

JPG

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The Magazine of Brave New Photography

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EXPIRES 31 MAY 2007

JPG

Street

Document your world. **PAGE 82**

ISSUE 9 WWW.JPGMAG.COM



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Feeling Trapped In Your Wires?



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Suzette Troche-Stapp a.k.a "the Glitter Guru" has been a photographer and author for over 20 years. Her books on Adobe Photoshop have earned her the honor of being named as one of the "Top 40 Photoshop Experts" in the world.

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Ina by Kosta Dimitrov



Shooter by Alison Grippo



What the Heck Is Street Photography?

I thought I knew what street photography was. Black and white, Henri Cartier Bresson, that couple smooching in NYC, rangefinder cameras ... that kind of street photography.

But once we opened the Street theme, my preconceived notions were challenged daily. As the submissions flooded in, difficult questions arose. Does street photography have to take place on a literal street? What if there are no people in the shot? Street photography was defined by pros with rangefinder cameras. So now that everyone has a camera in their cellphone, are we all street shooters?

We haven't answered all of these questions, but we have tried to explore them. In this issue you'll find personal reviews of street shooting equipment, tips, and techniques with professional street shooters, and opinions and insights about how to shoot street from experts and talented amateurs alike.

The Street theme also includes a featured photo essay by Lane Hartwell about her time with the Easy Bay Rats motorcycle club as well as inspiring street shots from all over the world, contributed by the JPG community.

We may not have answered all the questions, but I think that street photography is still about what it's always been about: Engaging with the people around you. Capturing a moment in time. Documenting your world.

ALSO IN THIS ISSUE

Inside you'll also find our Elegance theme, sponsored by Jewelboxing, which includes some simply stunning moments of everyday beauty.

And this issue includes our 9 to 5 theme. Much of our lives is taken up by work, so we asked our community to make portraits of people on the job. The results provide an amazing glimpse into other people's lives and put a whole new

spin on the question, *What do you want to be when you grow up?*

The 9 to 5 theme also includes Underbunny's photo essay, "The Dismal Trade," which provides an inside look behind the doors of the funeral home. We also sat down with a couple of professional photographers, Nick Nichols and Jonathan Taylor, to find out what it's like to shoot for a living. Their answers may surprise you.

JOIN US!

JPG Magazine is made by you. All the photos you're about to see were taken by talented, mostly unknown photographers, who submitted to our website. After hundreds of thousands of votes by the JPG community, the best of the best are printed here.

And you're invited! Join us at jpgmag.com to help make our next issue.

Derek Powazek, Editor & Publisher

ISSUE 9 STATS 7,337 photos submitted by 4,475 people. 610,265 votes cast by 13,199 people in 117 countries.

HOW JPG WORKS



1. Shoot, Upload, Submit

JPG members upload photos and stories to themes.



2. Peer Review

The community votes on each photo and story.



3. Final Selection

Editors create the issue with the best of the best.



4. Publication

Contributors get \$100 and a free subscription.

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Cover photograph by Hughes Leglise-Bataille, who says: "The photo was taken on Rue St. Jacques, in front of the Sorbonne. It's very unusual in Paris to have this kind of steam and the backlit smoke caught my eye. I asked the homeless man if I could stay for a while and take photos. He said he didn't mind."

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Submit to Issue 10 now on the themes Entropy, Breakthrough, and Beauty Redefined, at jpgmag.com.



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Ricoh GR Digital

By Andrew DeCoste

One day I was on the train headed for work here in Tokyo, and I noticed an old man sitting with this interesting looking camera that said GR in the lower right corner.

I researched the Ricoh GR Digital intensively, and one week later I found myself walking out of an Akihabara camera shop with a GR.

This camera has changed me in a very good way. In commercial photography school I found myself photographing watches and perfume bottles, sometimes spending more than an hour setting up the lights. This was, to say the least, just not for me. I wanted to be outside taking pictures of the things happening around me. Many of the teachers were really inspirational and technically adept, but it was a commercial school. Because of the heavy workload and assignments, I became too frustrated to pick up my camera recreationally for years. The GR has allowed me to overcome this period of frustration and stress. I now take my little beast with me everywhere I go.


Some of the technical points: its simple interface and wonderful, easily accessible aperture and shutter speed dials make it a charm to use, and the lens yields wonderful results time



and time again. Many people gripe about the high level of noise at high ISOs, but I have learned to embrace this as a wonderful thing. Sure it isn't anything like film grain, but it definitely has some wonderful characteristics. Because of the GR's small size and silent functioning, you can be extremely candid and even shoot in really tough situations.

The GR has helped me overcome my fear of photographing people and allowed me to pursue my love of street photography. In the past I have tried photographing in the streets, but I was cursed with the usual beginner's problems: shooting from too far away, hesitating and completely missing the shot, etc. The 28mm lens is perfect for shooting here in Tokyo, since things are usually pretty close and compact. After

much trial and error, I feel as though I now have an understanding of this most amazing little tool.

I'll probably never get to thank that little old feller on the train for introducing me to this new and beautiful camera. I have already travelled around the world with it, beat it up during skateboarding, cycling, and braving out the stormiest weather, and surprisingly it keeps going and begging to be used. I never leave my house without it, and I think this love affair will last long into the future. Thank you, my little GR, for reintroducing me to the world of photography. 

Andrew DeCoste is from Nova Scotia, Canada, currently living in Tokyo, Japan. Known on Flickr as "druedrue" everyone else just calls him drue.



Depth Becomes Her

Canon 85mm lens

By Myla Kent

I recently upgraded from the Canon EOS Rebel 350XT to the 400 XTi and couldn't wait to get the 85mm f/1.8 lens on and go shooting. This lens is my favorite to date it will transform your photographs and give them depth you will come to crave.

I was originally inspired to buy the lens after seeing the results Rion Nakaya and Derek Powazek were getting. There was something surreal about the quality of the images they were posting, yet at first I couldn't put my finger on what it was exactly, but it's one of those things that you know when you see it. I learned that the "thing" that I was loving was what most people refer to as bokeh background blur. When you want to separate and pop your subject forward from a beautiful, abstract, blurred background; this is the lens for you.

I've had the 85mm f/1.8 for about a year now, and absolutely love the results I get from it; it is my lens of choice. It took me a little while to get used to the feel of it, as it's got a sort of mind of its own, in that it wants a subject to lock on to so it can do its thing and have its way with the background. Once I learned how to shoot with it, and how to get the effects in the bokeh that I wanted, it was then that the proverbial light bulb went on. For best results, first figure out what or who you want your subject to be, then lock onto it, press the shutter, and voilà. Experiment with the aperture settings and you'll be amazed at the gorgeous results this lens will give you.


Where this lens will also impress you is in a indoor, low light situation. Imagine shooting models at a runway



show, indoors, at night, with virtually no light, and from about 20 feet away. Seems impossible, right? These were the conditions I was up against this past September when I shot my first fashion show. I set my aperture as low as it would go, bumped up the ISO to 800 and shot in "P" mode also known as Program AE. The shots came out crisp, the models really popped out of the soft bokeh, and best of all, the designer loved them.

I think that the more you learn about photography, the more you realize that there are certain types of shots that can only be achieved with better quality glass, and that upgrading your lenses can make all the difference in results. While most lenses can run you anywhere from 600 on up, the 85mm f/1.8 is a great buy for a little over 300.

I started out using the 85mm f/1.8 for street photography, but have learned that it is probably best known as a portrait lens and for good reason: the results are simply beautiful. I now use it at weddings, and invariably the shots that I've taken with this lens are the couple's favorites.

If you're looking for a great portrait lens, for a lens to do street work with, or just to upgrade your glass, this is definitely one you will want for your kit. It will give you beautiful, professional shots that you'll treasure for a lifetime. 

Myla Kent's photography explores the people, beauty, and rhythm of life in the Pacific Northwest. You can find her online at mylakent.com.



Ramblin' Man

Gitzo Tripod, Acratech Ballhead, and Kirk Enterprises Quick Release Plate

By Joseph O. Holmes

For a couple years, I thought of myself almost exclusively as a street photographer—always on the move, shooting as I walked, stalking and snapping, and carrying nothing but my Nikon dSLR with an ultra wide lens. Tripod? Please. Why would anyone carry such an anchor? I scoffed at photographers who always shoot with a tripod. Lord, I'm a ramblin' man.

And then one day I needed a good tripod for some freelance work, so I took the A train up to B&H Photo to examine the choices.

To paraphrase an old saw, you can get cheap, light, or steady—pick any two. I'd be carrying the tripod all over New York City, so I knew I needed light, and this freelance gig allowed me to afford a good brand. So I sacrificed a bit of steadiness and picked the very light Gitzo G1097. It was about a pound and a half, and not actually expensive in the scheme of things at \$300. All the Gitzos are superbly designed: the leg sections slide out and lock with a little twist of a ring; the center column includes a ballast hook for added steadiness. And this one is made of basalt. That's right, fibers spun from volcanic lava. How cool is that?

But when you buy a tripod at this end of the quality spectrum, you're basically buying into an entire system. The Gitzo tripods are just legs. They don't come with a head, to which you attach the camera for tilting and turning.

For a time I used a solid little ballhead by Slik, the SBH 280, and it worked just fine—it's probably the best \$100 ballhead you can get. But one day I checked out a friend's Acratech ballhead, and saw immediately what I was missing: the Acratech didn't sag, not a millimeter. Plus it was a quick release—a spin of a knob and the camera locked onto the ballhead like they'd been forged in the same fire. The Acratech Ultimate runs \$280 new, but I bought a used one. It's a tad under a pound. The thing is—and looks like—a work of art.

But of course one expense leads to another. These quick release ballheads need to grab onto to a bracket attached to the camera, a simple piece of light metal known as an "Acra Swiss compatible quick release plate," a term designed to prepare you for the price: \$50 for a plain model, and as much as \$170 for an L plate, which lets you quickly switch between vertical and horizontal.

Assembling the legs, the ballhead, and



the plate makes me feel like an assassin assembling a finely machined high powered rifle. I carry the tripod in a cheap, old carry case, slung over my shoulder. It sets up fast enough to slap on the sidewalk on a whim for that extra bit of sharpness, and if I take my time, I can make it steady even in a pretty

good wind. And it does make a difference. Even at shutter speeds that should be fine hand held, a tripod adds that extra crispy sharpness that lets me blow up real big.

Walking through the Lower East Side last fall, I glanced in the window of a Chinese restaurant and spotted the most wonderful display of family photos and origami covering the wall behind the register. I set up the tripod on the counter and shot that scene, later blowing it up to a sharp, beautiful, 44 inch print which hung in the Jen Bekman Gallery in February. I couldn't have done it without the Gitzo tripod, the Acratech ballhead, and the Kirk L plate, all light enough to carry everywhere. Lord, I'm a ramblin' man.

Joseph O. Holmes posts photos of New York City at josenyc.streetnine.com and teaches digital photography at NYU's School of Continuing and Professional Studies.

Love in Automatic Exposure

Canon AE-1

By Valerie Cochran

Although it was made in the late 1970s, my Canon AE 1 didn't arrive on my doorstep until the fall of 2004. At the time, I was just getting back into photography, and was excited to shoot real film again following a brief, disappointing stint with digital.

I had shot for many years with another 35mm camera, and felt comfortable with that format. After giving it a good once over, adding a new battery in the front "cubby hole," skimming over the manual, and loading some film, we went out on the streets of Berkeley for a test drive.

A few hours later, I was sitting in my apartment looking at scans from my first roll shot with the AE 1. I felt like I had finally come back to where I belonged: a world of analog. At that moment, I knew I was madly in love with my AE 1, and that my photographic journey had begun anew.

The first thing you notice about the AE 1, besides the rugged good looks, is the nice weight of the camera. It is comfortable enough to carry in your hand if you are following street action for long periods of time. Mine usually hangs from a strap on my right shoulder while I am looking for my next picture, then moves to my hands when I am getting serious. Being light also makes it a snap to change film on the move, which helps quite a bit if you



are following parades, protests, or other street action.

The controls are simple, and if you use the Automatic Exposure setting—hence the name AE 1, it is one of the easiest cameras to operate. All you have to do after setting your film speed is focus, shoot, advance the film, and repeat.

Of course, you can also shoot manually, but the AE 1 is much quicker than I am, and probably smarter, being the first 35mm camera with a CPU. It is fast and extremely accurate. You can also pick up a used automatic film winder that will make it even faster, but I'm fine with the satisfying click and swoop of exposure then manual film advance.

One of my rules about street photography is to be obvious about shooting. Being nonthreatening while shooting on the street puts everyone around you at ease. It is easier to take pictures with a small, unassuming 35mm like the AE 1, than with a more expensive or larger model. People who know about the AE 1 will come up and talk about it, which is one way I've gotten several of my street portraits. Others just assume that I am a poor student and will give me more leeway when I'm shooting.

The AE 1 is extremely versatile, not only for street photography, but for



studio or landscape work as well. It uses the Canon FD series of lenses, which you can find in almost any size on eBay and at used camera outlets. I prefer prime lenses, and stick with the 50mm f/1.4. It delivers close, intimate shots with a razor sharp depth of field that fits my preferred look. Shooting with one camera and one lens in a variety of settings has been an incredible learning experience that has improved my photographic techniques and helped with me develop a signature look to my work. When I want to change the look, I just change films.

While other cameras may have piqued my interest, my AE 1 is the one that disappoints the least, and rewards the most. It has an eerie sixth sense, and is somehow always able to make terrific photographs out of less than perfect conditions. It forgives and forgets when I do something stupid, like knocking it off a table or loading the film wrong. It has the ability to make others smile and relax, so I can get the best shot possible. It is my other eye, my scapegoat, and my partner in crime. Yes, I am in love with my Canon AE 1, and I don't foresee a cure anytime soon.

Valerie Cochran is a part time waitress and aspiring full time photographer in Berkeley. She can be found at YourWaitress.com.





Crumpler 6 Million Dollar Home

By Bryan O. Fenstermacher

I love capturing moments on film finding that “decisive moment” Henri Cartier Bresson described. The idea that everything has a decisive moment to document requires you to be ready, camera poised and finger on the shutter, because seldom in life do we get a second chance.

Because these moments are fleeting, you can often find me with my camera bag. It isn't just another piece of gear; it's an extension of my body, so looks and comfort are as important as how well the bag protects and organizes my equipment.

After searching all over the internet and my local camera stores, I was somewhat frustrated to find few bags that didn't scream “camera bag.” The lone exception was from an interesting little Australian company with a very quirky website, called Crumpler. They had recently held a “Beer for Bags” event in New York, where they accepted beer in return for a free bag.

Since I wasn't in New York, and was unable to find a Crumpler dealer anywhere close to me, I had to buy a bag from an online retailer who sadly


didn't accept a few six packs of good microbrew as payment without ever touching it. I was a bit nervous, but that was short lived: once the bag arrived, I was in love.

My red Crumpler “6 Million Dollar Home” bag is made of durable water resistant nylon, with seatbelt type material for a strap, and a nice shoulder pad that is much appreciated after a long day of shooting around town. The bag has a padded interior, with Velcro dividers that are easily moved as needed. It also has a few pockets and pouches to carry odd bits such as memory cards, a nutrition bar, or an iPod.

In terms of camera gear, the bag holds my Canon 20D with battery grip and a 24 70mm lens mounted, along with a Canon 580EX flash, and still has enough room for another lens or two depending on the size. It's tight, but I can fit my Canon 70 200mm f/2.8L IS in the bag. More often than not, I have a few primes and an ultra wide zoom stacked on top of each other. The bag carries enough gear to allow me to get almost any shot, but is still light enough that I can carry it for a long time

without it making my shoulder sore.

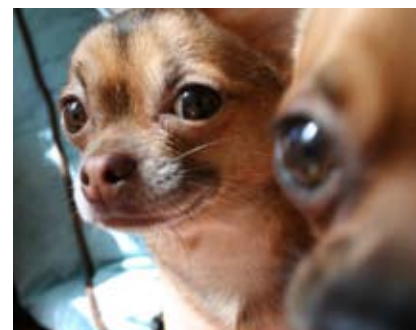
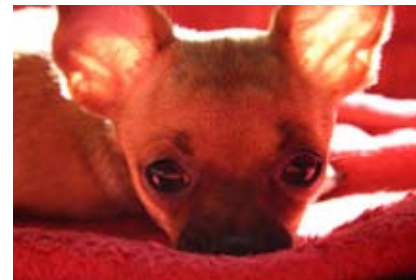
One of the best things about it is what it doesn't do: It doesn't draw attention to itself or me. I'm able to walk around the city streets without anyone knowing I have a camera on me. I just look like your average guy with a messenger bag. The Crumpler is really quick to get into, allowing me to see an upcoming “decisive moment” and have my camera in hand in an instant. Then, as quickly as the camera came out, it goes back into the bag, frequently without anybody even noticing.

I've had my Crumpler “6 Million Dollar Home” bag for over two years, and it looks almost as good as the day I bought it, despite a lot of use and not so gentle handling. I love it even more than the day I pulled it out of the packing. Now I can easily carry my camera with me, always ready to capture those decisive moments that would normally slip away if I didn't have my camera with me. 

Bryan O. Fenstermacher lives in Columbus, Ohio. He goes by “fensterbme” on Flickr and JPG and can be found online at fenstermacherphoto.com.

Puptography 101

10 Tips to Help you Foto your Fido, by Myla Kent



There's an old saying: If you think your dog doesn't know how to count, put three biscuits in your pocket and only give him two. It's so true—dogs are incredibly smart creatures, and not just when it comes to arithmetic. They also make great subjects. Here are 10 tips to help you get Fido to look his best when he's in front of the camera.

1. ATTITUDE The first and most important thing, in my opinion, is attitude. If your pup senses that you're stressed and “trying to get the shot,” it just won't work. You've got to be having fun, and Fido needs to feel like he's pleasing you.

2. PRAISE This might sound silly, but trust me, it works. Praise Fido. A lot. Let him know that you're SO, SO proud of him and his behavior. Do this by the tone of your voice and the look on your face. Dogs like to please their humans—so make it easy for Fido to please you, and he will.

3. PLAN THE SHOT I would recommend that you definitely plan the shot before you start to shoot—or at least have some idea of what you're going for, leaving plenty of room for spontaneity. Check your ISO settings and lens choices, before you begin. That way you can forget all the technical stuff, and have fun during the shoot.

4. PATIENCE IS A VIRTUE And probably one of the most important things to remember. Not Fido's—yours. Well, okay, Fido's, too. Because let's face it, to get “the shot,” it may take a lot of shooting. It often takes 20 or 30 shots to get one that I really like. Film directors have been known to say that the hardest scenes to shoot on a movie are the ones with dogs and children.

5. THE PAYOFF That's right, resort to good, old fashioned bribery. Whatever Fido's favorite is, have it on hand—but don't pull it out at the beginning of the shoot, or it will be over before it begins. First tell Fido what he'll get if he “sits”

or lies down, or rolls over, or whatever it is you want to photograph him doing—like, say, sit very still, you know, in a tutu. Believe me when I tell you this, they know the words for “peanut butter” or “nummy” or “treat” and will work just as hard for the promise of the word as the treat itself. Once you feel you've got the shot, make good on all the promises or next time they may not fall for it.


6. MAKE IT EASY Make it easy for Fido to do what you want him to do, and difficult to do what you don't.

7. PROPS Clothes, costumes, and Doggles are just a few ideas. Use your imagination.

8. ANGLES/CROPS Try something different—an ant's eye view or looking sideways; or unique lenses such as the fisheye. I often put my pups on the sofa or on the bed so I can work from different angles. I have also been known to focus on just the paw and let the rest of the photograph slide into a blur, or get really close up and do macros of their faces.

9. EXPRESSIONS Canine body language is so fascinating—capture a yawn, a smile, a furrowed brow, a whine, a beg, a crazy tongue. Embrace the blur to me it just makes the shot look that much more real. Try this: Capture a dozen different expressions—you'll have fun getting the elicited response, and then can focus in on the one you want.

10. LEAVE ROOM FOR SPONTANEITY Some of the best photos are happy accidents—where Fido's personality takes over the shoot—and you catch a shot of him doing what he does best.

And of course, as with any photography how to list, feel free to break all the rules and do your own thing. 

Myla Kent resides in Seattle with her two Chihuahuas, Bear and Daisy. You can find her online at mylakent.com.

The Dead Zone

What to Do with a Fridge Full of Discontinued Polaroid Film and an Ice Pick, by Ritchard Ton

I have a morgue in my fridge.

Encased in a shoebox, behind the Go gurt and eggs, are the remains of 36 packs of unexposed Polaroid SX 70 Time Zero film. The toe tag on the last pack is stamped 01/07. Polaroid stopped production of this film early last year.

Polaroid SX 70 Time Zero film has the unique ability to be manipulated after exposure without the use of a computer. The manipulated images have a "painterly" feel.

I first stumbled across the technique as an art student in college. *Photographic* magazine had an article about Michael Going's images of the 1986 U.S. Open tennis tournament. I was amazed by his work. I showed the article to one of my professors, only to find out that he was a fan of the technique. The next class he brought his sx 70 camera into class for the students and gave a demo. He let each of us take a photo and manipulate the image.

I was hooked.

Ritchard Ton, aka "sx70manipulator" on fPG, admins the Polaroid SX70 Manipulation group on Flickr. He can be found online at ritchard.com.

The Tools

1. ANY POLAROID CAMERA

There are several plastic Polaroid models available OneStep, Pronto! but I recommend the original SX 70 Land Camera folding SLR. The glass is sharp, and the manual focusing allows the photographer control that the plastic cameras can't. Plus it has a coolness factor that's off the charts. Whip it out and watch the attention it brings.

2. SX-70 TIME ZERO FILM

This is the hard part. After Polaroid ended production, there was a run on the film and the price doubled, if not tripled. I know of only one online store that is currently selling it: unsaleable.com. I have purchased several packs from them, and have been happy with the professionalism of the company. Or you can roll the dice on eBay.

3. A TOOL TO PUSH THE EMULSION

Basically, anything with a point that won't bend when pressure is applied. I've heard of people using the top of a pen, a nail, dental instruments ... almost anything. My current tool is an ice pick/hole punch type tool that is curved on the end. I've also used a wooden cuticle stick that came from a local drugstore.

The Process

1. TAKE A PICTURE

Let the image develop completely. What I mean by "completely" depends on the expiration date of the film see below .


2. KEEP THE PHOTO WARM

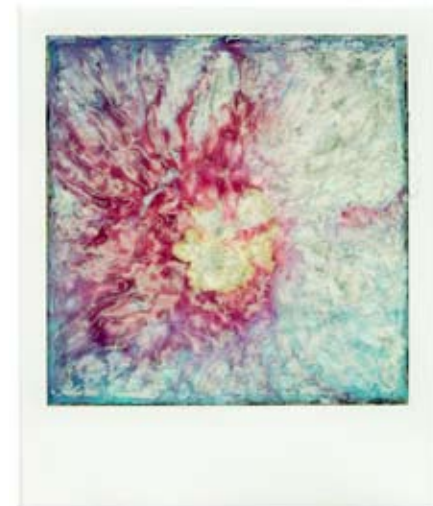
This is very important. The image is easier to move when the chemicals are warm. During the summer, I usually let the photo develop on the dashboard of my car in full sun. Otherwise, I stick it in my back pocket or tuck it under my arm while it develops.

3. MANIPULATE THE PHOTO

On a hard surface, take your tool of choice and gently apply pressure to the photo. I start with light, broad strokes with the flat part of the tool to loosen a wide area, and then I move the detail with the tip of the tool. If you use too much pressure, the black back of the photo will show through.

So, that's it: photo manipulation without the processors and hard drives.

Maybe I was wrong about the morgue. Maybe I should think of it as a cryonic chamber. Like Disney and Ted Williams: not dead, just frozen and waiting for the future to save them. 



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Shoot Like a Pro

Derek Powazek Talks Shop with Photography Teacher Jonathan Taylor

How did you get your start?

My first influence in photography was seeing Don McCullin's work regularly featured in The Sunday Times then The Observer back in the UK. I knew from very young that I wanted to be a photographer. Both my mother and father were in the papers back in my home, London. Even back then McCullen was expressing his frustration at photography as a career. More and more editorial self-censorship was becoming a common practice as editorial publications worried about the heavier issues being shown. Advertisers didn't want their products placed next to images of human suffering. So I knew it would be a tough trade to crack. If I wanted to take pictures of wine bars and boutique hotels around the world there wouldn't be a problem. I never really got a first start though, just built on things year by year.

Let's gear geek for a moment. What was your first camera? What do you shoot now?

I have just left a job as picture editor on a regional insert of the International Herald Tribune, here in Bangkok. I was using the firm's equipment then. For personal use I still like my Nikon FM2 or FM3 set on manual. An FM 2 and a good hand torch work wonders. Digitally I sometimes pick up a D200 with Nikon's 14mm f/2.8 lens. Nice lens, that – no aberration at all. Never moved over to Canon even though I like the 5D. A 1.1 ratio is the way to go. My photography friends and I never talk about equipment, by the way. I always find it funny if I look at photography forums with thread after thread being about photography gear. I have a friend who recently won a World Press using a Lomo that he filed down to let a bit of light into each photograph. Photography must have resonance, what you shoot with shouldn't get in the way of that.

Tell us about a day in the life of a professional photographer. What are the best/worst parts of the job?

The best part of being a photographer is having the chance to experience and see so much of the world and its people. The worst part is marketing oneself – I think it is a case of left-hand/right-hand side of the brain thing. Creative people are rarely good at business, too. And often businessmen have no eye for art or photography. Not all, of course, but a good few. The first part of this year I am working on building my Photography School Asia. I have begun teaching regular classes and am now working on my first workshop. There is a lot to organize, but everything is going great and I am enjoying it, too.




Could you share a recent shot and the story behind it?

I was asked to photograph a special police unit in Thailand that helps women deliver babies in traffic jams. Expectant mothers often have trouble making it through Bangkok's notorious traffic jams while on the way to the hospital to deliver their babies. When I said yes to the assignment I expected I would have to wait days or weeks for a picture of an actual birth. I was with the unit only two hours when the call came in: lady giving birth in a taxi. The police officers and I rushed to the scene on motorbikes and got there just in time to help this mother deliver her son. I have been back to the unit with a French TV crew to cover the same story, and even after three weeks they never got an actual birth. So I was very lucky.

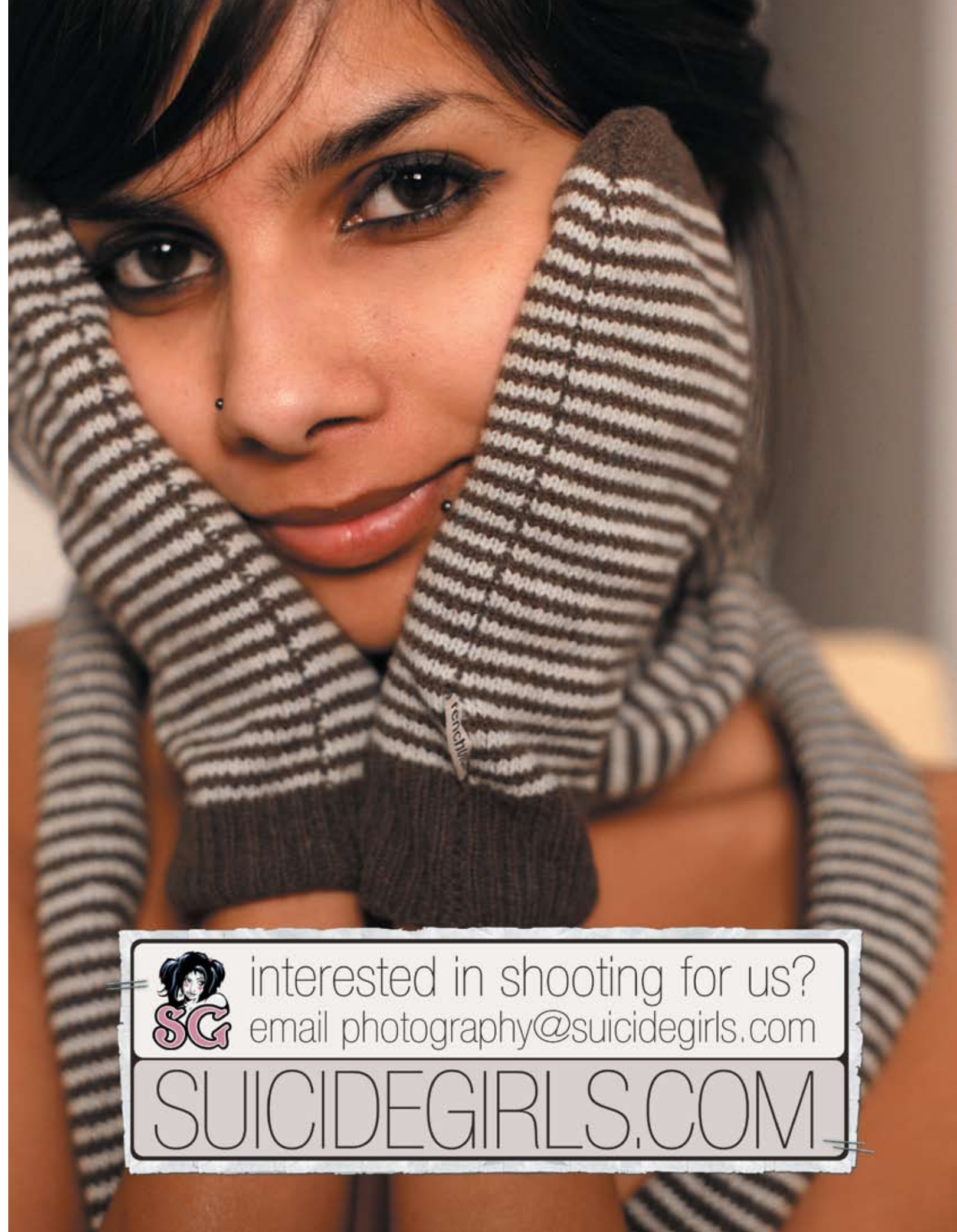
You do a lot of shooting in dangerous places. How do you stay safe? Ever had a really close call?

Safety is an issue with a lot of street photography; the only thing you can do to minimize the risks is to spend time in an area. Learn who is who. Befriend the hardest group you can find – they run the roost – then let them protect you. Never rush a job. Always know your limits and never argue or show emotion. Be professional but empathetic to your subject. Also resist using money or buying gifts to get in. The odd packet of cigarettes or bottle of beer soon leads to a misunderstanding, and you end up paying for everything and not getting your job done. I have had a couple of hairy moments but would prefer not to go into detail.

What's your advice for shutterbugs who dream of going pro?

Don't, unless you have to. It is one of the hardest most competitive industries in the world, so unless you are prepared for the hard slog stay an enthusiast. Of course there is always the option of coming to study with me in Thailand with my new Photography School Asia. I will put you on the right track. 

Jonathan Taylor can be found on the web at jonthantaylor.net.



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On Assignment with Nick Nichols

By Leah Peterson

Nick Nichols uses the power of photography to help with conservation projects – primarily endangered jungle habitats in central Africa. He believes in photography with a mission, and is willing to live for months in remote areas to get the one shot that will help shape the future of those animals.

How did you get started?

Charles Moore gave me my break into the business. I'd just been rejected by National Geographic as an intern, and he came to Alabama and asked me to come and work with him as his assistant in San Francisco. The first time I went to New York was with him. In 1979, I showed my images to GEO magazine and my career took off from there. I came along right at the rebirth of the picture magazine.

What it's like to shoot for National Geographic? How do you get those amazing close-up shots?

It's great. I know I'm in a privileged position, and I worked very hard to be here. I want to spend an insane amount of time on each on project and where I am now, I'm afforded that luxury.

My mission is to represent nature in the wild. I use camera traps to get close-ups of the animals. The Serval cat image was a trap that was set in front of a croc watering hole for three months. My assistant would come back with the images, we'd check them out and make an adjustment from there. We're making giant leaps in the quality of the photos. These wild animals are shy and dangerous, and in the past it's been all about the telephoto lens – whatever you could capture from far away is what you were stuck with. When you're shooting closer, the images feel really wild.

Could you explain more about the camera traps?

The trap works like a burglar alarm. There is an invisible beam and when the animal breaks it, the camera is set to take one, three, or many multiples of pictures. The animal sees the flash, which could cause him to bolt or to freeze. We had one ape take 53 images of himself by staying and triggering the flash. The cameras adjust the shutter speed throughout the day and we also set the TrailMaster – the computer that triggers the camera – for certain times of the day when we know the animals will be there. Set-up for each animal is different.

You have to remember we are in these remote areas where human don't walk through often. Leaving our scent will scare the animals, so we don't go more than once a week. Sometimes we rub dung all over the equipment so the animals won't smell us.

Do people say using traps is not the same as shooting it yourself?

Yes, some people like to say that I didn't take them. My reply to them is: Of course I did. I find the spots and rig the cameras. I adjust how the camera functions. It wouldn't have happened if it weren't for me. But to get the shot I want, I can't be there. It's not possible. They are very personal shots. Intimate. And a wild animal wouldn't be in that same spot if I was.

Have any advice on how to take great photos?

Don't sit around! The images are out there. There's really no front page anymore. You can get your work out if you keep trying. Selecting your images should be done in a highly edited manner. Because I've always been a photo essayist, I've learned to edit. It's a very important skill. Shooting a lot of images doesn't make you good. Improving on the frame makes you good.

Do you use film or digital?

The project I did in the Grand Canyon was the beginning of digital for me. After 30 years of film, I decided to include digital cameras. And by shooting with both, it was easy to see how great digital was for amateurs to learn with. When you shoot film in a remote location, you may be shooting for seven months and then processing it all at once. There is no way to go back and improve the shot you almost got when you're looking at an image on another continent from three months ago. But digital has changed everything. You can see instantly what works and what doesn't. It totally changes the learning curve. I now use all Canon cameras, from the Rebel for street shooting, to the 5D. And I use all Canon lenses. If I'm shooting Pygmies, I'll generally use a less intrusive camera like the Leica M6 Rangefinder.

What is your shooting process?

I don't look at the digital images while I'm shooting. I analyze after the shoot is over, when I have time to really look at them. I want to find ways to improve, and then go back to the watering hole or whatever and get even better shots. By looking at what wasn't working, you learn from all the failures. I always say that 99% of what I shoot should go in the trash. Only the ones that rise to the top should get in people's hands. Every image has to have all the elements come together. But all that is fine, because it wouldn't be any fun if it were too easy to do.

If you have the time to be looking at the back of the camera during the shoot, that's not good. Think about the image – look through the viewfinder and shoot. Give yourself at least an hour and a half at an event and then edit later.

If I had to choose my all-time favorite pictures over the past 30 years, most of them would be shots that were accidents, and photos that I forced to happen using traps or otherwise. I depend on serendipity and accident. I've taken thousands of boring and bad pictures, but I stay with it with the hope that eventually, something will happen inside that frame that will be special. I obsessively go back to the same well to get the shot.

What inspired you to become a photographer?

Before the camera, I studied and tried my hand at painting and fine art. I wasn't very good at it. I didn't know then that I had journalism in me, but the immediacy of the camera made me think: This is what I want to do. As a kid, I read National Geographic relentlessly. I was very influenced by Charles Moore and his images during the Dominican Civil War. Eugene Richards, Alex Webb and Gilles Perez come to mind as inspirations, because I like their images and their commitment.

What are you passionate about?

I'm not a big fan of straight-up wildlife photography. I want the work to have a mission. When I took part in Mike Fay's walk across the Congo, we were hoping to raise awareness and get one national park to protect the animals. Mike would have been happy with that. But because of the images, people could really see, and they ended up creating thirteen national parks. We raised money. We created two books with the nine articles that came out of the project. We got the whole thing funded by wealthy donors, so that all the money we got could go to the parks. I'm pleased with the results, because I wanted it to be substantial. So much of my life is in there. Images make words much more powerful. [Read more](#)

Find out more about Nick Nichols at michaelnichols.com.



9 to 5

Our lives are defined by what we do between 9 and 5 (or whenever you happen to work). Work is not just a way to pay the bills – it's how we define ourselves, seek out respect, and demonstrate our beliefs. We asked for your best photos of workers and workplaces, and the results are like a tour of all the things we thought about being when we grew up, and a few we'd never considered.















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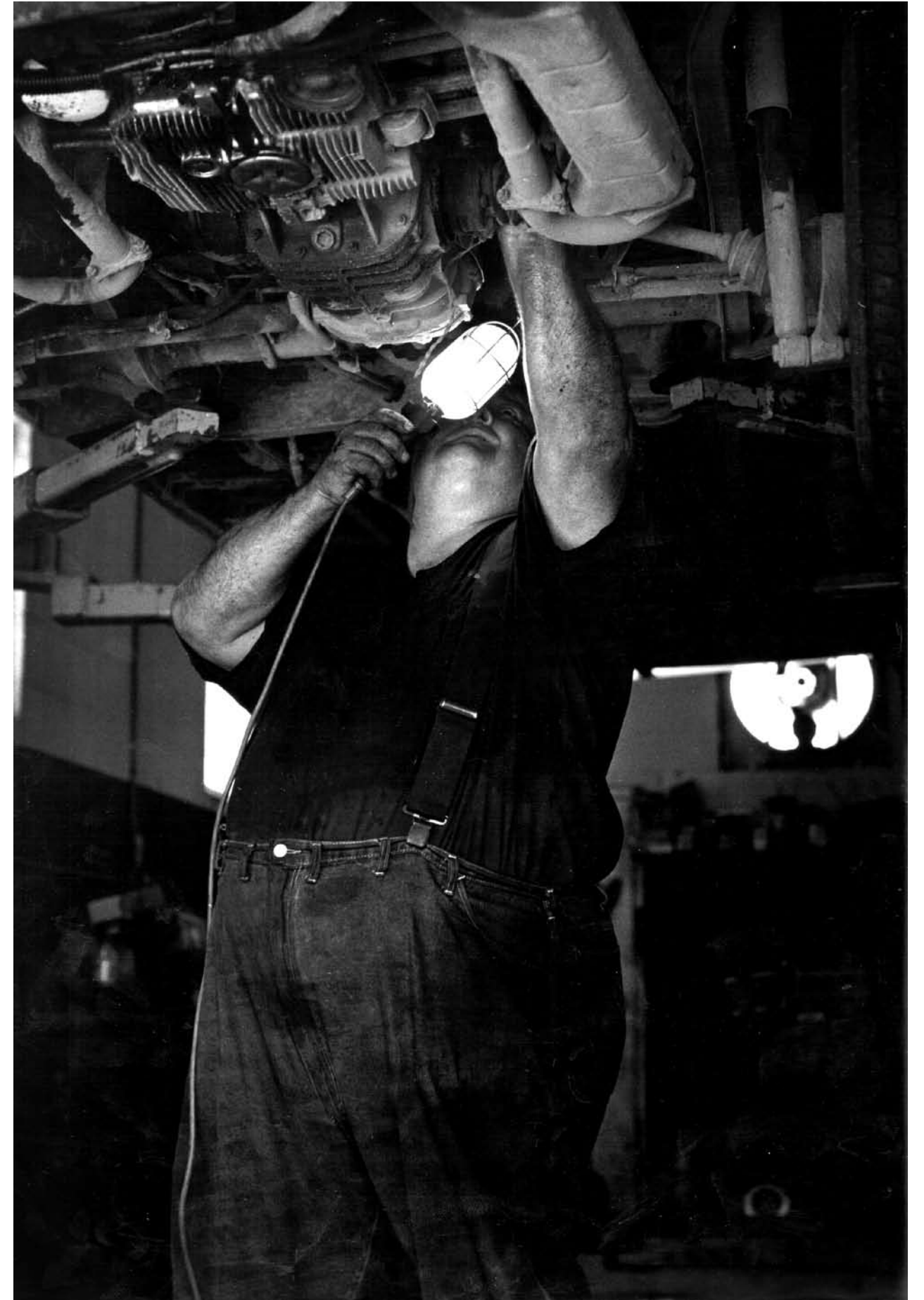


32 FIRE TRAINING BY TONY GREIF



FIREFIGHTERS TRAINING BY EIKE SCHROTER 33









The Dismal Trade

By Underbunny

My trade is the dismal one. It devotes itself to the living by caring for their late loved ones, from rising in the middle of the night to collect someone that has passed away at home to lowering the casket into the ground at a graveside service in the middle of the day. Although my formal title is Funeral Director and Embalmer, I prefer the old-fashioned Undertaker, for this profession is nothing short of a tremendous undertaking.

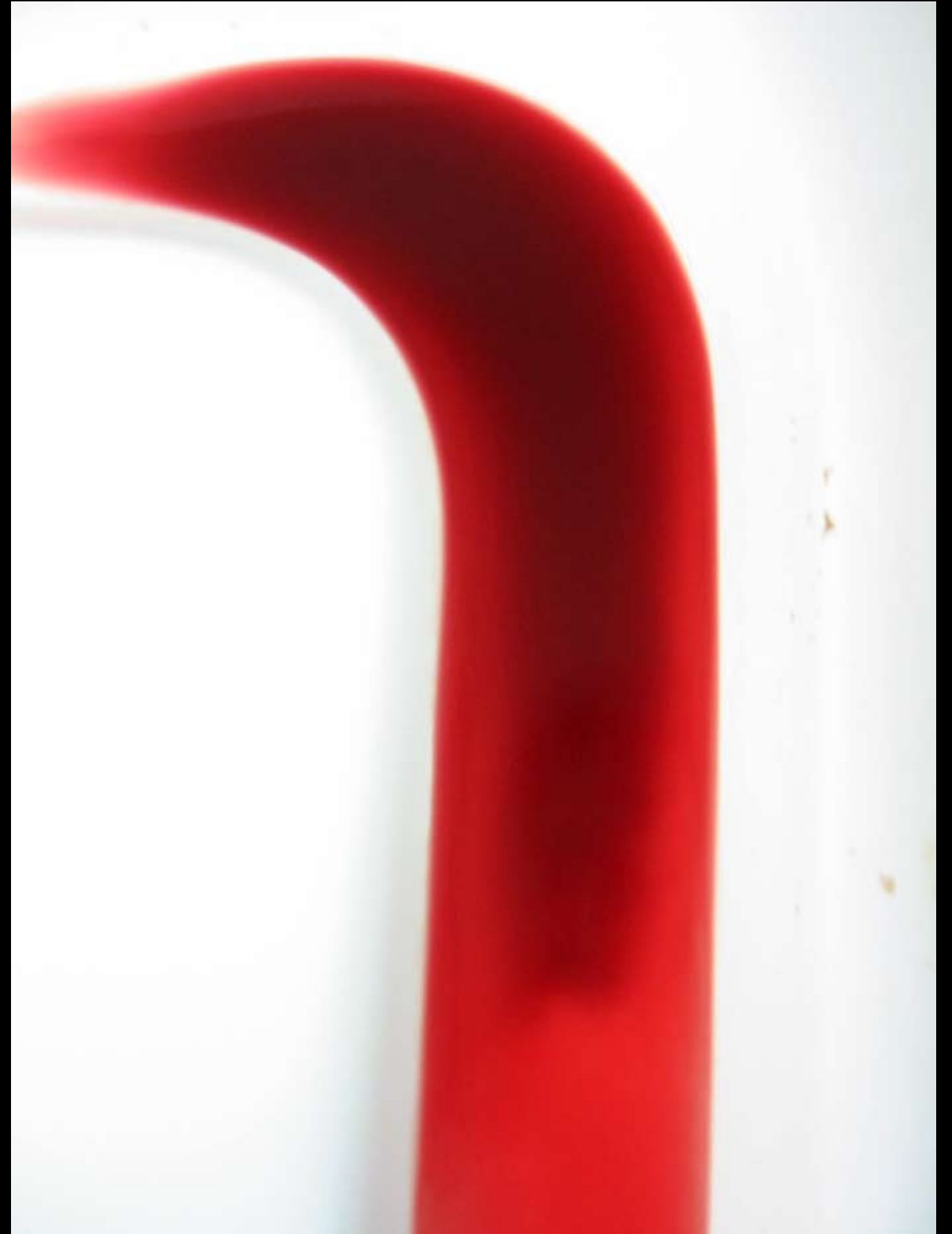
These are photographs from my job. I feel they show both the warm and cold facets of my work – funeral directing for the living, the embalming of the deceased. I began taking these photographs to share with dear friends some of the strange beauty I would glimpse everyday in the most unexpected places. Eventually these scenes, along with my explanations of them, became helpful to many in demystifying what goes on behind the locked doors of the preparation room of a funeral home.



Underbunny is an undertaker in the Pacific Northwest. Due to the private nature of her work, she prefers to remain anonymous. More undertaking: [flickr.com/photos/underbunny/sets/3722](https://www.flickr.com/photos/underbunny/sets/3722)







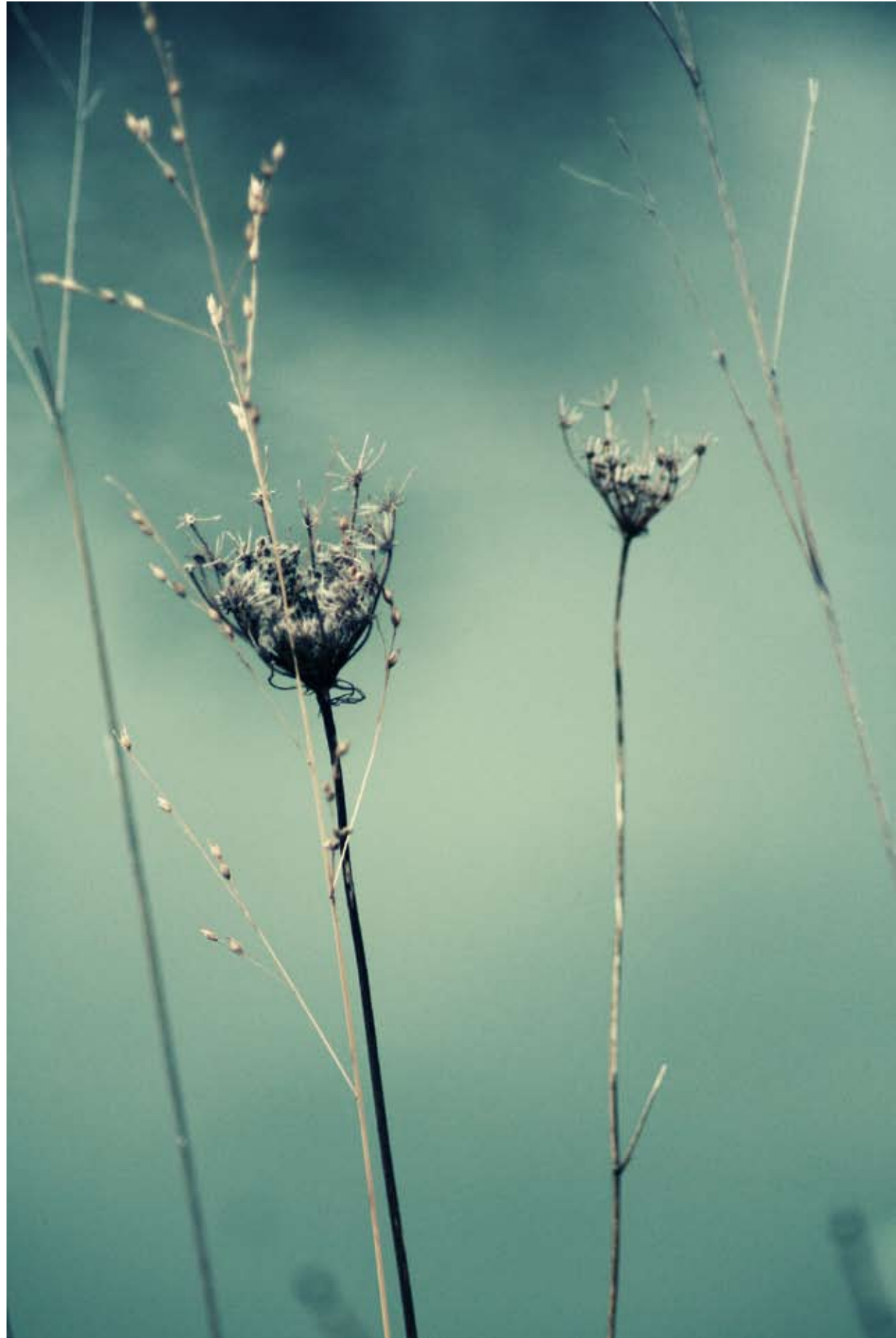


Elegance

Beauty is everywhere from the symmetry of nature to the lines of architecture. This theme is about finding a moment of elegance in a chaotic world.

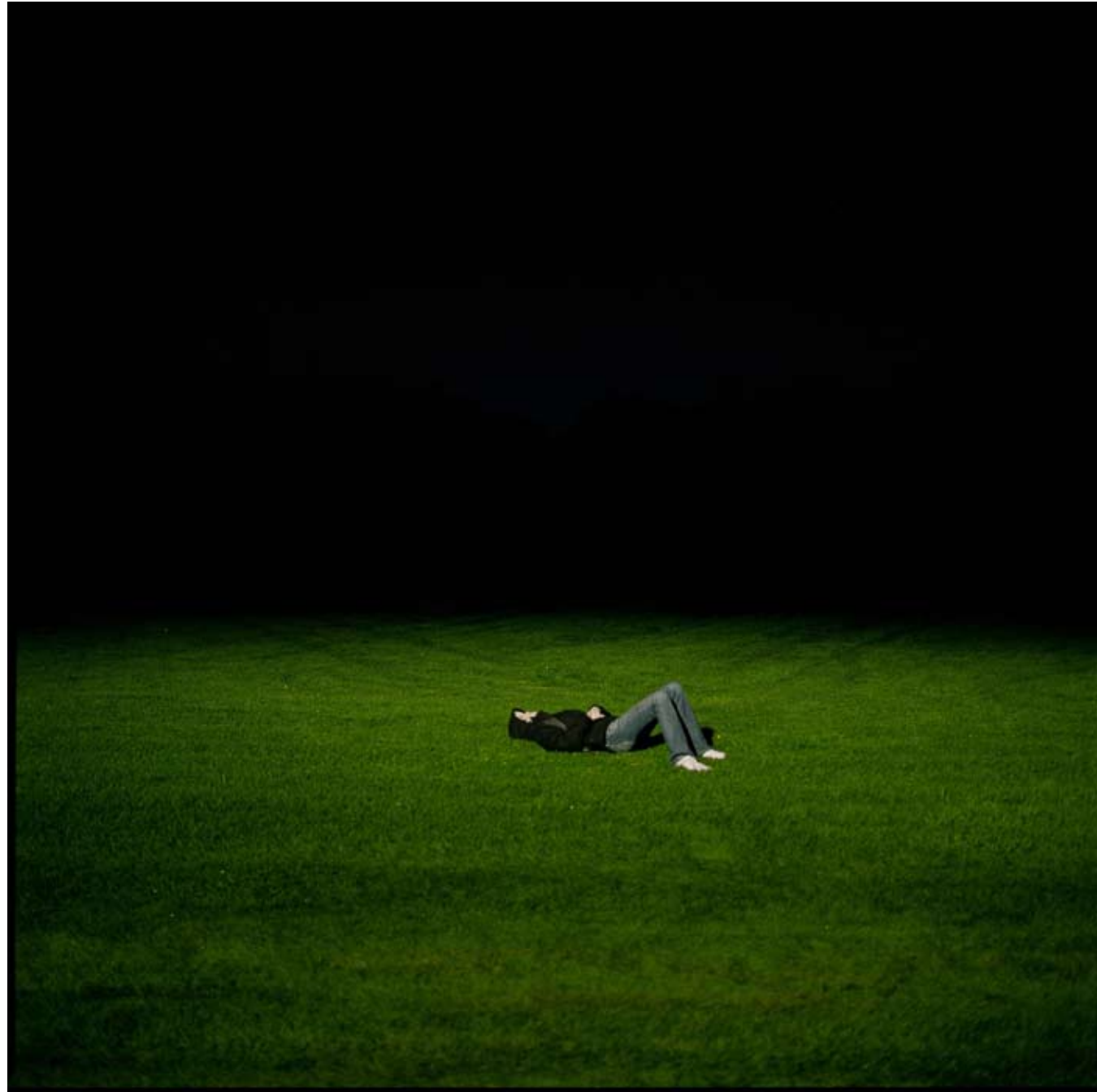
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The East Bay Rats

By Lane Hartwell

My fascination with bikers began in my teens, after my mother told me a story from my early childhood. We lived in Southern California and had a small house in the suburbs. My mother, a pretty, stay-at-home mom, would play with my brother and me in the front yard while my dad was at work. Apparently, a local member of the Hell's Angels took a shine to her, and would ride past every day, circling the block to check her out.

She was terrified. Each time he appeared on our block, she would gather us up, run into the house, lock the doors, and stay inside until he went away. Today I smile imagining such a scene, but the stereotype of bikers as dangerous men lives on.

Fast forward to a hot, sunny summer afternoon in 2006. I'm stopped at a traffic light on my way home through Oakland when I notice a small white storefront with large black letters: East Bay Rats Motorcycle Club. A biker is outside getting onto his bike. I see his jacket – the club name and logo of a rat with wrenches for crossbones. I think of stopping to ask about the club, but the light changes to green, and the moment has passed.

I look up the club and fire off an email asking if I can come photograph them. A few days later, I get a response: "Come on Friday night."

I tell only one friend, who worries about me going there by myself. I go, and stay late into the night, photographing them as they drink, throw flaming axes into a door, and shoot a crossbow into an old car seat propped against the wall across the room. Everyone smokes, and I go home that night reeking.

Until that night, I wasn't aware

that the Rats had been the subject of a reality TV show or numerous other articles in magazines and papers. I didn't know they put on large-scale events, such as "Fight Nights" where anyone can step forward, lace up a pair of gloves, and get into the ring to box an opponent. Or cocktail parties where everyone is expected to dress in gowns and tuxedos and drink and party in the grungy clubhouse. By the end of the evening, many of those gowns have been peeled off as some of the girls strip and dance around two brass poles. As a friend of the Rats said to me, "Lots of people sit around and think of crazy things to do. The Rats think of them, then actually *do* them."

Since that first night, I have been going back regularly. I have been inside their homes, established friendships, and gotten to know them as individuals. And while some people may find it odd that I, as a woman with a camera, would be welcome to hang out with bikers, I think the Rats and I have found a mutual respect. Some of my best shots of them came from my first few nights there, which tells me that they have never been anything but who they really are around me.

My mom would be horrified.



Lane Hartwell is a San Francisco Bay Area photographer. She attended the San Francisco Art Institute, and graduated from Emily Carr Institute of Art and Design in Vancouver, BC. You can find her as "fetching" on JPG, or at fetching.net.





I remember the first real rat bike I ever saw.

There are all sorts of rat bikes – bikes ridden into the ground, stripped down for speed, or just crashed. But this was a creation. It was a brand new BMW K-Bike that had been altered violently into something very ugly and very beautiful. We'd all seen *Road Warrior*, but here it was on the street. My bike was black and ugly, but I'd never been proud of that. And now, looking at this thing, I was.

The East Bay Rats were founded in 1994. I was 22. We'd been riding together for over a year, but couldn't come up with a name or a logo. Somehow we weren't like other clubs. We rode and partied like jackasses and basically didn't fit in.

At the time, every sport bike was pink and purple with crazy graphics. You couldn't buy a bike that was one color, let alone just black.

We came from all walks of life – electricians, contractors, motorcycle mechanics. A few of the

guys have seen combat. Davey was a Marine, and guarded Bill Clinton. Some of the guys work in computers or go to school or whatever. Me, I did construction my whole life and bounced on the side until recently I started running a bar. None of that matters when we're together; all we talk about is motorcycles and guns – the fun stuff. Real life, not work. Who wants to sit around and talk about that?

Somehow we started the club, and built it into our own little mini-society. Here's your glimpse at it.

People always ask me the purpose of the club, and I don't really have an answer. All I can say is: It's a lifestyle. We like to burn things and fight each other and ride our bikes in such a way that we often lose our licenses. A lot.

But all that aside, we're the tightest group of friends you'll ever meet. I'd give my life for any one of these guys.

– Trevor, President EBRMC





Eyes Wide Open

How to Shoot Street According to the Hardcore Street Photography Group

The Hardcore Street Photography group (HCSP) on Flickr was founded by a couple of western Australians as a bit of fun. But in the last 18 months it has exploded into an online meeting point for debate and critique. The group is run by 14 admins from a multitude of locations with a shared passion for getting out on the streets to make beautiful, exciting photographs.

JPG asked the group for some thoughts about street photography. In the discussion threads in our group, an often-repeated subject is, "How do I go about making photographs of strangers?" The responses are usually numerous. In this article, a handful of us have written down some thoughts and advice for aspiring street photographers.

We've tried to avoid being too techno geeky behind the scenes of the group pool. We have a very active admins' email group where the discussion about photography is often a bit more spiritual and studious than in the forums. One of the most popular threads in our email group is "Hin Chua's book club," where we find out from our resident book collector the skinny on what we should be looking at. So there's lesson number one: Don't work in a vacuum. Look at other photographers' work and learn from it. – **Ben Roberts**

For more, visit the Hardcore Street Photography Group: [flickr.com/groups/onthestreet](https://www.flickr.com/groups/onthestreet)



Michael Simon is a New York City based freelance photographer covering stories about people, places, and everything in between.

- Be ready: A lot can happen while you dig in your bag for your camera. Sometimes you just need to not focus.
- Get to know a camera, a lens, and a film. Being familiar with your kit is essential for a fast-working street photographer.
- Hide yourself among the people, move with them, stand with them. Move easily, slowly, and do not draw attention to yourself.
- If you are noticed, do not act guilty. Be confident, smile, you have done nothing wrong.
- Never give anyone your film. Even if you are well within your rights, do not push your luck with maniacs or cops.
- Be extra mindful of photographing children.
- Be aware of what is happening all around you, especially behind.
- Don't forget to make images where all of the people are not. Everyone who goes to New York has a photo of the Empire State Building. A street photographer might have a photograph of the Empire State Building, but it's more likely to be as a framing element in a photograph of something completely different.
- Be mindful of the neighborhood you are in.
- When traveling, think about what is in the background of your photos. Is it an army barracks? A government building? Think preventative.
- If you need to, swing that camera like a bat.
- Look at William Klein's New York 1954 - 1955.
- Look out for that really stunning reflected light.
- Figure out what you want your images to look like; be able to talk about it.
- Move around, revisit places, get to know a certain area.
- Listen to Slayer!



Hin Chua was born in Malaysia and grew up in Australia where he studied Computer Science. Attempting to compensate, he took up photography a couple of years ago in order to impress a girl. Although unsuccessful with the girl, he has persevered and has since moved to London to further his photographic development. He can be found wandering the city on most days, camera in hand, and is famous for being completely anonymous in a crowd. When he gets in trouble, he pretends to be a Japanese tourist.

- To get comfortable, photograph in locations with lots of people, where people expect to be photographed (e.g., fairs, parades, places with lots of tourists).
- Learn to work fast. The faster you work, the more things you'll catch and the less conspicuous you'll be. A small camera may help you work faster. A light prime lens (a lens with a fixed focal distance) may help you work and see faster.
- Learn to recognize scenes before they occur. A sense of anticipation can be really useful on the street.
- Be curious. Wander, explore, take the unknown path.
- Learn to smile, charm, and bullshit. Stop being shy. Look like you belong, that you should be doing what you're doing. People will ignore you. Learn to take calculated risks.
- Ask yourself lots of questions: "What makes a good street shot? Why am I photographing this scene? Am I trying to say anything? Does it matter if I'm not?"
- Be your toughest critic.
- Learn from (but don't copy) the work of photographers better than yourself.
- Appreciate that your mood and mental state has a great effect on your photography ability. Learn to predict and optimize your moods. When you're feeling down, think about how this is going to affect your photographs, and go with it....
- Listen to The Chemical Brothers or John Coltrane!



James Hendrick is 27, studied math in school, and, as soon as he graduated a few years ago, started traveling and teaching English. He now lives and works in Seoul, Korea. Before he became seriously interested in street photography, he used to take pictures of water skiers, until he got knocked on the head after getting too close.

- You don't have to be invisible, just briefly unnoticed. If you're shooting in a place where you're foreign and exotic, you'll feel very visible, and most people will notice you. You only need their inattention for as long as it takes to make an exposure.
- Get comfortable taking pictures of people while they're looking right at you. If you're quick enough, you may catch just their response to you.
- If you're a foreigner and are feeling uncomfortable because people are gawking at you, permit them to gawk but allow yourself to look back and to reciprocate their curiosity by taking pictures.
- Pay attention to how figures are posed and arranged in the frame, and how they overlap. Look closely at how people walk. Remember that, when photographed, all those figures become lines.
- Don't allow the serendipity of street photography to become an excuse for sloppy work. Pretend the picture is a painting, that you have the freedom to arrange the elements however you wish, and ask yourself if there's anything you would change.
- Don't be sneaky. If you have to be sneaky, don't get caught.
- Open your other eye so that it can look past the camera and check what's going on outside the frame.
- It's better to take a shot you're not completely sure of than to forever lose the opportunity. As soon as the moment passes, you'll know it would have been a tremendous picture, and will kick yourself for an entire week for letting it go. Better to shoot it and be proven wrong.



Ludmilla Morais is Brazilian born and raised, currently based in Los Angeles. Since she found the amazing world of street photography and got seduced by it, she has met her dreams and disappointments walking down the streets disguised as people carrying on with their everyday lives.

- Make sure to walk at least a couple of times back and forth in the area you are going to photograph, to learn as much as you can about it, 'specially about the light condition and people's traffic; trust me, if you are not much of a post-processing photographer, those factors will really become handy.
- Learn how to channel your energy toward the work you are going to develop. The bad and the good can be well applied, and the results may come out better than you expected.
- Look at photography books as much as you can – educate your eye, research, but don't become a copycat. Using someone else's work and technique as a font of inspiration is good; trying to emulate their work is horrible.
- If you like to shoot with friends, learn how to give space, and make sure they know how to do the same.
- Your camera has to become an extension of your body – it won't bite you – don't carry it around as if it was a 9mm.
- Listen to what's going on around you. By tone of voice, you will be able to perceive the amount of emotion in people's conversation – emotions that most likely will be followed by great body language, and voilà! You got a good shot!
- Be content with your photographs, but don't rest on you laurels; the next shot will always be better. Persistence is the key.
- Be cheeky. Get in people's faces when required, but always keep in mind that not everyone will be receptive to your enterprise. Don't allow insults to bum you out.
- Be cordial and excuse yourself when needed, and sometimes when not needed, too.
- Be innovative and adventurous. Inhale, exhale, and be proud of yourself for doing something you are passionate about.
- Share opinions, critiques, and points of view with a close friend, but go mostly with your heart. Critics are good to purify your taste, but cannot be transformed into your only lead.



James Wendell is a mixture of German, English and Native American, born and raised in Huntington, West Virginia. He became interested in photography around the age of 12 when he found his dad's old Polaroid Land Camera. He has always had an affinity for candid photography and found the streets or public metro of NYC to be the best place to set his eyes when looking for such shots. He graduated from the New England School of Photography in 1998 and currently work at Magnum Photos NY.

- Patience is key.
- If you find an interesting background/scene, hang out for a while. Something or someone might turn up and make a possible image into an actual image.
- Wait for life to unfold in front of you.
- Move your body, not your zoom lens. By getting in close to your scene or subject, you're going to have more intimacy with the moment.
- The picture should be in your head before it's in your camera.
- Shoot, shoot, shoot. Edit, edit, edit, down to one.
- Don't be afraid to shoot from the hip, i.e., chest, eye level, or above your head. I say afraid because people tend to think this technique is a cop-out. While I don't recommend beginners using it, or anyone relying on it too heavily, I think for the advanced shooter it can be the ultimate Zen way of shooting. If you know your lens' angle of view, I think this technique can free you up to experiment with different angles that you might not find when the camera is held up to your eye.
- Listen to Radiohead.



Ben Roberts is a 28-year-old freelance photographer based in London, UK, specializing in portraiture and documentary photography. He shoots for *Fader* magazine in New York and The Royal Town Planning Insitute in London.

- Hold your camera so that it is ready to shoot straight away. I adjusted my camera strap so that it loops round my wrist. My camera is always in-hand, and the loop around my wrist keeps it from being dropped or stolen.
- Look for interesting situations, and be brave. Lots of people's backs makes for a dull photograph.
- Look for stories and locations on your doorstep. Get to know an area, and visualize how you could get the best shot out of a location. Keep on going there until you get that shot.
- The sun is your studio. When you wake up in the morning, look at your ceiling and see if you can work out what kind of day it is. Learn how different qualities of light (intensity, angle) affect the surfaces in an image. Learn how to use a light meter, and put what you learn into practice on the street. Find out what happens to an image when you expose for the highlights or shadows.
- If you think you have found your comfort zone, step out of it. It will always be there as a safety net.
- Find some people who you know and trust, and whose opinions you respect. Get them to critique your work every so often – it can give you a fresh impetus to go out shooting, and also help you to think differently about how you are making photographs.
- Don't go shooting in packs: Meet up with friends, sure, but go shooting alone and then meet up again later.
- A photograph of some graffiti is not street photography. It's a photograph of some graffiti.
- If you go to a street carnival, get there an hour or more before everyone else. There'll be more interesting photographs. Often the best photographs can be found on the margins of big events.
- Make sure you wear good underwear. When you're out on the street for a long time, your chances of getting run over by a bus increase. Wear good underwear in case this happens.
- Find a girlfriend who understands or shares your passion. By "understand," I mean she doesn't mind you not being around, and doesn't mind playing second fiddle to your cameras. (If you have a girlfriend like this, I hate you.)

What is Street Photography?

Not content just to hear from the admins, we asked the members of the HCSP group to define just what exactly "street photography" means to them.

"Street photography captures a moment that happens randomly in an urban environment where the interaction between the streetscape, the people, and the elements couldn't have happened anywhere else."
– Robgnyc

"Good street shooting is all about capturing places and moments that are both utterly mundane and totally unique. On the few occasions when I've really felt like I was 'in it,' I've usually moved from worrying about having too little light to simply shooting what I can get, and accepting what happens."
– Lennon Day-Reynolds

"To me, street photography in L.A. is taking a busy city and stopping time for a fraction of a second and capturing that one unique moment that may never be seen again. Sometimes it's even taking pictures of inanimate things that people walk, run, or drive by every day that never took the time to see what kind of life it brings to the city they call home."
– Brash77

"Everything is secondary to the fact that I'm out in the street with a camera in my hand. From waiting at a train crossing to being propositioned by an overly eager pimp, the reality and vividness of these moments become almost trivial to the fact that I'm photographing them. Street photographers don't know exactly why they feel the need to take photos – they just do. Kinda like sex."
– Brian Peterson

"To me, street photography isn't just about taking pictures of people on the streets. It's also about getting outside, stepping out of your own life, and peeping into the lives of other people. Street photography is about discovering the remarkable moments in everyday situations."
– Stijn Swinnen

"SP is a religion to me. It is a whole different philosophy to photography. With street, a normally reticent me gets out and, with the lens as my mask, transforms into another person. Pointing a lens at total strangers evokes a sense of curiosity and trepidation. Sometimes the subject breaks into a smile. Sometimes, a glare. Either way, it's totally random and unrepeatabe. That is what inspires me. There is no room for being shy, because if you are, you just lost a chance."
– Ashwin Mudigonda

"If you want to see exotic people doing exotic things, then pick up a travel magazine. If you want to see desperate people in desperate situations, then just turn on the news. But if you want to see normal people, doing normal things, collected in a way that makes you want to read the image over and over like a book, then seek out street photography!"
– Joe Colligan

Street

Street photography is about getting out there, observing the public, overcoming your shyness, and documenting the world around you. It shows the world as it is, like holding up a mirror to society, capturing a moment in time.















SUMMER TIME BY ROGELIO PEREDA



BIKINI CARWASH BY JAMES WENDELL



94 LA BANDERA BY EIKE SCHROTER



S2 BY VLAD BIROU 95









The Polaroid Kid

Deborah D. Lattimore Talks to Mike Brodie

Riding freight trains since the age of 18, Mike Brodie captures through Polaroids a world few of us can even imagine. His photography gets under your skin and kicks you in the gut. He's been exhibited in galleries from New York City to Atlanta to Paris Photo 2006 at the Louvre. He describes his photography best:

"Maybe I've just become obsessed with dirty cloth & dull rags, objects that have been touched by a million different hands then set back down – right there – just for me. Things that are made by chance or found on the side of a road, rather than bought or sold. What's a story anyways? Why do people tell them?... The photos. I want people to see 'em just as you'd want to tell someone a good story. Nobody enjoys boredom. And when I'm good and dead, maybe my lungs'll still be around, with some words beneath. Everything comes as a surprise – thank GOD."

How did you get the name Polaroid Kid?

One night a couple years ago I was walking down a string of train cars and I saw this dude's moniker that read "the Kodak kid," so I was like, damn, I do Polaroids so I'm "the Polaroid kid." Been tagging that name ever since.

What was your first Polaroid experience?

A friend of mine had a Polaroid camera lying around in her car. She said I could have it. One day I went out and took a photo of the handlebars of my BMX bike, and the Polaroid that developed blew my mind!

What is your favorite Polaroid that you took?

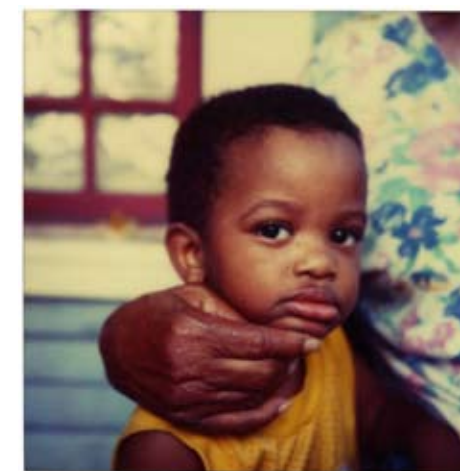
My favorite Polaroid would be one that I took about three years ago. I was hitchhiking through Langley, British Columbia, and I stumbled upon this abandoned house along the highway. Inside one of the walls hung a giant white stuffed unicorn wearing a diaper. Next to it someone wrote on the wall "Welcome to my home, house of a brocken childhood," all misspelled and shit, hahaha.

What makes you tick?

Freight trains and fried chicken!

Since "Street" is one of our Issue 9 themes, we'd like to know your thoughts about shooting on the street.

Get to know whatever the hell it is you're trying to photograph before doing so.



Have you ever gotten hassled for doing street photography?

I never really had any unsettling experiences at all, but one time this lady got irate who was in the background of a photo I was taking, but she was confused. I was like two blocks away and she thought I was shooting photos of her secretly. There are times when I shoot a "portrait" and I ask, but most times I just shoot away, and if anyone has a problem with that, they can kiss my ass.

You left Philly in June of 2006 to travel around the country by rail. How did the experience change you?

The "experience" is ongoing. I didn't just go out and take some photos and quit traveling. I'm only 21; this is my life. I ain't quittin' anytime soon; I'm just scratching the surface. But thus far I feel I've changed in so many ways. Ultimately I've realized the world is just a big stinkin' joke and we shouldn't treat it like it's not. This interview, my shows, and my "fame" are just premature ejaculations. Let's just pray it doesn't ruin me.

Do you have a favorite Polaroid camera?

The SX-70 Sonar OneStep. It folds flat, has an auto/manual focus and is all-around the most interesting camera ever! Everything about it – the way it feels, looks, sounds, and the photos it makes – is awesome.

You also shoot with 35mm film. Is it different than Polaroid?

Yeah, completely. Polaroid is slow and patient; 35mm is much faster and forgiving. Polaroid is what taught me to make a good photo.

Your websites, ridindirtyface.com and plrds.com, are very compelling. Do they reflect who you are?

They reflect my personality in the way that I like making and doing things. If I'm not making or doing something, I'll just shrivel up and die. And the found photos on there are pretty hilarious. I think my personalities show out a bit in those.

Where do you live and how do you kick back and relax?

I'm currently living in Pensacola, Florida, with my mom and brother, and we have family nights. My mom will make chicken casserole and things like that, then we'll kick back and watch American Idol and other bad TV.

Since you've been famous as the Polaroid Kid, in what ways has your life changed?

My mom asks me for money every day.

Besides yourself, who else is brilliant and offbeat with the Polaroid?

I think schoolteachers, prison guards, railroad bulls, cops, and coroners take great Polaroids.

Are there questions I didn't ask that I should have?

Are there answers that I gave that I shouldn't have? 

Deborah D. Lattimore is a San Francisco Bay Area photographer who can be found at deborahlattimore.com.





No Flash Corner

By Michael David Murphy

One of the great pleasures of street photography is its unpredictability. Every day is different. Last year, while trying to harness the intuitive, chancy nature of shooting on the street, I photographed people as they passed through bright spots of naturally reflected light at a street corner in San Francisco. I photographed that one location Post and Grant for over a year.

For about 40 minutes a day, weather permitting, the most amazing light would be cast into the intersection. It was both intense and soft. It was the kind of light you get in a studio, under tightly controlled settings, with expensive strobes. I called the spot “No Flash Corner.”

Over the first few months, I learned how to photograph candidly at close range, while walking alongside pedestrians, usually while crossing the street. I learned how to take pictures quickly and quietly. After a while, it felt like I could anticipate everything: the timing of the stoplights, the sweep of the reflected spots, and most important, pedestrians and their motions.


But pictures are only as intriguing as their subjects. And the best subjects don't always intersect with the best light. Every once in a while, the right subjects walked out of the shade, stepped into their spotlight, and I was in the right place to take a photograph.

Being in the right place at the right time is half the battle with street photography. To get a good candid picture at close quarters, I trusted the reliability of the manual settings on my camera, and I'd quickly focus and click the shutter.

The more attention you attract, the harder it is to candidly photograph. The more you blend in and move with people, the less time pedestrians have to react to your presence. Each time someone inquired about what I was doing, I showed them the spots of light in the street, and explained how the light only happened for a few minutes a day, and how it led to well lit photographs.

Like any worthwhile pursuit, street photography takes time. Some afternoons, I'd come home without a decent picture, and other days I'd go to the spot only to have fog swoop in and scuttle my plans. One of the best tools I've found for taking better pictures is to take fewer pictures. I'd spend hours at No Flash Corner just watching the light move, making mental notes that would help me anticipate opportunities later, when subjects presented themselves.

You can find a No Flash Corner anywhere, really. I've seen them in Tokyo, Las Vegas, Mandalay, Los Angeles, Mexico City, and Atlanta. They can be found in huge cities and average sized towns.

Once you're comfortable at the location, it's a waiting game. Manual camera settings are best; just meter your camera to the reflected spots so you'll be ready. Relax. Smiling helps. If you're waiting with a crowd on the curb, act like you're waiting for the light to change like everyone else, because you are! 

Michael David Murphy is a photographer and writer in Atlanta, Georgia. He writes about the practice of street photography at 2point8.whileseated.org.



What to Look For

1. Find a tall, mirrored building that faces west, but has shorter buildings on its west side.
2. If the mirrored building abuts a street that runs east/west, visit that street in the late afternoon, when the sun is low and slanting. Sunlight should bounce off the mirrored building and land in the intersection to the west.
3. The best kind of No Flash Corner light is when reflected spots are cast into direct sunlight. Your subjects will be lit equally from two sources, 180 degrees apart. You can check this by looking at shadows; if you see a double shadow, you're in the right spot.



Light Up Your Photos

By Karina Berenson

The days are getting longer and lighter for us northern hemisphere types, and that means more natural light for shooting. Want to keep that light going as long as you can? Light up your photos after you've processed and printed them, and enjoy the cool glow of your awesome photography into the wee hours of the night.

Here are three projects that take a digital photo from the dim glow of your computer monitor to a lovely light, to amp up the atmosphere at your next party, brighten up a dark nook in your home, or give as a cool gift.



Panorama Lampshade

Love panoramas? Like lamps? Then this project is for you. Here's how to make a very simple lampshade from a panoramic photo – you can use it for an existing lamp base or use a hanging-bulb kit to make a pendant lamp.

What you need:

- A lampshade (drum or cylinder shape is the easiest to deal with) in white or very pale color
- A panorama photo cropped to fit the circumference and height of the shade and printed on translucent paper – inkjet vellum paper works nicely (Note: Instead of a panorama, you can also put together more than one photo or use pieces of a photo)
- Double-sided tape or glue dots

Print the photo out onto the translucent paper; it's fine to print it on more than one piece of paper. Measure your shade and cut the photo to fit around the shade. Attach to the inside of the shade using double-sided tape or glue dots. The image will appear when you turn on the light and disappear when the light is off. For a more intense effect, you can put your photo on the outside of the shade so it is visible at all times.



Lighted Box Frame

This is a little project to make your own light box, with no power tools required. You can use a photo printed on inkjet vellum or have it professionally printed – just find a photo printer that makes Duratrans prints.

The light source used here is a night light with an extension cord that was fit into the back of the frame by cutting out a hole in the cardboard backing. Christmas lights or rope lights can be used as well – these will give the image a dappled-light effect. And if you already have a hardwired sconce, you may be able to remove the shade and hang the frame over it, if it is deep enough.

What you need:

- A shadow-box frame (available in many sizes at most craft supply stores)
- Photo cropped to fit frame and printed on translucent paper (vellum or Duratrans)
- White tissue paper
- Plexiglas or other hard plastic cut to fit your frame
- Thumbtacks
- Light source (night light with extension cord, Christmas lights, or rope lights)

Print the photo out onto the translucent paper; it's fine to print it on more than one piece of paper. Measure your shade and cut the photo to fit around the shade. Attach to the inside of the shade using double-sided tape or glue dots.

The image will appear when you turn on the light and disappear when the light is off. For a more intense effect, you can put your photo on the outside of the shade so it is visible at all times.



Photo Candle Votives


What you need:

- Cylindrical glass candle holder (recycled glass jars work, too)
- Inkjet vellum paper
- Double-sided tape

This one's the easiest of the three. Print out the photo on the vellum, with the image sized to fit around the candle holder. Cut it out, and attach to the holder with double-sided tape. That's it.

If you've got the Martha gene, you might dig making photo votive placeholders for your next dinner party – just use a photo of each dinner guest on a candle at each place setting. Or decorate a party with the guest of honor's photos from different years of their life (perfect for your folks' anniversary party – don't forget the cheesy wedding shots).

Try spelling out a secret message for that special someone with photo votives, using pictures with different words or letters on them (a cool way to propose, maybe?).

Disclaimer: Of course it's common sense, and we know you know this, but don't leave any of these photo lights burning unattended. There is a risk of fire. Okay, we told you. Now go have fun! 

Karina Berenson likes sparkly lights and making stuff using photos. Find more of her projects on her website, fototiller.com.



Fly-by-Wire Gallery

By Derek Powazek

For a couple of photographers, Heather and I sure were lax about hanging prints in the house. We looked around at our walls and saw prints we made in college, which was the last time we bothered to frame anything. There were millions of images sitting on our hard drives and a decent color printer in the office, waiting to be used. All we needed was a way to conveniently hang them. And that's when we came up with the idea for the Fly by Wire Gallery.

WHAT YOU'LL NEED

- A stud finder (not a euphemism)
- Two eye hooks (2 3" long)
- A bubble level
- Framing wire and wire cutters
- A dozen binder clips
- String, a screwdriver, pliers, gloves

STEP 1 Locate a wall somewhere in your house that you'd like to use. Make sure there's a good amount of horizontal space and the light is good.

STEP 2 Find them studs! Use the stud finder to find where the studs are in the wall. Locate one on each side of the wall, and mark them with pencil.

STEP 3 Screw an eye hook into the left stud. Make sure you get all the way through to the stud, because we're going

to be putting a lot of pressure on this thing. I prefer to put the wire about eye level, but your tastes may vary. Also, in our house, the wall is made of a very flaky plaster, so to avoid crumbling, I primed the hole using a small drill. Then screwing the eye hook in was easy: I used a screwdriver for leverage.

STEP 4 Level it! To find the placement of the second eye hook, run a string from the hook you just placed to where you think the other one will go. Then hang the bubble level in the middle of the string, and move the other side up and down until you find the place where it's absolutely level. This is especially important in San Francisco where, after a hundred years of earthquakes, you can't count on the floor to be level.

STEP 5 Screw the eye hook into the right stud in the spot you identified. Now you can remove the string from the first hook.


STEP 6 Insert the framing wire into one side and twist the remaining wire around until it's tight (a pair of gloves will save your fingers). Now you just have to do the same thing on the opposite side while pulling the wire as taught as possible. To do this in our house, I grabbed the wire with a pair

of pliers and pulled hard while Heather threaded it through the hook and wound it tight. Clip off any excess wire.

STEP 7 Now all you have to do is grab a few of your favorite prints and clip them to the wire with the binder clips. Prints on thick paper work best, as they're sturdier. If your prints buckle, just use more clips! If your line sags, use fewer prints or try stringing it up tighter.

The result is a classy display system that's endlessly configurable. It's super easy to change your in-house gallery show. Just take one photo out, slide the rest around on the wire, and add as needed!

For extra credit, hang two or three wires on one wall, or break up one photograph into multiple prints. Or have a gallery party and invite friends to bring prints to hang.

Heather and I set our Fly by Wire Gallery up a few years ago, and it's been very durable. All it needs is a little dusting every once in a while. And the best part is, there's always someplace to put our most recent favorite print. 

Derek Powazek is the cofounder and editor of JPG Magazine. He lives in San Francisco with his lovely wife who just happens to be JPG's other cofounder.

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"A day that has gone will never return," says my mom. Once I fully understood the meaning of this line, I increasingly found myself drawn into photography, trying to capture life in frames. Photography is the only medium that could capture a single moment in life and lock it motionless, true to the way it was, forever.

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I am a mixture of German, English, and Native American blood line born and raised in Huntington, WV. I became interested in photography around the age of 12 when I found my dad's old Polaroid Land camera. I graduated from The New England School of Photography in 1998 and currently work at Magnum Photos NY.

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Join us at jpgmag.com

**Body of Art** by Steve Sype

His name is Josh, and he's the owner of our shop, State of Mind Tattoos in Monroe, Michigan. He has most of his body covered and plans to have the rest tattooed by the time he turns 25.

See in a New Way

Lensbabies

Lensbabies.com, 877-536-7222, Photo Stores
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- Derek and Team JPG



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