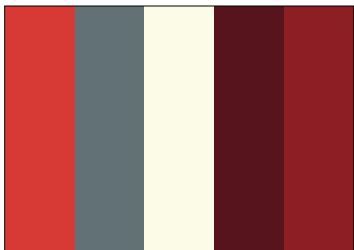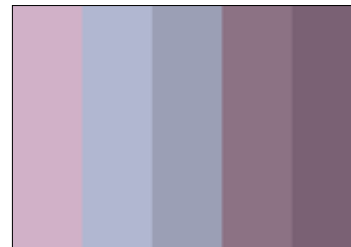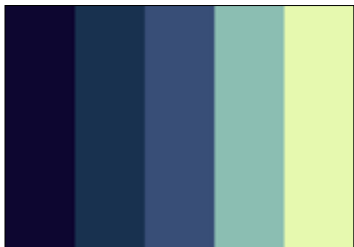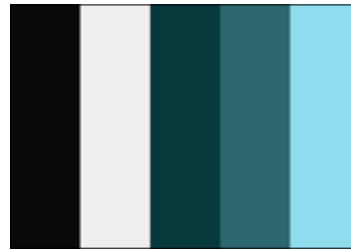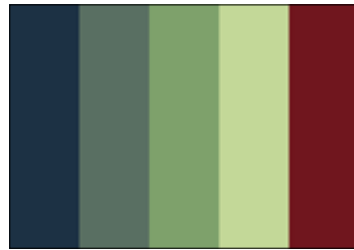# Color Palettes

This color palette was generated from one of the images from the cover. This potentially could work as the standard moving forward, by making the color palette for the magazine match the selected photographs.

Feature Article Type Exploration

JUST THIS SIDE OF WRONG

Salvation &

Century Old Style Std Regular

six photographers warping reality

JUST THIS SIDE OF WRONG

DeLittle Chromatic &

Century Gothic Pro Regular

six photographers warping reality

just this side of wrong

Glodok &

Forma DJR Micro Medium

six photographers warping reality

JUST THIS SIDE OF WRONG

Backspacer Round &

Forma DJR Medium Italic

six photographers warping reality

JUST THIS SIDE OF WRONG

Macula &

Bely Bold

six photographers warping reality

JVST THIS SIDE OF WRONG

P22 Arts and Crafts Extra Bold &

Grenadine MVB Regular

six photographers warping reality

JUST THIS SIDE OF WRONG

Backspacer Square &

Forma DJR Medium Italic

six photographers warping reality

just this side of wrong

Hegante &

Forma DJR Micro Regular

six photographers warping reality

just this side of wrong

P22 Arts and Crafts Hunter &

Transat Standard Oblique

six photographers warping reality

JUST THIS SIDE OF WRONG

Epitaph &

Transat Bold Oblique

six photographers warping reality

just this side of wrong

HWT Arabesque &

Fairplex Wide OT Book

six photographers warping reality

just this side of wrong

Flower Power &

Avenir Book

six photographers warping reality

JUST THIS SIDE OF WRONG

Synthemesc &

Casablanca URW Medium

six photographers warping reality

just this side of wrong

HWT Bulletin Script &

Henriette Medium Italic

six photographers warping reality

Some of these typefaces were used for each interview on an intorduction page.

sketches

Sketches

typofoto

design & photography // type & imagery

Just this Side
of Wrong: Six
Photographers
Warping Reality

features

Just This Side of Wrong

Six Photographers

Warping Reality

5

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Woodtype

On the Comeback

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Geloy Concepion

A Community Together

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contents

THE FINAL VIEW

i wont let you forget me

JUST THIS SIDE OF WRONG

Six Photographers Warping Reality

Surreal: having the qualities of surrealist art; bizarre, dreamlike. In this month's special article, we interviewed six photographers who create photographs with surreal qualities. Each photographer's style speaks to their own, from intense surrealism with floating figures to dream-like scenes with a blurry feeling. Featured in our article is _tyedied, Robyn Walsh, Ben Zank, Jake Wangner, Linus Johnson, and Brooke DiDonato.

TYEDIED

Meet Tye. When a dreamworld leaps into reality, channelled by an artist tuned to the songs of their subconscious. His world blending visuals pull you into another realm with their intense imagery. Tye is from California but is currently based out of Washington State. He likes creating surreal visuals with genuine emotions behind them. Regardless of what that emotion may be, negative or positive,Tye believes that genuine art is the best bridge to people's hearts. He works mostly with photography, photo manipulation, animation, and music!

Robyn Walsh

Meet Robyn Walsh. She grew up in the Boston area but now lives in Northern Washington state. Robyn feels like she's been on a creative journey all her life, but has been practicing photography for about 10 years now. Often using herself in her photographs, she creates expansive imagery and slightly unsettling photographs whether by color choices or photo manipulation. Robyn is a master at creating multiple selves in her images and often collaborates with _tyedied in both of their work.

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New York based photographer Ben Zank tells us what's behind his surreal portraits, which seem to explore human isolation and connection with nature, but everybody can read them in a different way depending on personal emotions. Lines, geometry, colours, human body, suspense. An interesting mix is coming out from his work and so we try to find out more about it.

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In portraiture, often there is little left for the senses when it comes to composition American photographer Jake Wangner pushes that boundary to mesh realism and abstract art through his mastery of the long exposure and multiple exposure techniques on film, rendering portraits that not only depict but also stir the senses with their dreamlike feelings. Get to know more about the artist, Jake Wangner, through our interview.

LINUS JOHNSON

If you are, like us, constantly browsing the internet for film photography inspiration, you will sooner or later come across one of Linus' accounts. Linus and his camera is what he goes by on the internet, and from the amount of content he is putting out there, we actually very much believe that there is no Linus without his camera around his neck.

Brooke DiDonato

Six Photographers Warping Reality

Last Critique Round

Just this Side of Wrong: Six Photographers Warping Reality

typofoto
design & photography / type & imagery

Wood Type: On the Comeback

typofoto
design & photography / type & imagery

Geloy Concepcion: A Community Together

typofoto
design & photography / type & imagery

features

Just This Side of Wrong

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Wood Type

18

On the Comeback

The distressed look of 19th-century wooden typefaces can bring a welcome touch of the handmade to digital design. Until recently, you needed access to printing presses, the training to use them, and a lot more time than today's jobs allow to use these special typefaces. Fortunately, the Hamilton Wood Type & Printing Museum has been working with the P22 Type Foundry to create digital versions of fonts from an extensive collection of 1.5 million pieces of wood type.

Geloy Concepion

23

A Community Together

With "Things You Wanted To Say But Never Did" Filipino artist Geloy Concepion started a collective project that gives new life to discarded images exposing our most intimate thoughts, fears and hopes, creating some of the most powerful images on Instagram. A community for releasing emotions and pent-up thoughts, Concepion has created a place where everyone can be themselves without judgement.

contents

I FEEL TRAPPED IN MY OWN LIFE.

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for all your creative needs.**

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JUST THIS SIDE OF WRONG

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_TYEDIED

I used to have extremely vivid and lucid dreams… so much of your work seems to leap out of a dream world, as if you are a translator between that world and reality. What is your dream experience and do those subconscious experiences leak into your pieces?

That's so cool! I used to lucid dream almost every night. I actually sort of "taught" myself how not to if that makes any sense. I heard that lucid dreaming too much can make you forget your dreams (I'm not sure if that's true), but I got scared because I love my dreams. So when I would lucid dream I would tell myself to forget about it and to go along with whatever was happening in my dream, that way I would stop being so conscious. It actually worked, and now I haven't lucid dreamed in years. ¶ I still have EXTREMELY vivid dreams though, almost every night. I think that my dreams are sort of a window into different realities, and a lot of the dreams that I actually remember

find their way into my art through little details and feelings. ¶ I would honestly say that most of my pieces are very subconscious and not very conscious at all. I don't really think of ideas before hand, all of my creations are extremely spontaneous. I never really know what I'm making until it's done. Then I look back at it and kinda go, wow this means a lot to me.

Love that. What's your earliest experience where you first thought you would pursue a creative career? Did you fall into it or move this way with a clear intention to create things?

I think the first time I knew I wanted to do this for the rest of my life was when I got hired by someone to make a vine. Getting paid for my creativity blew my mind, I was completely addicted to the thought of making a creative career work and I've been dedicating every day to my journey since! ¶ I bought my first DSLR with that paycheck. I didn't

even have a place to live when I made that decision! Probably not the smartest choice, but looking back maybe that was one of the best choices I've ever made.

The smartest decision you can make is betting on yourself. So good on you. Do you like to let your work evolve over time or is there a core idea or feel you want to stick to? You seem very willing to experiment, I'm wondering what drives you there.

I agree with that! Keeping that confidence throughout your life is huge. I would say I like to let my work evolve. I'm constantly trying to break down barriers in my head, and I'm constantly striving to always become the artist I believe I can be. Which is far better, and more progressive than I am right now. I think I will always be this way though, I don't know if I will ever achieve the level I envision. To me this is a good thing, to constantly be striving to become better. With my art and who I am as a person. ¶ I think the thing that most people struggle with is being proud of where they are in this journey and how far they've come. I've finally found stable footing with my art, where I believe in my creativity and my vision, but I'm not completely satisfied with all of my creations. I feel like this is a good place to be.

That's the best place to be. Creativity is a language, and we never achieve true fluency because there is always more to learn. Well put. What's your experience so far with the NFT space? Can you share what you've done and what you have planned?

So far I have only a little experience in the NFT space, but a lot of admiration and determination to be more involved! I've had one featured artist drop on @DontBuyMeme which has been going incredibly well. I've also just listed a couple pieces on @bitski for the first time, and I have a featured drop coming up soon for them too! Still no luck with the bigger invite only sites, but I've only been waiting for a couple of weeks. ¶ I have such a massive amount of different pieces I believe would be perfect NFT's for collectors, from static images to animations with original music. I've been composing 1 of 1 songs for certain animations as well, and I hope to be minting more music and videos in the future when the become more relevant to the market. ¶ I'm extremely excited about NFTs and what they mean for artists like us. I've been in countless clubhouse rooms and discussions online, learning all the in's and out's that I can. I truly believe this is the future for artists, and also many other creators as well. Hopefully soon we will see more and more mediums becoming commonplace to mint and sell.

Lastly, any words of wisdom or advice for someone who is eager to pursue their creativity?

If you're a new artist just getting started I would say to remember to be patient with yourself and your journey. These things take a lot of time and practice to get to where you're going. Time management is incredibly important, and dedicating time to your craft on a consistent basis should be one of your highest priorities. 10,000 Hours to become a Master, as they say. ¶ Don't feel too discouraged by where you are, if the life experiences of others have taught us anything it's that practice makes perfect. Take your time, and make what YOU love. Remember the reason that you make art in the first place is because it's your favorite thing to do! Never lose sight of that, it will end up developing your "true" style in the end.

Robyn Walsk

Meet Robyn Walsh. She grew up in the Boston area but now lives in Northern Washington state. Robyn feels like she's been on a creative journey all her life, but has been practicing photography for about 10 years now. Often using herself in her photographs, she creates expansive imagery and slightly unsettling photographs whether by color choices or photo manipulation. Robyn is a master at creating multiple selves in her images and often collaborates with _tyedied in both of their work.

When I came across your work, I was immediately drawn in by your surrealistic style. Can you describe the process by which these ideas come to you and how you bring them into reality?

I believe there is so much more around us than what meets the eye. I imagine it as energy and I connect that with emotion. A lot of times my photos will just start with an emotion I want to portray in a scene, and I will go from there. There are also a lot of days where I let nature inspire me. I get in my car and just drive and let the natural world inspire me and bring my ideas to fruition.

Beautifully put. I definitely see the importance of nature in your work, you create a beautiful interaction between the natural and the human form.

It seems to achieve some of these concepts you use technology to bend time, form, and even physics. How has technology enabled you to push your ideas further? What programs do you use to achieve these visions?

Learning photoshop has been one of the most important things I've done so far. Although, I still learn something new about it everyday, It has opened the door to so much possibility. I can pull off ideas and visuals I've had forever but was never able to achieve. The other two things I use the most are a cheap LED light, and a portable battery to plug it into so I can light up remote spots in nature. Neither of those were made for photography, but they work!

Do you think you will ever transfer these concepts and techniques to motion pictures / filmmaking? Is that type of storytelling appealing to you?

I love film so much. I get a lot of inspiration from movies. I would be so happy to be part of a team someday. Working on darker psychological thrillers would be ideal.

What are some movies that have inspired you?

I feel like I take a little something from every good movie I watch. The Shining is one of my favorite movies ever made. Some other favorites are Parasite, The Ring, Another Earth, and Melancholia.

I can definitely see some of those influences in the work you make. What are some pros and cons of social media for you as a person and an artist?

I have such a love hate relationship with social media. It is something that I have to constantly remind myself not to pay to much attention to when it comes to the art I'm making. A lot of my most favorite work gets the least amount of attention. Learning not to let the numbers on social media affect what I am making is something I constantly try to keep in the front of my mind. Staying true to myself has been the most fulfilling thing for me. On the other hand, I've met some of my best friends and favorite artists on social media. There is so much inspiration being posted everyday, it's wild.

interview by Dave Krugman

BEN ZANK

New York based photographer Ben Zank tells us what's behind his surreal portraits, which seem to explore human isolation and connection with nature, but everybody can read them in a different way depending on personal emotions. Lines, geometry, colours, human body, suspense. An interesting mix is coming out from his work and so we try to find out more about it.

How did your connection with photography begin?

I've had brushes with cameras in the past, but I really got into photography after I started using a Pentax ME Super that my grandmother gave me. I've since moved onto digital.

I can almost hear a melodic music playing in the background when I look at your pictures. What kind of message are you trying to convey?

My mind is too sporadic to focus on a single message. If I thought about that kind of stuff, I'd never shoot anything. I'd freak out. It's more about finding what is visually appealing to myself and how far out of my comfort zone I am willing to go at the time. If you look back, you can definitely put two and two together, and that's what makes everything more organic; that I didn't purposely try to convey anything.

How does your process of inspiration and your workflow go? Do you follow your instinct at the moment or do you meticulously prepare everything before shooting?

I just spent eight months playing video games and hardly making anything. I feel like I've got some built up creativity from that. Occasionally I have an idea that I put planning into. Those images are easy to spot (Road lines, Going Nowhere, etc.) but due to my spontaneity, most of my work is thought up while I'm shooting. I rely heavily on the location to carry the image through.

How do you choose the characters of your pictures and the titles of your projects?

I feel like I've lost control of a lot of aspects in my work. I don't always know what to title my photos and I don't always know much about the characters or what they are doing at the time I created the image. I do, however, have a larger understanding of what works for me and what doesn't.

interview by Gaia Bonanomi

▶

The human relationship with nature seems very meaningful to you, is it?

I grew up in the city, but spent the summers in the countryside. From that, I've developed a sort of mixed relationship with both environments. I can't be in either places for too long or I feel trapped.

How much photoshop is there in your work?

It depends on the image. I put most of my photos through extensive retouching to give them a cleaner look and feel.

How do you manage the details in your photos?

I don't. Usually, the photographs I take are to accomodate the colors of the clothing I or my models are wearing.

How did you begin to shoot self portraits? What was the need you felt behind this decision?

I started doing it out of vanity in a way. Some of my first self-portraits are quite embarrassing and probably showcase my underlying narcissism. On the flip side, I did and still do self-portraits because it allows me to think really critically about an image without expensing someone else's time.

Jake Wangner

In portraiture, often there is little left for the senses when it comes to composition American photographer Jake Wangner pushes that boundary to mesh realism and abstract art through his mastery of the long exposure and multiple exposure techniques on film, rendering portraits that not only depict but also stir the senses with their dreamlike feelings. Get to know more about the artist, Jake Wangner, through our interview.

Firstly, welcome to typofoto, Jake! How's your creative life so far in 2020?
Thank you! I'm excited to be a part of this. ¶ I'm a fan of being creative with limitations. While this is the perfect year for that, the lack of human connection makes it difficult for me to get inspired. Much of my inspiration comes from my face to face interactions with other people. I also mostly photograph people, so I haven't had much opportunity to do that. However, I have found it a convenient time to horde all of my creative energy so that when I am able to let loose it will come flowing in abundance (hopefully).

When and how did you start with film photography?
I got my first film camera in 2013 from an antique store. It was a Yashica Lynx 1000 (pretty much the exact same camera as the Canonet QL17, but much more affordable) and I used it once, realized the light meter was broken, then put it away. In 2014 I picked up a Nikon F2 from a camera shop and used that for a few months until I went broke and couldn't afford to shoot on film anymore. I finally picked it up again in March of 2019 and I've been shooting and developing my own film full time since then.

We are so intrigued by how you use some analogue techniques – may you share with us what draws you to multiple exposure and long exposure?
I've always been interested in how I can use traditional techniques incorrectly to get a creative result. Any time a shoot started to feel stale I would just throw on the flash and set the shutter to 1/8 and have a ball. It was January 2019 while I was brainstorming for the second book that I decided I would use this technique to make unique and abstract photographs that had a certain energy to them. My goal was to create something that someone might feel inclined to display in their home (more than a portrait of a stranger's face at least).

We love how you marry portraiture with long exposure technique – can you give us a hint, how do you pull off these surreal portraits?
I actually have a tutorial showing how I do it on my IGTV and my YouTube channel. To summarize it – I just set the shutter anywhere slower than 1/30, and flick the camera away with my hand. The placement of the lights will determine how successful the technique is. I do it with continuous light normally but you can also do it with strobes to get more of a frozen frame with subtle light streaks.

If you don't mind sharing, what's your tools of the trade? Any favorite camera and film stock that you swear by?
I genuinely don't have an overall favorite. I just have go-to options for different scenarios. A majority of my book was shot on the Nikon F2 and Ektar 100 so that I could print the images larger. But the funny thing is when I was testing different films I also used Lomography Color Negative 100 a couple of times, and those images ended up being my favorites out of everything I shot for the book. This includes the cover image which is one of my most recognizable photos. With all of that said, I've always been a part of the "best camera is the one closest to you" camp. I like working with the limitations and quirks that each film camera/stock has.

Have you tried other film techniques before? May you share with us what they are (if there are any)?
I try to experiment as much as possible. I do light leaks on purpose, light painting, and even mess around with the development sometimes. It depends on the story I want to tell for that shot. I usually get the idea for things I can try when scanning my film. I'll think _"oh, what if I took this same shot but did ____ to mess it up even more."_ Then I'll just store that idea in my head for when the right opportunity to use it comes up. ¶ One specific one that's pretty interesting is a photo I took on BW film and didn't invert the colors, but I inverted the lighting on the subject's hand. So the hand looks like a normal hand in black and white, while the rest of the image looks inverted. See that here. ¶ There was another time where I let the blix dry on the film, and there was also a time when I did a bw monobath without rinsing the film. I just hung it to dry after it was done. I then had the bright idea to lick the negative to clean it off a little, then quickly realized I had just ingested poisonous chemicals. That was a bit of a scare, but it made for a cool scan/story I think.

For your portraiture – what emotion or thought are you trying to evoke from people?

I try to capture the energy of the room at the moment. Whatever that may be. Any time I meet someone I feel the energy they bring with them and I let that guide my decisions. I don't ever do mood boards or planning going into my sessions. I just let it all play out in the moment. With that said, I do always have a swarm of ideas and techniques buzzing around in my head. I just don't pick them out until it feels right – with the right person.

What inspires you to take pictures?

Outside of what I've already mentioned, it's the daily encounters I have with the world around me. My goal is to create a unique world that my photos exist on. One that is inspired by the one we live on, but my own that I have the freedom to bend the rules in. So I study how light passes through and reflects off of clouds, trees, water, and even human skin. I study the colors of the sky and the earth. I spend a lot of time thinking about how I can use the same techniques nature uses to produce beautiful light, and add my own twist to it when I'm in my studio.

What are you up to these days?

Right now I'm gearing up for the release of the third edition of my book, alone, together. It's a collection of photos using the long exposure technique and features poems that I wrote. It's available for preorder right now through my website, and the official release day is December 15. ¶ One of my goals this year was to get my work from this collection into galleries, and I even had my first solo exhibition planned back in March, but obviously, that has been on pause for a while now. Other than that I'm still planning and shooting for my future books (I have about 4-5 that I'm working on simultaneously), and I'm still figuring out how to navigate this new world we have all found ourselves in this year.

LINUS JOHNSON

If you are, like us, constantly browsing the internet for film photography inspiration, you will sooner or later come across one of Linus' accounts. Linus and his camera is what he goes by on the internet, and from the amount of content he is putting out there, we actually very much believe that there is no Linus without his camera around his neck. Linus' work consists of portraiture on a film camera with 4x5 or 6x7 film. He experiments with color, lighting, how far he can push film stops, and using a projector to project shapes onto his subjects. Linus' images are dreamlike and otherworldly, perfect for escaping reality.

Linus! It's so great to be speaking with you. I love your work and I love the energy you bring to the online space, and the film work you create. First off, what is it about film that you enjoy so much?
So glad I'm here guys! What do I love most about film... You're really giving me the hardest question first, huh? ¶ There are so many things I love about film, and not to give you a cliché answer, but it has to be the process. Conceptualizing a shoot, choosing a film stock that pairs with the idea, getting the wheels turning, and setting up the shoot to finally make the photographs. Shooting only 10 photos... For medium format... Packing everything up, heading home exhausted, and then developing the film to see the final product. It's just very hands-on! It's truly the most rewarding experience I've put myself through and I guess that's why I find myself doing it over and over again.

Beautifully put my friend. One of the reasons I'm such a fan of yours is your willingness to share your learnings and experiences with such depth and breadth. I personally have learned a lot from you. What drives that impulse?
I like to talk! But really- I cant shut up about this stuff. I'm constantly consumed with this, and since I love talking about it, it feels like a natural step to share with others. That and, especially when it comes to talking in a video format, speaking about this work comes naturally after being into theatre stuff throughout my years of education. ¶ One of the guiding mantras of this site is "be the bridge that connects who you learned from and who is learning from you," and you are definitely a shining example of that mentality.

Your work is incredible, but what I find most impressive right now, during a global pandemic, you've launched a film lab. Orders are piling up and I love following along the process online, watching you dive into the world of development. How did this effort first come about, and how is it all going so far?
Well, the film lab started when photography gigs ended. After weeks of plotting how I could actually do it, I finally opened for orders, and sold out in thirty minutes. Flash forward four months, now I've got a full lab grade processor in my apartment, multiple scanners, and so many orders that I may need to hire my first employee. All with no ad promotion other than on my social media accounts. It's going "well" but to say I didn't bite off more than I can chew this month (August) would be a lie. I'm overwhelmed!

I love that you created "seasons" and kind of made the lab a fun interactive experience. Can you describe that aspect of the lab?
Of course! So- the first of each month, a new season begins. It's essentially my way of controlling the number of orders I get each month so that I'm not completely swamped. This way, I have time for photo concepts and YouTube videos. ¶ It helps me run this lab on my own. Otherwise for interaction, each month I do various film camera giveaway, film development giveaways, whatever I can to say thanks honestly. ¶ In previous seasons before I got too many orders - I offered a FaceTime call with orders of 3+ rolls where I'd hang with the customer while I develop their film. It was sick to be honest.

Thats badass. Did the idea for seasons come from video games?
Actually, it didn't. Not from Warzone even though I played a lot of it in the early pandemic. It came from TV. Drop a season, get ready for the next one, drop that. Refresher period for the actors and team in between.

Let's talk about your sci-fi shoots cause I love that stuff. Can you break down the process from first thought to when you hit publish on the image?
Honestly, it usually starts with a phrase, movie, or some sort of design I've been obsessed with. Most of the time it's a phrase. "When it's dark out"..."Shadow Clones"..."The Art of Fitting In"...all phrases that came to mind one day and eventually became a full concept. ¶ Once I think of a phrase or watch something that inspires an idea, I spend a couple days letting it run through my mind as I start to collect like props and models, even if the collection is just in my brain at first. Then I start to really go get the props and contact models, we set up a shoot, and I set the scene. 10 exposures later, the roll is finished, and I tear down the scene. That's the challenge for me. Just 10 shots for these ideas. Then I go home, develop, scan, make a contact sheet (which is digitally created, not created via enlargement), and when the timing is right...I share it.

Awesome chat Linus, thank you so much. To the reader- you can find all things Linus on his gorgeous website. Make sure to incorporate him into your social feeds, it's some of my favorite work to come across online. And if you want to see what he's up to with his film lab, you can see that here as well. Thanks for reading!

interview by Dean Krugman

Brooke DiDonato

New York City-based photographer Brooke DiDonato discusses her approach to composition and color in her unmistakably original images in a conversation with Editor-in-Chief Christopher Jobson. The two talk about ideas of surrealism and magic realism found in DiDonato's work, the deep lines of inspiration drawn from her family, and her observations of the world around her.

Christopher: You often use the word "surreal" and people label you as a "surrealist photographer." That word gets thrown around a lot just for anything that is unusual or weird or unexpected. But, it really does seem to apply to you. Would you say that's fair? That you're a "surrealist photographer"?

Brooke: It's interesting that you ask because I was just having this conversation with a friend. I think I use that word because it's so really accessible for people, but when I look at a lot of my work, I actually don't feel like it is surreal because it's all based in reality. Everything is sort of familiar, and it's almost a distortion of the familiar, so there's not anything particularly fantastical about it, other than maybe the narrative that's playing out or the position of the subject in the context of that reality.¶ Somebody recently told me that my work falls in line with magical realism, which I'd never really explored as a genre, and I'll continue to refer to it as vaguely surreal because I can't imagine being in a conversation at a bar and saying, "Oh, I make magical realism." What is that?

that! I like that open story line. Part of what makes it accessible is being able to imagine their version of it.

Christopher: Unless there's a body in motion, your photos often appear incredibly precise, composed, and perfect in a way. How much of what we see is serendipity during the shoot, versus you knowing exactly what you want and preparing ahead of time?

Brooke: There's not much that's serendipitous about it other than me stumbling upon the location and perhaps who I happen to be with at that time. A lot of the people I work with are friends, and obviously, I work with myself a lot doing self-portraiture. So there's nothing really serendipitous about it other than I was walking and I'm like, "Oh my god, I love this location!" Actually, I just made this photo. It's this bent fence, and somebody is bending their head down?

Christopher: Yes, I saw it. I love that shot.

Brooke: I made that photo in Austin about a month ago. I was driving with my friend, and I saw this dent in the fence and thought, "Oh

working with certain colors, I found versions of them that I like. I realized I don't really like yellow. During different phases, I'll have a certain shade of each color I use. Or, I'll adjust the hue based on the available light, but there's not a specific swatch that I just drop in the image. Though it does change, I'm not married to it. I used to like a crisp blue sky, but now I like a greenish-blue sky, so some of it develops organically. I bookmark things like album artwork that I think has a great palette. I'll save it and might reference it later for something I'm working on. But the root of it is somewhere in Ohio at my grandma's house, and from there it was trying different things and seeing what I like.

Christopher: How much of your work is client work versus art making right now?

Brooke: Most of it right now is art making, and most years it's that way, but last year was a busy year for me with jobs. I shot a campaign for a shoe company in Berlin, and I also did a project for mental health awareness with Refinery 29. So I had a few really cool and

to artists who are just starting their careers and trying to make it, and seeing both the positive and negative effects of social media on an artist, like the trap of creating work for clicks or destroying one's esteem because of the lack of "traction." How do you view your experience?

Brooke: In a lot of ways I learned photography on the internet. I studied photojournalism in school, so I had a fundamental introduction to photography. But the fine art stuff and surrealism and anything in between was a discovery on the internet. I used to share my work on Flickr back in 2011, and you would upload a photo and maybe 45 people would see it and three people would comment. Then I would write this little synopsis of my day [to post under the photo] and, maybe it was just an illusion, but it felt like a real community. But Instagram took that and created a commercial or a mainstream version of that. Flickr was one of those things where if you're in the art world or the photo world, you might have heard of it. My dad doesn't know what Flickr is, but he knows what Instagram is. ¶ In a lot of ways that's great, so you have people developing

interview by Christopher Jobson

The Power of Pen and Paper Sketching

Tracy Osborn

QUICK SUMMARY: When designing for digital spaces, it's natural to default to digital mockup tools, but doing so cuts out a world of possibilities. Analog drawing can unleash your imagination and allow you to focus on what's most important at the start: the ideas. Need to design something? It can be tempting to start with a computer-based tool, e.g. wireframing software like Balsamiq, or design tools like Photoshop or Figma. These have their place, but I would recommend stepping back and starting with the humble pen and paper.

Sketching by hand can feel unfamiliar and uncomfortable to those who don't feel artistically inclined, but the flexibility of hand-sketches combined with our imagination means we can work through more ideas and form a better design direction faster than we could than if we started with a more concrete, computer-based solution.

Admittedly, I struggle with it myself at times; while I spent my childhood with a sketchbook perpetually in my hand and graduated university with an Arts degree, the paper sketchbook was briefly forgotten when I started my web design career. It took years of muddling through uninspiring concepts and feeling like I wasn't pushing my limits before I realized how powerful idea generation via quick physical sketches could be.

This process is recommended even if we aren't designing something big or in the capacity of a designer. Everyone needs to be a "designer" from time to time; from creating a quick personal homepage, a landing page for a new open-source project, or creating nice-looking slides for their next presentation.

Grab a piece of paper and a pen, and let's get started!

Why To Start With Paper

As we're always on a computer (and I think most of us are, nowadays), sometimes it doesn't even occur to us to step away and try designing something off-screen.

Paper sketching can feel like something solely associated with visual art or graphic design (for instance, the legendary logo designer Saul Bass is well known for his advocacy of drawing), but even the earliest ideas for computer interfaces started with paper. Susan Kare, the designer of the icons for the Macintosh's graphical user interface, used graph paper to design her initial ideas for the iconic early pixel art.

The power in paper sketching is the sketch's ephemerality and how they feel less "real" than anything we create quickly on a computer. Start moving words and buttons around on a computer screen, and it's tempting to fall into a certain direction and never explore alternate paths. Paper sketches force our imagination to fill in the gaps — far more quickly than if we added those details to a computer mockup. We want to try a lot of different ideas when working on a new design. While the first few ideas may feel good enough, our fifth, seventh, or tenth idea might be even better. Working fast and loose helps us to get through many ideas quickly. Ideas flow faster, and we might surprise ourselves with what appears on the page when we work without restrictions.

If you're not already familiar with design tools like Photoshop, Sketch or Figma, it can be overwhelming just getting started and learning your way around a tool. Rather than working through many ideas, we end up spending our time figuring out which button does what.

Sketching And wireframing tools like Balsamiq? They produce ideas that look like sketches — squiggly lines, imperfect boxes — but they still point us in the direction of working on one single idea and messing with it until it's perfect rather than trying out many different ideas first. It's quicker to start with pen and paper. Wireframing tools can be the next step in the process (rather than the first.)

"Sketchy" mockups also do a better job at expressing the kind of feedback we're looking for when presenting to reviewers. A mockup that is too pixel-perfect will often prompt nit-picking about irrelevant details, but a rough sketch will result in higher-level conversations about layout.

Repeat To Yourself: Loose, Quick, Doesn't Have To Be Perfect

We've all seen those "designery" sketches that look gorgeous and detailed. Those are not the standard to measure yourself against. Ignore them. Our sketches should be quick without much detail.

Rather, we'll use really quick lines and boxes, keeping our sketches small and fast.

We can use these little sketches to try out multiple versions of a homepage layout:

Sketching is useful for just about any kind of design task: newsletters, logos, presentations, widgets — anything where working you need to quickly think of many visual ideas. As an example, how about we explore a few ideas for an ebook cover?

A good way to start practicing this kind of sketching technique is to take an existing website and reverse engineer the sketch. Not only does this help get you comfortable with the act of drawing, but you also start getting a feel for different design patterns.

Whichever approach you take, fill your page with ideas! Don't stop even if you hit on an idea that

really excites you that you want to move forward with. When you fill a page, go to the next. Explore alternate ideas just in case you find something you love more.

Once you have many options, take a break to let your mind rest, then come back to circle your favorites, refine, and maybe then move onto making a mockup. You'll have more confidence in the direction you choose since you know you've tried and discarded many other ideas.

Use Inspiration To Aid Your Sketching And Idea Generation

Sketches should go hand-in-hand with inspiration, so bring that computer back out! Fuel your own design process by researching other designs and look for details you think would work on your own.

If you're unsure where to start, look for inspiration in related areas to what you're working on. For a personal homepage, it's great to start looking at the homepages of peers in your industry. If you're stuck or want more general inspiration, check out these resources:

- Dribbble, which is particularly good for researching design ideas for elements, like a login form.

- SiteInspire, to see what the current trends in modern design are.

- Land-book, for landing page design inspiration.

- Commerce Cream, for e-commerce website design inspiration.

- Pttrns, for mobile app design inspiration.

As you research, note what elements you'd like to pull into your own design (and remember not to copy exactly!). For example, a nice layout, a

particular way that the inspiration pairs content with images, a contact form that seems particularly easy to use. Trying multiple different navigation ideas on paper sketches is much faster than creating full mockups or coding it all up.

As you find elements and ideas that you'd like to remember, sketch them out! Continue to add ideas to your sketch sheet and fill your page with all your potential ideas. Remember, work on many different options and ideas to start, and narrow down your favorite ideas afterwards.

Remember To Practice!

Any new skill is going to feel awkward the first few times. It's normal. Don't let it discourage you. The more you practice your sketching and utilize this skill when designing, the more natural it will feel.

For your next design project, put that keyboard away and let your imagination and creativity flow by starting with pen and paper sketches.

Let's review what we've covered:

- Paper sketches are the fastest way to explore design options.

We can do so much more in less time by stepping away from the mouse.

- Utilize inspiration when you're sketching to boost idea generation.

Don't start with a blank page; get your ideas flowing by looking at design work you'd like to emulate.

- Make more sketches and try more ideas than you think you should.

Sometimes the fifth idea might feel like a good direction, but then you'll find a later idea is even better.

- Practice makes perfect.

The more sketching you do, the faster it'll go, the easier it'll feel, and the better you'll get.

Lunar Eclipse. I found out that the exposure difference between the bright and the dark sides of the Moon was a whopping 8 full stops! What does this mean? It means that if you were getting a great exposure of the Sun-lit Moon at 1/250th of a second at ISO 200, in order to capture the part of the Moon that is in the Earth's shadow, you will have to shoot at 1 second @ ISO 200 (1/125 -> 1/60 -> 1/30 -> 1/15 -> 1/8 -> 1/4 -> 1/2 -> 1)

This is the part where the focal length of your lens becomes your enemy. The longer the lens, the more you need to worry about two major problems — shutter speed and camera shake. A long lens (above 300mm) will make the Moon larger in your picture, which at the same time means that the Moon will move very quickly through your frame. Using a slow shutter speed is obviously unacceptable, because the Moon features will appear blurry due to motion blur. Therefore, your only choice (aside from getting a motorized equatorial tracker) is to shoot at maximum aperture and increase camera ISO to a large number. In the above example, to increase my shutter speed to just 1/15th of a second, I would have to shoot at ISO 3200, which would result in a lot of noise, especially if I were shooting on a small sensor camera.

So, what should your shutter speed be? It depends on the focal length of your lens. If you are shooting at 300mm on a 1.5x crop-factor camera body using a 70-300mm lens, shoot at shutter speeds faster than 2 seconds. If you are using a longer lens, you will have to use even faster shutter speeds to get a blur-free image of the Moon. I was shooting at 560mm (a 400mm lens with a 1.4x teleconverter) on a 12 MP full-frame camera and I found that my limit was about a half a second (1/2) before the Moon started to get blurry. If you have a high resolution

camera with a 30+ MP sensor, you might need to use even longer shutter speeds to avoid blurring the Moon.

And that's with me shooting on a tripod using a remote shutter release, plus Mirror Up with about 1-second interval after raising the mirror So it is definitely not camera shake you are looking at in the above photo – that's motion blur. Speaking of camera shake, you need to absolutely make sure that you are taking advantage of all the capabilities of your camera to minimize camera shake, especially when shooting with long super-telephoto lenses.

It goes without saying that your camera needs to be mounted securely on your tripod and you should not be releasing the shutter with your hand. Either use a remote shutter release in combination with "Mirror Up" mode to reduce camera shake, or if you have a more advanced camera that supports features such as Exposure Delay Mode and Electronic Front-Curtain Shutter, you can use those features to reduce, or potentially even eliminate camera shake. Lastly, don't forget to turn off Image Stabilization / Vibration Reduction when your lens is mounted on a tripod.

Keep in mind that taking pictures of half-lit or quarter-lit Moon is relatively easy, since you still have quite a bit of light to work with. Once the Moon goes into Earth's umbral shadow and totality starts, that's when you will encounter the most issues. Depending on how bright the Moon appears during this phase, you will have to adjust your exposure accordingly. During the last total lunar eclipse event, those around me that did not have equatorial trackers had to open up their aperture fully and shoot between ISO 1600 and 3200, which added quite a bit of noise to their images. Always keep in mind that it is better to have noise than motion blur in images. While noise can be dealt with in post-

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