

Bernie

Jared Polin



Bernie

Jared Polin



One of my biggest goals for this photo book is to give you as much information as possible about the images and the stories behind them. One way to do that would have been via the written word, but I feel like hearing the story directly from me, in my voice, is more powerful.

Below is a QR code that will take you directly to my audio commentary for this book. You can also find the audio at www.BerniePhotoBook.com.





Foreword by Jane O'Meara Sanders

One of the greatest privileges of Bernie's two presidential campaigns has been the wealth of incredible photos taken of our supporters, friends, family, and creative artists, and the incredible events we shared.

Photography has the ability to bring us back to a space and time and relive the feelings we had in those incredible moments. It's why at one of the first rallies of the 2020 campaign in Chicago we invited Danny Lyon to speak. As the photographer for the Student Nonviolent Coordinating Committee, Danny is one of the most important documenters of the Civil Rights movement. He knew Bernie at the University of Chicago and photographed him during a protest against segregation. These photographs from fifty years ago are the historic record of a vital part of Bernie's story.

We were lucky to have some incredible campaign photographers travel with us, including Arun Chaudhary and Hillary Hess in 2016 and Bryan Giardinelli in 2020. They were of course joined on the road by some of the best photojournalists in the world, documenting our lives for nearly four years.

In the days Jared spent on the road with us he was able to capture some incredible moments of Bernie talking with supporters, from student activists in Iowa to longtime friends like Tim Robbins, Danny DeVito, and Cornel West.

The photographs that were most special to me personally were of course of our family helping in the campaign, door knocking, canvassing, listening to all the speeches!, and enjoying the depth and breadth of the experience. I know all of us will treasure the photographs of the adventures we had traveling around the country, meeting our supporters, and seeing American democracy work at a grassroots level.

To Bernie, campaigns are about ideas and the power of people standing together in the belief that they can be a part of something bigger than themselves. You can see this in the picture Jared took of Bernie's rallies in Venice Beach and Denver. Thousands of people gathered together fighting, in Bernie's words, "for someone they don't know," for health care for those who don't have it, for college for those who can't afford it, for rights of immigrants and those who unjustly had their lives turned upside down by our broken criminal justice system.

The legacy of the 2016 and 2020 campaigns is underscored by the dramatic movement towards the agenda Bernie put forward in our country. But for history, they will exist in the images captured, and for that we will forever be grateful to Jared and all the photographers who traveled with us and the photojournalists who covered the campaign.



Above images by Ryan Hartford

Introduction

When I started making YouTube videos in 2010, I did so with the idea that it would lead to more people seeing my work and inevitably lead to more photo gigs. Well, that didn't exactly happen early on. What did happen is people started asking me questions: "How can I take better pictures in low light?" "What lens should I buy?" "Can you critique my work?" . . . and quickly I became an authority in the field. At that point I didn't give up on the idea that I would get more photo gigs, but I did focus my attention on making "fun and informative" content to help photographers of all skill levels. The good news was, as my following grew, it allowed me to gain access to different people and places to continue shooting what I wanted, when I wanted.

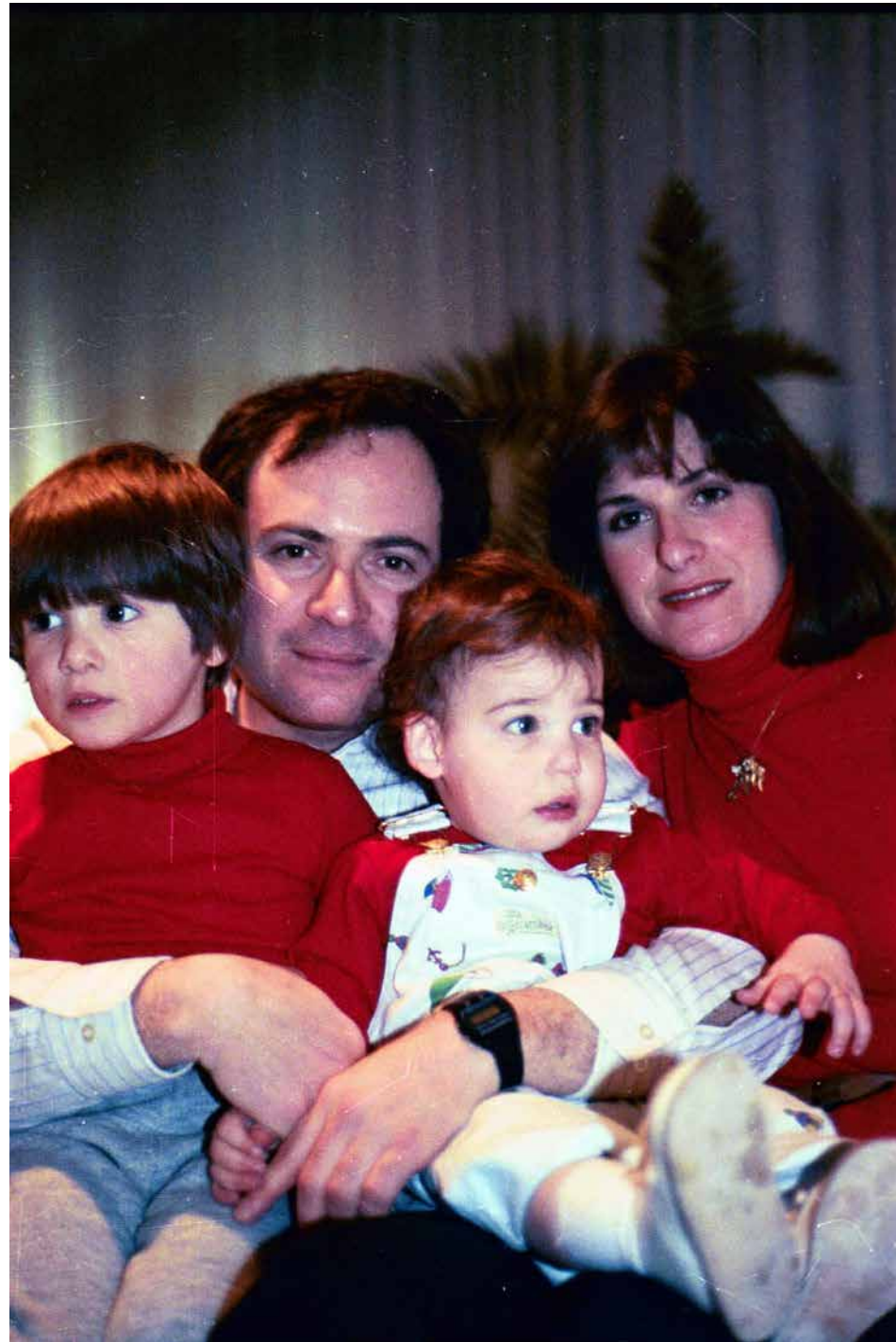
Fast way forward to August 13, 2019, when I get a DM on Twitter from Bryan Giardinelli, Bernie's campaign photographer, asking if I would be interested in making content around the campaign trail. After speaking with Bryan for an hour and verifying that this was a real opportunity, I was connected to Ari Rabin-Havt, Bernie's deputy campaign manager. The first thing I said to Ari on the phone was, "Would you like me to give you a little background on myself?" His answer was something along the lines of, nope, I know who you are, I follow your YouTube videos and even purchased the Sigma 70-200mm f/2.8 because of your review. Ari said, "We would love to invite you out on the road to make content . . . pitch us an idea." Isn't it funny how something can come full circle? There I was in 2010, starting a YouTube channel in the hopes people would see my work and offer me jobs . . . and here I was in 2019, not having to sell myself because of my YouTube videos. I pitched a photo story idea to capture the real behind-the-scenes story of the campaign trail. And on September 8, 2019, I joined the campaign (with all access) for a 48-hour sprint across multiple states. This book shares the photo stories I captured across those first 48 hours, as well as a few more campaign stops along the way.

As someone who owns a few hundred photo books, I feel like I have a pretty good idea of what I like about them and what I don't. So when I decided to go the direction of turning my campaign trail journey into a "real deal" photo book, I knew I wanted to do a few things differently. For one, I didn't want to do some small, normal sized, unimpressive photo book. I wanted to design a photo book that allowed for BIG ASS PRINTS! Expansive two-page spreads not only show you the quality of the work but also more fully immerse you in the moments depicted. But to me, there's more to a photo book than just the photos. I want to know more. I want to know what the photographer was going through when they captured that image. I want to hear, in their voice, what the photo means to them. That's why I recorded audio commentary for the photos in this book. I want you to hear, in my voice, exactly what it was like in the moment or the moments leading up to me capturing a particular image. I want you to hear the hows and whys. How did I get that photo and why do I think it's important in the whole of the story? My work is about the photo story, not just one image. It's about a collection of images, when viewed together, telling the best story possible.

My goal with this book was to share the entire process from start to finish. That means sharing information on how a photo book is produced, the costs involved with printing, the photo editing process, and so much more. Over on BerniePhotoBook.com you will find my audio commentary for the book, as well as hours of audio podcasts, behind-the-scenes videos with the book designer, and even a documentary video of the first 48 hours on the campaign trail. It's not just about the finished product, it's about the journey getting there.

Thank you very much for choosing to take this journey with me.

—JARED POLIN



Dedicated to My Mom and Dad

I sit here writing this trying to hold back the tears. If there's one thing that can instantly make me emotional, it's thinking about my mom. My mom was the creative force in the family. She was the one with the Betamax camcorder in the 1980s, documenting every aspect of my brother's and my life. We have hundreds if not thousands of Polaroids and prints, thanks to her desire to capture our lives. From birthdays, to holidays, to family vacations, we were always stopping for a picture. Family pictures went a little something like this . . . Mom: "Guys, let's stop to get a photo." Us: "Again? . . . Do we have to?" Dad: "Come on Sharon, take the picture already . . . Okay, everyone say 'shittttt.'" SNAP. Yup, that's how it went every time.

The biggest regret I have is not taking the time to teach my mom photography. She wanted to learn, she had a great eye, but I didn't invite her to go out and shoot, I didn't critique her work, I failed her on that front. You cannot change the past. You can only hope to learn from it. I know because of that regret, I've been able to help tens of thousands of people discover a love for photography. But no matter how many people I help, that regret will always be there.

This book is dedicated to Mom and Dad. Parents who encouraged my brother and I to dance to the beat of our own drum. Parents who supported our creativity and embraced every curiosity we had. We were taught to defend those who might not be able to defend themselves. If that meant getting in trouble for doing so, so be it. They taught us not to be afraid to question things. They taught us, if you want something, ask for it. Because what's the worst thing that might happen, they say no? . . . but then again, they might say yes.

Thank you both for encouraging me to be who I am.

Ames, Iowa September 8, 2019

And just like that . . . it was go time!!!

The lead-up to the senator arriving to the first campaign stop of our 48-hour sprint was filled with me fiddling with my cameras, testing different settings, and trying to pre-visualize the images I wanted to capture. “The senator’s five minutes out,” I hear someone say. It’s getting close, my mind’s racing, my heart’s beating faster and my cameras are ready. “30 seconds out.” . . . I’m ready, my cameras are set, my heartbeat quickens, the final seconds are ticking away . . . the senator walks through the back entrance . . . and just like that it’s go time!!! My heart stills, my head clears, my focus tightens, the world slows down, and I start capturing.



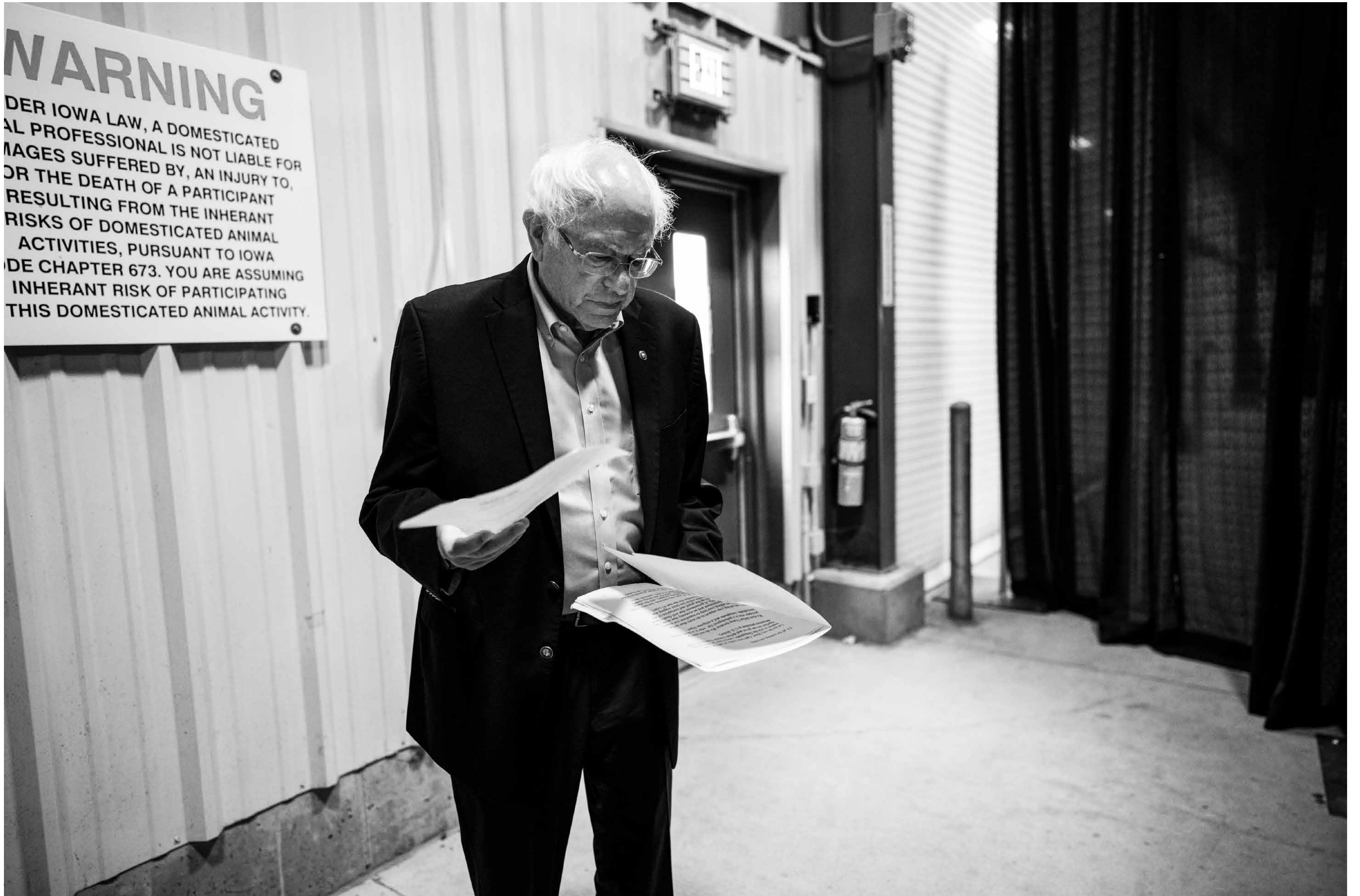
















Bernie

Bernie

Bernie

Bernie

LIMA is a RISIS



The behind-the-scenes moments in the first few pages are what I live for. I want ALL ACCESS . . . to be honest, I need all access to tell the best photo story possible, and thankfully I had it.

With that access, you might be wondering what's going through my mind when I'm that close to the senator, not long after he first walked through the back door. The truth of the matter is, I'm hyper-focused on finding the best angles, the best moments, and capturing them. I like to explain it by saying, the world around me seems to be moving in slow motion, but I'm able to move through it at regular speed. I see the moments happening before they actually do happen, which allows me to capture them when they finally present themselves.

Was the senator distracted by me being there? The quick answer is no. Even though we hadn't met yet or been introduced (that happened a few hours later with a brief handshake), he stayed focused on his speech and I stayed focused on capturing images.

There's a question I get asked all the time: "How do you decide which images are going to be black and white?" As a photojournalist, there's something classic about a black and white photo. Sometimes background colors are distracting and take your focus away from where it's intended to be. Other times the scene is simply void of color. But most times it comes down to feel. Does the image feel better in black and white? Sometimes it does, and other times it doesn't. But there's no right or wrong answer, it's personal preference.











"As soon as the senator's car door closes, the press vehicle is leaving, with or without you!"

The senator comes off-stage to greet his supporters along the rope line, before heading back through the black curtains on his way out the same exit where he appeared two hours earlier. There's one more group of volunteers to speak with outside, but all I can hear in my head is this warning: "As soon as the senator's car door closes, the press vehicle is leaving, with or without you!" I grabbed a few photos with the group before hovering around the press vehicle as I didn't want to be left behind on my first day. The senator's door closed, and we were off on a two hour drive across Iowa, to our next rally.

I'm a photographer who likes running through a lot of different lenses during a shoot. That means I may have four to six different lenses in my bag at all times. My reasoning for this is to be able to capture the best photo story possible by making sure I grab the wides, mediums, tights, and details. But how do I make sure I have the right lens on at the right moment? The answer to that is anticipation and pre-visualization. I'm constantly running through scenarios in my head. Are we going to be in a small space like an elevator where a wide angle is the best choice? Will there be multiple people in the frame, will it be bright or dark? I think pre-visualization gives me the power to see the images before they happen, so when they do present themselves, I've already seen it and thus, can capture it.

University of Iowa

September 8, 2019

Farmland and windmills dot the highway on our two hour straight shot heading east on I-80 as I finally get to give my brain a rest, check the images I just captured, and reflect on the amazing things I've gotten to experience thanks to photography. Photography has taken me around the world, opened many doors to people I could have only dreamed of photographing, and helped me build an amazing network of connections. Now here I am, sitting in the lead vehicle of the senator's motorcade as we barrel down the highway towards the next rally.

















"Let's walk it."

Here we are walking across the University of Iowa campus on the way to the next rally a few blocks away. "I love you, Bernie!" can be heard from across the street and the senator waves in response. He shakes hands with a girl who stopped her bike at an intersection to say hi as we continue our walk.

As the sun sets, the senator, his staffers, security, and I end up in a small parking lot behind the restaurant where the next rally is being held. He stands only a few feet away from cars with "Bernie" bumper stickers as he and his staffers go over some last minute business. In a moment of levity, a MASSIVE smile appears on the senator's face, reminding me that it's not always just about business . . . and then it's back to business.







Entering and exiting through kitchens and back hallways seems to be par for the course. You might think it's all red carpets and velvet ropes . . . when in reality it's tight squeezes through dark corridors on your way to the hold. The hold is the senator's last stop before speaking at a rally—it's his last chance to think and reflect on what he's about to say. Head bowed and hands clasped behind his back is a recurring pose for the senator as he waits for his introduction.





BernieSanders.com

Bernie

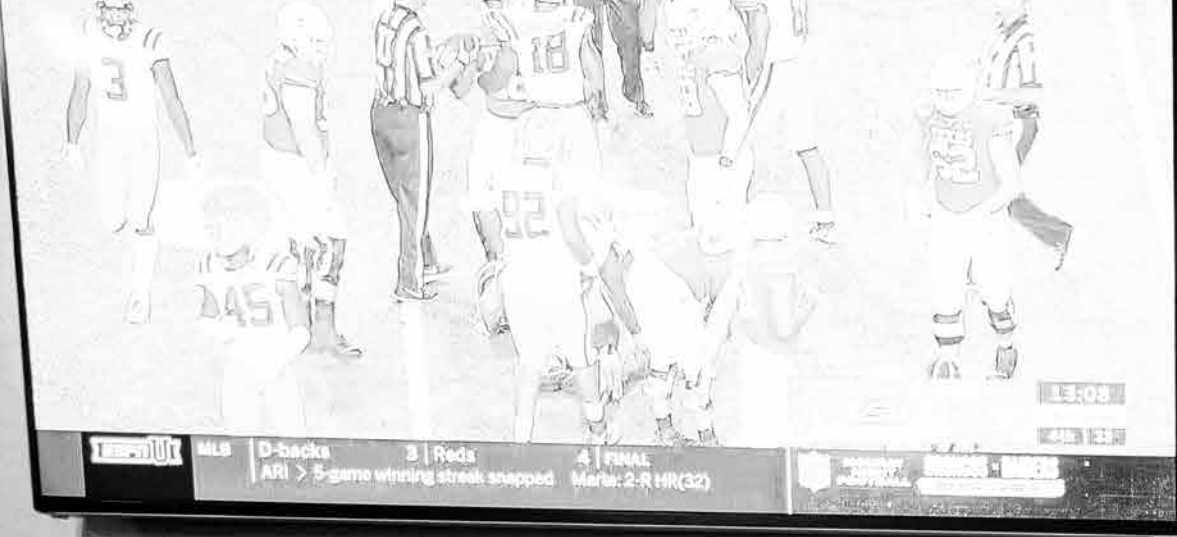
(not the hillman)



potty paper
potty paper
potty paper
potty paper
potty paper
potty paper
potty paper
potty paper
potty paper
potty paper

Labatt's Blue
LABATT'S BLUE
LABATT'S BLUE

Hand Dryer
Hand Dryer
Hand Dryer



Cedar Rapids, Iowa September 9, 2019

Today we start the morning in Cedar Rapids Iowa. After multiple local campaign stops, we'll finish 797 miles away in Denver Colorado.













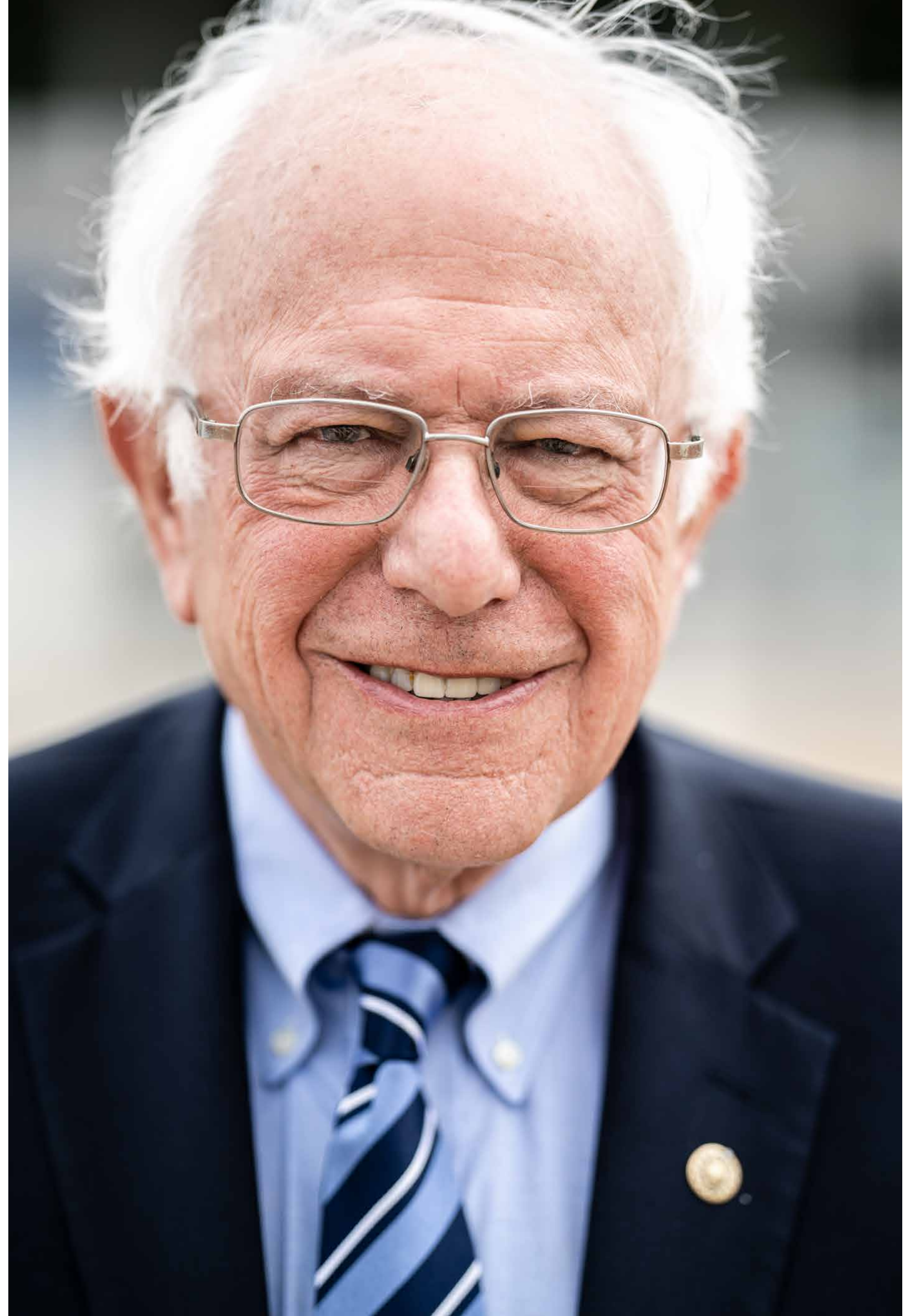


I had one chance to get the shot . . . and I fucked up!!!

There's always a staple photo I try and capture with every photo story, a portrait. In the case of the senator, I was told repeatedly that probably wasn't going to happen. Deep down inside, I knew it was going to happen, I just had to pick the right moment.

Now entering the right moment. We pulled off the road into a Walgreens parking lot to film a campaign ad. The two-person film team already had the camera set, mics ready, and tape on the ground for the senator's mark. If there was ever going to be a chance to steal a portrait, this was going to be it. I grabbed my portrait lens, got my settings locked, tested my exposure, and waited off to the side while the senator recited his lines. I knew I needed to be ready because I would only get one shot. Between takes I made eye contact with the deputy campaign manager, who gave me the nod to make my move. "Senator, can I grab a quick portrait?" Ten seconds later, I got the shot . . . or did I? I quickly reviewed the images, only to realize I missed the focus. That was my one chance to get the portrait and I blew it.

Thankfully for me, the senator realized he needed to fix his tie. As soon as it was fixed, I stepped in and said, "Now that your tie is fixed, let's re-do the portrait." He said, "Okay, make it quick," and BAM, this time I nailed it, I got the shot.



Denver, Colorado September 9, 2019

Two hours after boarding the jet in Iowa, I climb down the stairs onto the tarmac in Denver, where the motorcade is waiting with doors wide open to shuttle us to the final rally of the day. From what I was being told, they were expecting a crowd of 10,000 or more people. This was poised to be the largest rally of my 48-hour sprint and ultimately ended up netting me a few iconic images.









Bernie

Bernie

Bernie

Bernie

CAM SERVICES
CUSTOM FENCING
303-295-2424
www.CAMColorado.com

Bernie

Bernie

Bernie
STAFF



“And just like that, they were gone.”

What started with a photo of the senator walking into a small rally in Iowa less than 48 hours before ended with him leaving the stage to a backdrop of 10,000 people in Denver. And just like that, they were gone, and I was on my way to the airport to catch a red-eye home.

What I loved about being on the road, beyond having all access to go anywhere and do anything, was the fact that we were always on the move, meaning there was always something to capture. Beyond that, when we wrapped for the day, we had a built-in group of people to wind down with and get to know.

Sitting at the airport waiting to board the red-eye gave me some time to finally reflect on the last 48 hours. I sat with my laptop open, arrowing through my images in Lightroom, looking for “the best of the best with honors, sir.” Seeing those images flash across the screen gave me a sense of accomplishment. For as confident as I am in my work, I always worry if I will be able to replicate my past successes time and time again. Thankfully, from what I was seeing on the screen, I knew I did it again!

Venice Beach, California December 21, 2019

The text came in giving me the green light to book a last-minute flight to LA to photograph Bernie's Venice Beach rally. What made this particular rally of interest to me was that AOC would be joining Bernie. Now I know I already had all access to photograph the senator, but I'd never met AOC, or anyone on her team for that matter. That meant I was taking a chance by flying cross-country not knowing if I would be able to get all access to photograph her. Well, the answer to that question is just a page turn away.





tools

Ever since the film days I've packed a small portfolio of my work in my camera bag. Even when iPhones became the norm, I still carried around a physical photo book. I did this because it's easier to show someone your work, as opposed to telling them about your work. This time around I toted a 12x9 inch photo book of my Bernie photos from the 48-hour sprint. I knew, if I could run into the right person, the book would be the key to unlocking my access. Guess what? I did run into the right person, the photo book did unlock my access, and as you can tell, I got the shots.















Tight Spaces

Hallways, hotel rooms, kitchens, elevators, and motorcades. I constantly find myself in tight spaces, making sure I not only get the shot but also stay out of the way while doing so.

What I find amazing is I flew out to LA with no guarantee I would have access to AOC. And here I was face to face, capturing a portrait, taking candid in a hotel room, leading the way down the hallway, crouched down in the kitchen and crammed into a tiny elevator. All the while, it's as if I'm not even there. What I mean by that is, no one's paying attention to me, and that's a good thing. Having the freedom to move around without being questioned is the ultimate superpower for a photographer.

















TO STAGE
←
ON CAMERA
BEYOND THIS
POINT

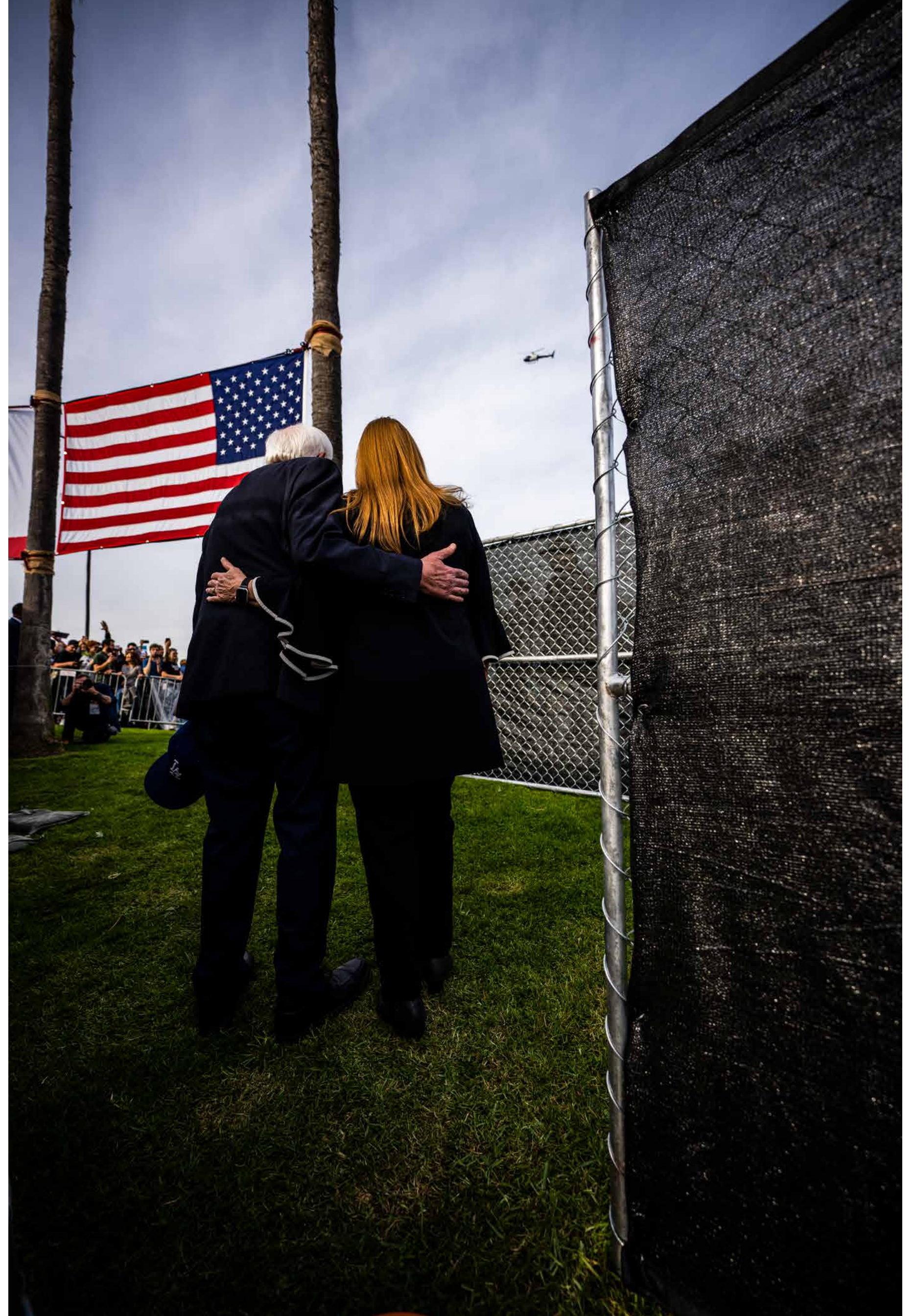


“Sometimes patience pays off . . . sometimes it doesn’t.”

Back in college, one of my professors said something that changed my approach to photography. At the time I was photographing the Philadelphia Flyers, and I was only focused on the action in front of me. He said, “Don’t be afraid to look behind you.” He went on to explain that there’s more to the story than just action shots. There’s the little girl sitting with her dad eating ice cream in the stands. There’s the kid leaning on the dasher with the ice reflecting in his eyes. There’s a whole lot you’re leaving out by just focusing on what’s in front of you.

That statement right there changed my photography forever. It opened my eyes to the behind-the-scenes world. It allowed me to take the blinders off to see the full picture.

I found myself alone in the backstage area waiting for a moment to present itself. The senator was in a trailer with his family staying cool, AOC was on stage giving her speech, and the digital team was out front getting content. Though I may not be the most patient person in everyday life, when it comes to photography I will wait hours for the potential opportunity to get the shot. Sometimes patience pays off, and other times it doesn’t. This time around, it certainly paid off.



















Iowa Caucus February 2–3, 2020

This could be the start of something big, or it all could be over just like that.



Bernie For President 2020

TO STAGE

ON CAMERA BEYOND THIS POINT



Bernie For President 2020

TO STAGE
→

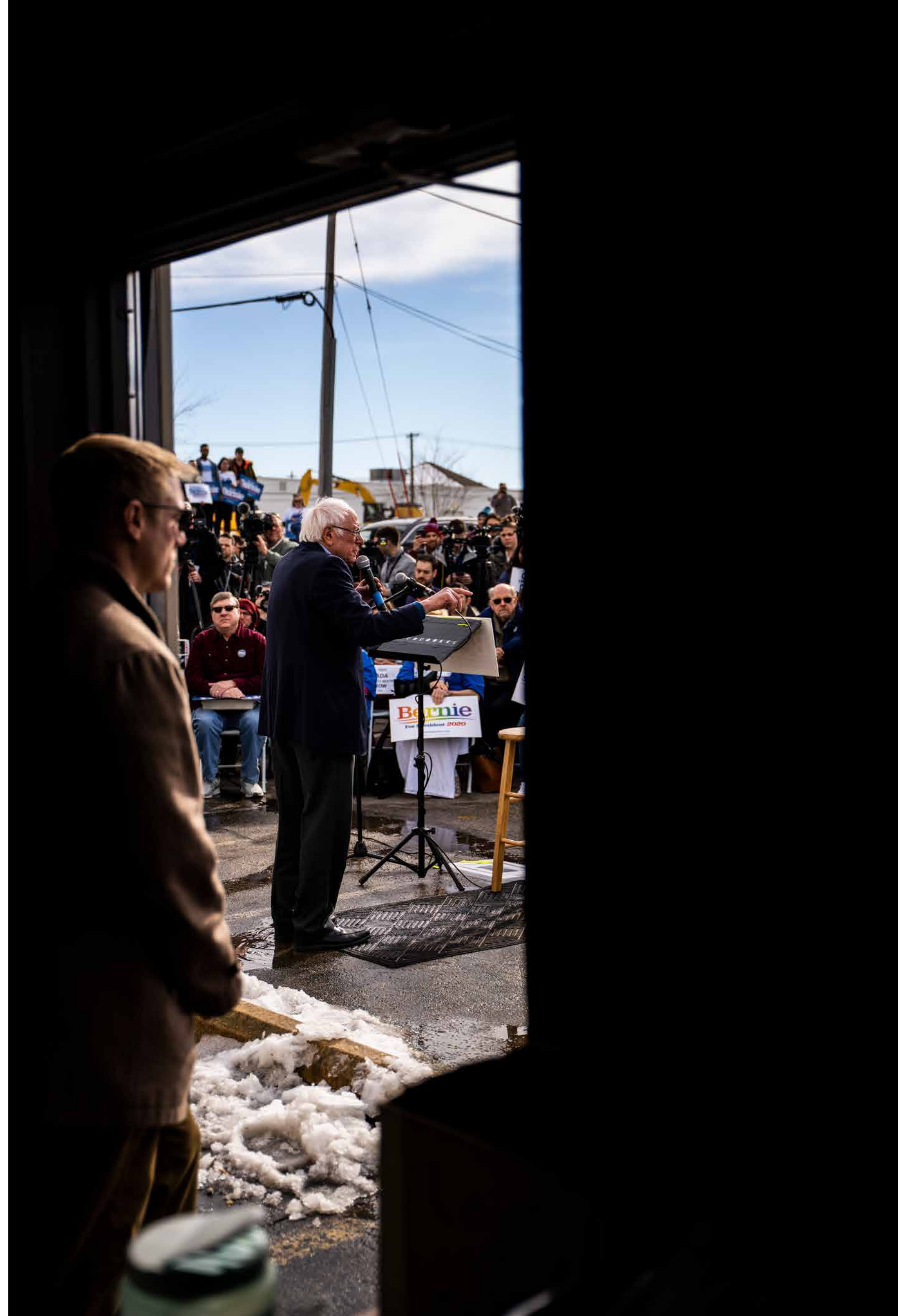
Bernie Bernie

ON CAMERA BEYOND

Join For Bernie

Iowa For Bernie







Bernie For President 2020

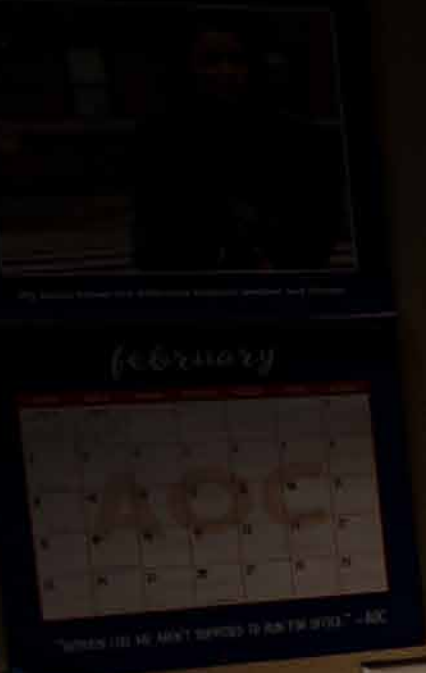
TO STAGE →

Bernie For President 2020

ON CAMERA BEYOND THIS POINT



More than words.



Bernie Bernie

Bernie



Bernie Bernie

nie Bernie

IN NEW DEAL, DO YOU?
Chanel Rodeo
MAY A
Lou
MAY A
MAY A

DISMANTLE PATRIARCHY!
OF BEING SICK AND TIRED!
Fannie Home

EXCUSE

BLACK LIVES MATTER

Iowa For Bernie
Bernie Sanders.com

february
Bernie Sanders.com

TAKE A YARD SIGN!

Bernie
BernieSanders.com

TAKE A SIGN!!!



Bernie Sanders



NOT ME

Bernie

Bernie
ALL ACCESS







W 3rd St N

STOP







Bernie
beats
Trump.

Bernie
BernieSanders.com

Bernie
Bernie Sanders

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
beats
Trump.

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
beats
Trump.

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
Bernie Sanders.com

Bernie
BernieSanders.com



















I started off this chapter with the line “This could be the start of something big, or it all could be over just like that.” It ended up being over just like that. Not long after the Iowa caucus, the world shut down due to COVID-19. All campaigns came to a grinding halt. There were no more in-person events, no more chances to fly out, and no more pictures to be taken.

Inevitably, Joe Biden would go on to win the Democratic nomination, before being elected the 46th President of the United States.

I like to think in my head that if Bernie had become president, I might have had the chance to be the president's photographer. But this time around, it wasn't meant to be.

I have no idea what tomorrow will bring. I don't know where photography will take me. Maybe it will take me on the campaign trail once again; maybe I will end up the president's photographer. But for now, I am thankful for the experience, the images I captured, and the journey ahead.

Photography Notes

Ames, Iowa September 8, 2019



Page 14-15
1:31:56 pm CST
1/320th
f/1.3
ISO 1600
Sigma 35mm f/1.2
Sony a7R IV



Page 16-17
1:42:45 pm CST
1/800th
f/1.4
ISO 1600
Sigma 35mm f/1.2
Sony a7R IV



Page 18-19
1:52:55 pm CST
1/800th
f/1.4
ISO 1600
Sigma 35mm f/1.2
Sony a7R IV



Page 20-21
2:05:06 pm CST
1/400th
f/2.8
ISO 1600
Sigma 14-24mm f/2.8
Sony a7R IV



Page 22-23
2:15:08 pm CST
1/320th
f/1.8
ISO 2500
Sony 24mm f/1.4
Sony a7R IV



Page 24-25
2:15:47 pm CST
1/320th
f/1.8
ISO 2500
Sony 24mm f/1.4
Sony a7R IV



Page 26-27
2:16:45 pm CST
1/250th
f/1.8
ISO 2500
Sony 24mm f/1.4
Sony a7R IV



Page 28-29
2:17:37 pm CST
1/250th
f/1.8
ISO 2500
Sony 24mm f/1.4
Sony a7R IV



Page 30-31
2:29:12 pm CST
1/125th
f/2.8
ISO 2000
Sigma 14-24mm f/2.8
Sony a7R IV



Page 32-33
2:43:38 pm CST
1/320th
f/1.8
ISO 2000
Sigma 35mm f/1.2
Sony a7R IV



Page 36-37
3:02:49 pm CST
1/400th
f/1.4
ISO 2000
Sigma 35mm f/1.2
Sony a7R IV



Page 38-39
3:06:11 pm CST
1/125th
f/2.8
ISO 2500
Sigma 14-24mm f/2.8
Sony a7R IV



Page 40-41
3:27:33 pm CST
1/500th
f/1.4
ISO 1250
Sigma 35mm f/1.2
Sony a7R IV



Page 42-43
3:28:25 pm CST
1/1600th
f/1.4
ISO 100
Sigma 35mm f/1.2
Sony a7R IV



Page 44-45
3:29:01 pm CST
1/1600th
f/1.4
ISO 100
Sigma 35mm f/1.2
Sony a7R IV

University of Iowa September 8, 2019



Page 50-51
6:01:17 pm CST
1/640th
f/1.4
ISO 250
Sigma 35mm f/1.2
Sony a7R IV



Page 52-53
6:01:59 pm CST
1/500th
f/1.4
ISO 250
Sigma 35mm f/1.2
Sony a7R IV



Page 54-55
6:02:42 pm CST
1/500th
f/1.4
ISO 250
Sigma 35mm f/1.2
Sony a7R IV



Page 56-57
6:04:12 pm CST
1/800th
f/1.4
ISO 400
Sigma 35mm f/1.2
Sony a7R IV



Page 58-59
6:08:13 pm CST
1/250th
f/2.8
ISO 400
Sigma 14-24mm f/2.8
Sony a7R IV



Page 60-61
6:29:39 pm CST
1/320th
f/2.8
ISO 800
Sigma 14-24mm f/2.8
Sony a7R IV



Page 62-63
6:47:31 pm CST
1/500th
f/1.6
ISO 640
Sigma 35mm f/1.2
Sony a7R IV



Page 64-65
7:08:46 pm CST
1/400th
f/2.5
ISO 1600
Sigma 35mm f/1.2
Sony a7R IV



Page 67
7:09:14 pm CST
1/160th
f/2.5
ISO 1600
Sigma 35mm f/1.2
Sony a7R IV

Denver, Colorado September 9, 2019



Page 100-101
6:24:02 pm MST
1/400th
f/2.8
ISO 100
Sony 24-70mm f/2.8
Sony a7R IV



Page 102-103
6:32:31 pm MST
1/500th
f/2.8
ISO 125
Sigma 14-24mm f/2.8
Sony a7R IV



Page 104-105
6:35:44 pm MST
1/3200th
f/2.8
ISO 125
Sony 24-70mm f/2.8
Sony a7R IV



Page 106-107
6:45:57 pm MST
1/320th
f/2.8
ISO 400
Sigma 14-24mm f/2.8
Sony a7R IV



Page 68-69
7:12:17 pm CST
1/400th
f/1.4
ISO 1600
Sony 85mm f/1.4
Sony a7R IV



Page 70-71
7:14:05 pm CST
1/400th
f/1.4
ISO 1600
Sigma 35mm f/1.2
Sony a7R IV



Page 73
7:15:13 pm CST
1/250th
f/1.4
ISO 1600
Sigma 35mm f/1.2
Sony a7R IV



Page 74-75
7:43:31 pm CST
1/60th
f/2.8
ISO 4000
Sigma 14-24mm f/2.8
Sony a7R IV



Page 76-77
7:53:50 pm CST
1/160th
f/2.8
ISO 2500
Sigma 14-24mm f/2.8
Sony a7R IV



Page 108-109
6:57:54 pm MST
1/640th
f/2.8
ISO 400
Sigma 14-24mm f/2.8
Sony a7R IV



Page 78-79
8:05:03 pm CST
1/100th
f/1.4
ISO 2000
Sony 24mm f/1.4
Sony a7R IV

Venice Beach, California December 21, 2019



Page 114-115
11:32:45 am PST
1/500th
f/2.8
ISO 400
Sigma 24-70mm f/2.8
Sony a7R IV



Page 116-117
11:37:25 am PST
1/320th
f/2.8
ISO 400
Sigma 14-24mm f/2.8
Sony a7R IV



Page 119
11:43:09 am PST
1/800th
f/1.8
ISO 400
Sony 135mm f/1.8
Sony a7R IV



Page 120-121
11:49:41 am PST
1/500th
f/1.2
ISO 3200
Sigma 35mm f/1.2
Sony a7R IV

Cedar Rapids, Iowa September 9, 2019



Page 82-83
10:07:15 am CST
1/160th
f/2.8
ISO 1250
Sony 24-70mm f/2.8
Sony a7R IV



Page 84-85
10:51:30 am CST
1/1000th
f/2.8
ISO 400
Sony 24-70mm f/2.8
Sony a7R IV



Page 86-87
10:51:56 am CST
1/640th
f/2.8
ISO 400
Sony 24-70mm f/2.8
Sony a7R IV



Page 88-89
12:24:15 pm CST
1/400th
f/2.8
ISO 3200
Sony 24-70mm f/2.8
Sony a7R IV



Page 123
11:56:47 am PST
1/640th
f/1.2
ISO 1600
Sigma 35mm f/1.2
Sony a7R IV



Page 124-125
12:04:19 pm PST
1/125th
f/2.8
ISO 1600
Sigma 14-24mm f/2.8
Sony a7R IV



Page 126-127
12:32:07 pm PST
1/160th
f/2.8
ISO 3200
Sigma 14-24mm f/2.8
Sony a7R IV



Page 128-129
12:46:24 pm PST
1/80th
f/2.8
ISO 3200
Sigma 14-24mm f/2.8
Sony a7R IV



Page 130-131
12:57:22 pm PST
1/320th
f/2.8
ISO 3200
Sigma 14-24mm f/2.8
Sony a7R IV



Page 90-91
12:25:36 pm CST
1/250th
f/2.8
ISO 3200
Sony 24-70mm f/2.8
Sony a7R IV



Page 92-93
1:14:41 pm CST
1/500th
f/2.8
ISO 2500
Sony 24-70mm f/2.8
Sony a7R IV



Page 94-95
2:00:02 pm CST
1/1000th
f/1.8
ISO 100
Sony 135mm f/1.8
Sony a7R IV



Page 97
2:17:41 pm CST
1/1000th
f/2.0
ISO 100
Sony 135mm f/1.8
Sony a7R IV



Page 134-135
1:29:40 pm PST
1/2500th
f/2.8
ISO 100
Sigma 24-70mm f/2.8
Sony a7R IV



Page 137
2:03:10 pm PST
1/1000th
f/2.8
ISO 100
Sigma 24-70mm f/2.8
Sony a7R IV



Page 138-139
2:05:38 pm PST
1/800th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 140-141
2:05:55 pm PST
1/800th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 142-143
2:06:34 pm PST
1/1000th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 144
2:08:44 pm PST
1/1000th
f/2.8
ISO 100
Sony 135mm f/1.8
Sony a7R IV



Page 145
2:20:04 pm PST
1/2500th
f/1.8
ISO 100
Sony 135mm f/1.8
Sony a7R IV



Page 146-147
2:24:52 pm PST
1/1250th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 148-149
2:26:03 pm PST
1/1250th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 151
2:26:55 pm PST
1/1250th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 188-189
12:07:43 pm CST
1/400th
f/2.8
ISO 4000
Sigma 14-24mm f/2.8
Sony a9 II



Page 190-191
12:09:09 pm CST
1/250th
f/2.8
ISO 4000
Sigma 14-24mm f/2.8
Sony a9 II



Page 192-193
1:57:24 pm CST
1/3200th
f/2.0
ISO 100
Sony 135mm f/1.8
Sony a7R IV



Page 194-195
2:02:14 pm CST
1/4000th
f/2.5
ISO 100
Sony 135mm f/1.8
Sony a7R IV



Page 196-197
2:09:14 pm CST
1/4000th
f/2.0
ISO 100
Sony 135mm f/1.8
Sony a7R IV



Page 152-153
2:28:04 pm PST
1/800th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 154-155
2:28:13 pm PST
1/800th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 156-157
2:28:29 pm PST
1/800th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 158-159
2:28:39 pm PST
1/800th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 160-161
2:31:10 pm PST
1/800th
f/4.0
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 198-199
3:15:20 pm CST
1/200th
f/2.8
ISO 2500
Sigma 14-24mm f/2.8
Sony a7R IV



Page 200-201
3:18:10 pm CST
1/250th
f/2.8
ISO 1250
Sigma 14-24mm f/2.8
Sony a7R IV



Page 202-203
5:07:33 pm CST
1/500th
f/2.8
ISO 1250
Sigma 24-70mm f/2.8
Sony a7R IV



Page 204-205
5:09:51 pm CST
1/640th
f/2.8
ISO 1250
Sigma 24-70mm f/2.8
Sony a7R IV



Page 206-207
5:11:04 pm CST
1/640th
f/2.8
ISO 1250
Sigma 24-70mm f/2.8
Sony a7R IV



Page 162-163
3:00:41 pm PST
1/400th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 164-165
3:03:20 pm PST
1/250th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 166-167
3:04:01 pm PST
1/250th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 208-209
7:07:35 pm CST
1/125th
f/1.2
ISO 3200
Sigma 35mm f/1.2
Sony a9 II



Page 211
10:36:18 pm CST
1/500th
f/1.8
ISO 4000
Sony 135mm f/1.8
Sony a9 II



Page 212-213
10:41:36 pm CST
1/640th
f/2.8
ISO 5000
Sigma 14-24mm f/2.8
Sony a9 II



Page 214-215
10:48:49 pm CST
1/4000th
f/1.8
ISO 1600
Sony 135mm f/1.8
Sony a9 II



Page 216-217
10:53:38 pm CST
1/320th
f/2.8
ISO 3200
Sigma 14-24mm f/2.8
Sony a7R IV

Iowa Caucus February 2-3, 2020



Page 170-171
10:59:40 am CST
1/400th
f/2.8
ISO 800
Sigma 24-70mm f/2.8
Sony a7R IV



Page 172-173
10:59:42 am CST
1/400th
f/2.8
ISO 800
Sigma 24-70mm f/2.8
Sony a7R IV



Page 174-175
11:01:57 am CST
1/2000th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a7R IV



Page 177
11:10:50 am CST
1/2000th
f/2.8
ISO 100
Sigma 24-70mm f/2.8
Sony a7R IV



Page 178-179
11:13:22 am CST
1/800th
f/2.8
ISO 1250
Sigma 24-70mm f/2.8
Sony a7R IV



Page 180-181
11:13:34 am CST
1/800th
f/2.8
ISO 1250
Sigma 24-70mm f/2.8
Sony a7R IV



Page 182-183
12:00:06 pm CST
1/800th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a9 II



Page 184-185
12:01:01 pm CST
1/100th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a9 II



Page 186-187
12:05:15 pm CST
1/3200th
f/2.8
ISO 100
Sigma 14-24mm f/2.8
Sony a9 II

Acknowledgments

There are a lot of people I want to thank, need to thank, and probably will forget to thank. So please don't get offended if you're not personally thanked . . . or get offended, that's up to you. (That's a joke by the way. I figured I needed to spell that out more clearly for the people who don't know me. The people who do know me . . . they get it.)

First I want to thank my mom, dad, and brother Jason for putting up with me. I want to thank all the teachers who encouraged me, as well as those who did not. Thank you to my early mentors (you know who you are) who took the time to review my work and answer my questions. Thank you to the Einstein of photography, Bruce Bennett, for inspiring the 15-year-old me to pursue hockey photography. Thank you to Rusty Kennedy for sitting with a 16-year-old me and talking photography on the Flyers bench, hours before the puck dropped. Thank you to Allen Leichter for allowing me to unbox and sniff test gear in the store, when I started FroKnowsPhoto. Thank you to the FroKnowsPhoto Community for supporting me since 2010.

Thank you to the Bernie Sanders campaign staff and digital team. Thank you to Stephen Eckert for joining me on the road and documenting our 48-hour sprint. Thank you to everyone who supported the Kickstarter. And finally, thank you to me: thank you for being you and dancing to the beat of your own drum, even when it wasn't the popular thing to do.





Bernie
Jared Polin

Text and photographs © 2021 Jared Polin
Foreword © 2021 Jane O'Meara Sanders
Photographs on page 8 © Ryan Hartford

All rights reserved. No part of this book may be reproduced in any manner in any media, or transmitted by any means whatsoever, electronic or mechanical (including photocopy, film, or video recording, internet posting, or any other information storage and retrieval system), without the prior written permission of the author.

First edition, 2021
ISBN 978-0-578-96192-7

Designed by Bonnie Briant Design
Printed and Produced by EBS, Verona, Italy

 froknowsphoto.com
 YouTube.com/froknowsphoto
 @JaredPolin
 jaredpolin.com

