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## The Fashion Issue

CURATED BY ALISON KELLY OF PROJECT RUNWAY

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### Clayton Cubitt

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### Night Photography

THE SECRETS OF PAINTING WITH LIGHT

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Adam Putnam

"I don't like days when it's sunny, boring, blue sky."

Photo Credit: NYI Graduate Jim Edds



I hate it. I love rain."

Jim had a successful career as a chemist, but it wasn't for him. He turned to photography, moved to the Florida Keys and became a member of NYI. From there it's been quite a ride. After working as an underwater photographer, he took up storm chasing. His video clips run regularly on the Weather Channel. Jim takes both still photographs and video under the most demanding conditions. As he notes,

"If you're not scared, you're in the wrong place."

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JPG and Vogue by Victoria Cornejo



## Guest Editor Project Runway's Alison Kelly

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

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

-Alison Kelly, Fashion Designer

## Fresh Perspectives on Fashion

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

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

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

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

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

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

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

-Paul Cloutier, Publisher

## Creative License

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Cover photograph **Aggie** by Patric Shaw.

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## Polaroid Obsession

Polaroid SX-70 by Christopher Paquette

Having always been fascinated by the creamy vintage look of a Polaroid snapshot, I did some searching on eBay and finally found an SX-70 in excellent condition for just under \$100. Introduced in 1972, this ultra-cool, leather-covered folding camera is actually a very complex and sophisticated system of mirrors and optical surfaces. It is a single-lens reflex camera with the lens, shutter, and photocell all housed in a very compact unit. The design and operation of the SX-70 is a marvel of technology. The fact that the camera is a single lens reflex system allows for very accurate composition and focusing distances from infinity to 12 inches. As complex as the internal workings may be, the operation of the camera is as simple as all Polaroids: focus and shoot!

I currently scan my favorite shots (typically at 800 dpi, which will give me a digital file approximately 3500 x 3500 pixels in size) with an Epson Perfection 4490 photo scanner. I then remove dust and scratches, as well as adjust for color balance and saturation. I have been very happy with my print results, although I have not produced anything larger than 8" x 10". I am hoping to eventually have some C prints made at

about 24" x 24" as an example of what can be produced when combining new and old photo processes.

As Polaroid has stopped producing SX-70 film, I use a product called SX-70 Blend that is made in the Netherlands under license by Polaroid. (I buy this film from LordoftheLens.net.) It is also possible to convert an SX-70 so that it can use standard 600 film. It is not difficult to do, and involves a couple of simple filters placed over the lens and the exposure meter eye on the camera. There are very good instructions for how to do this on the Internet if you just Google SX-70. [jpe](#)

Christopher Paquette is a residential designer and builder in Abington, Pa. He is currently obsessed with Moleskine journals and Polaroid photography. [jpgmag.com/people/chpaquette](http://jpgmag.com/people/chpaquette)



## The Elioflex2: My Grandfather's Camera

Elioflex2 by Andrea Moussanet

14 years before my birth, in 1969, my maternal grandfather, Secondino Ferrero, died at the age of 42. Although we never met, there are some things I do know about him: he was a tall, handsome, dark-haired man; he looked like an actor; and he loved photography.

I feel a sense of excitement when I take his camera in my hands. I like to imagine that if he were alive today, he would give it to me and ask me to photograph him dancing with his wife, hugging my mom, laughing with his friends.

The Elioflex2 is a 6 x 6 cm camera that uses 120 film, made in Italy by Ferrania in 1952 (the production started in 1950 and ceased in 1953). It looks like a little, black box—a very popular shape in the early 1950s (the famous Soviet camera Lubitel and the Japanese Mamiyaflex are two examples, both inspired by the Ikoflex made in Germany by Zeiss Industries and the even more famous Rolleiflex). The Elioflex2 is not so user friendly,

but you can have a lot of fun with it. You have to value the focus, calculating the distances and the diaphragm opening. If, like me, you don't have an exposure meter, you have to value times, as well. Oh, and also, you can't trust what you see in the framing screen and it consistently scratches the film.

Nevertheless, I love it. It makes me think of a man I've never met, my grandfather Secondino. [jpe](#)

Special thanks to Polly Cole for helping me with the English edition of this story. Find her at <http://www.jpgmag.com/people/funkiepj>

Andrea Moussanet is a 24-year-old journalist from Aosta, Italy. He loves The Beatles and plays in a band. As a photographer, he's a son of the digital revolution, but getting more interested in film. [jpgmag.com/people/mrmustard](http://jpgmag.com/people/mrmustard)



## Ballhead and Tripod

BH-55 Full-Size Ballhead by Greg Darnall

The Gitzo tripod and BH-55 ballhead with PCL-1 clamp (available from [www.reallyrightstuff.com](http://www.reallyrightstuff.com)) is one of the best things that I have ever bought for improving my photography.

What makes one tripod good and another bad? Good tripods are light enough to carry long distances, yet heavy enough not to tip over every time the wind blows. A good tripod doesn't have a center column; it has a large plate where all three legs join, and the camera or the ballhead sits at the top. The Gitzo tripod I bought is light yet strong, easy to use, can be made to stand very tall or very low to the ground, is easy to carry, and it holds my BH-55 ballhead with PCL-1 clamp perfectly.

What is a BH-55 ballhead with PCL-1 clamp? It's an omnidirectional device that holds the camera rock-solid still when it is on the tripod. As you may have guessed by now, the ballhead goes on top of the tripod, then the camera goes onto the ballhead. This arrangement significantly reduces the amount of vibration to the camera—especially if you use the remote cord or trigger release so that, when you actually take the picture, your hands will not be on the camera. The BH-55 ballhead with PCL-1 clamp is a wonder of engineering. Made of both stainless steel and aircraft grade aluminum, it allows you to angle the camera any way you want to lock it in place without any

fear of the camera slowly creeping to a new position. I have put my camera on in the morning and come back in the afternoon to find it exactly as I left it. The BH-55 ballhead with PCL-1 clamp weighs only two pounds, but it will hold fifty pounds—so if you move up to a large format camera, this ballhead should work just fine. [jpgmag.com](http://www.jpgmag.com)

Greg Darnall is a five foot ten inch tall photographer who would rather be working outside than inside. However, he will take just about any work that comes his way. He is quite skilled with his Nikon D70s and Apple computer. [jpgmag.com/people/wanderingphoto](http://jpgmag.com/people/wanderingphoto)

## LC-A Is A-OK

LOMO Kompakt Automat

By Paul Williamson

A few months ago I hit a creative block. I was taking pictures that were exposed and focused correctly, but had no artistic merit. This made me lose the motivation to go out and shoot. To overcome this lack of inspiration, I started to look for something a bit more alternative. One trend that kept coming up in searches was the LOMO phenomenon. I started seeing images that had bizarre colours and intense vignetting. A bit more research resulted in finding the LOMO Kompakt Automat, a.k.a. the LC-A. The LC-A, as the name suggests, is a compact automatic camera. In fact, the only controls at your disposal are for zone focusing and setting an aperture for the hot shoe flash. For the most part the camera is automatic—its light meter will choose an aperture between  $f/2.8$  and  $f/16$  and a shutter speed from  $1/500$  to 2 minutes. The camera uses aperture

priority to help you reduce the number of blurry shots.

So what makes this camera special? Well it depends on what you intend to shoot. The majority of LC-A users have the camera for street photography, and this is where the camera excels. The four focus settings (0.8m, 1.5m, 3m, inf) mean you can set focus quickly and intuitively without ever looking at the camera. The shutter and winding mechanism are suitably quiet, which is perfect for those candid shots. It has a lovely, wide-angle 32mm lens which means you can take pictures without composing and you are nearly guaranteed that your subject will be in the frame. Most importantly for me, however, is the size of the camera. You really won't believe how small and light this camera is until you hold it in your own hands. All of these features make the camera so convenient that

it's difficult not to take it everywhere with you. The end result of this is you consequently take more pictures and take more of those rare, once-in-a-lifetime shots that you'd normally curse yourself for missing.

The LC-A may not be for everyone. If you regularly lust after glass that is more expensive than a secondhand car, then it probably isn't for you. But if you are looking for something a bit different and you embrace imperfections, then you could do a lot worse than picking up your own LC-A. But be prepared to use up your current film stocks incredibly quickly! [jpgmag.com](http://www.jpgmag.com)

Paul Williamson is an IT technician from a seaside resort in England. His favorite things are photography, music, and monkeys. [jpgmag.com/people/squarefrog](http://jpgmag.com/people/squarefrog)





## Paint With Light

Magic Lighting Tricks on a Budget by Nick Fancher

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

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

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

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

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

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

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

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

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

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

Nick Fancher loves Jesus and taking pictures. Find him at [shutterthink.com](http://shutterthink.com). [www.jpgmag.com/people/shutterthink](http://www.jpgmag.com/people/shutterthink)





# Mnml

## Three Conversations about Minimalism

By Grant Hamilton

**A nice lady with a dog:** Why are you taking a picture of the side of a bus?

**Me:** Well, umm, I take these pictures of stripes and things...

**Nice lady:** Why?

**Me:** I scan them and put them on a website. Lots of people seem to like them.

**Nice lady:** They do?



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





**A famous photographer mentoring a workshop in Tuscany:**

Does anyone have some photos they'd like to discuss?

**Me:** I have a few.

**Famous photographer:** Let's take a look...

**Me:** I think this one is my favorite from the trip so far.

**Famous photographer:** I see. What is it?

**Me:** It's the side of a van I spotted in Orvieto.

**Famous photographer:** It's...interesting. Do you have anything else?


**Me:** Well I like this one a lot too. It is a sign on the side of the road that was near the abandoned building everyone else was photographing. I was pretty pleased that I got the tip of the arrow to exactly touch the edge of the frame.

**Famous photographer:** Yes, it is quite symmetric. Did you shoot any of the abandoned building?

**Me:** No. But I got a good one of the side of our bus! Hold on, let me find it...





**Nice policeman:** What are you doing?  
**Me:** Oh, hi! I'm just taking a picture of this sign.  
**Nice policeman:** You can't stand on a ladder on the side of a highway.  
**Me:** Really? This will just take a second.  
**Nice policeman:** No.  
**Me:** But I...  
**Nice policeman:** No.  
**Me:** I...  
**Nice policeman:** Now. 



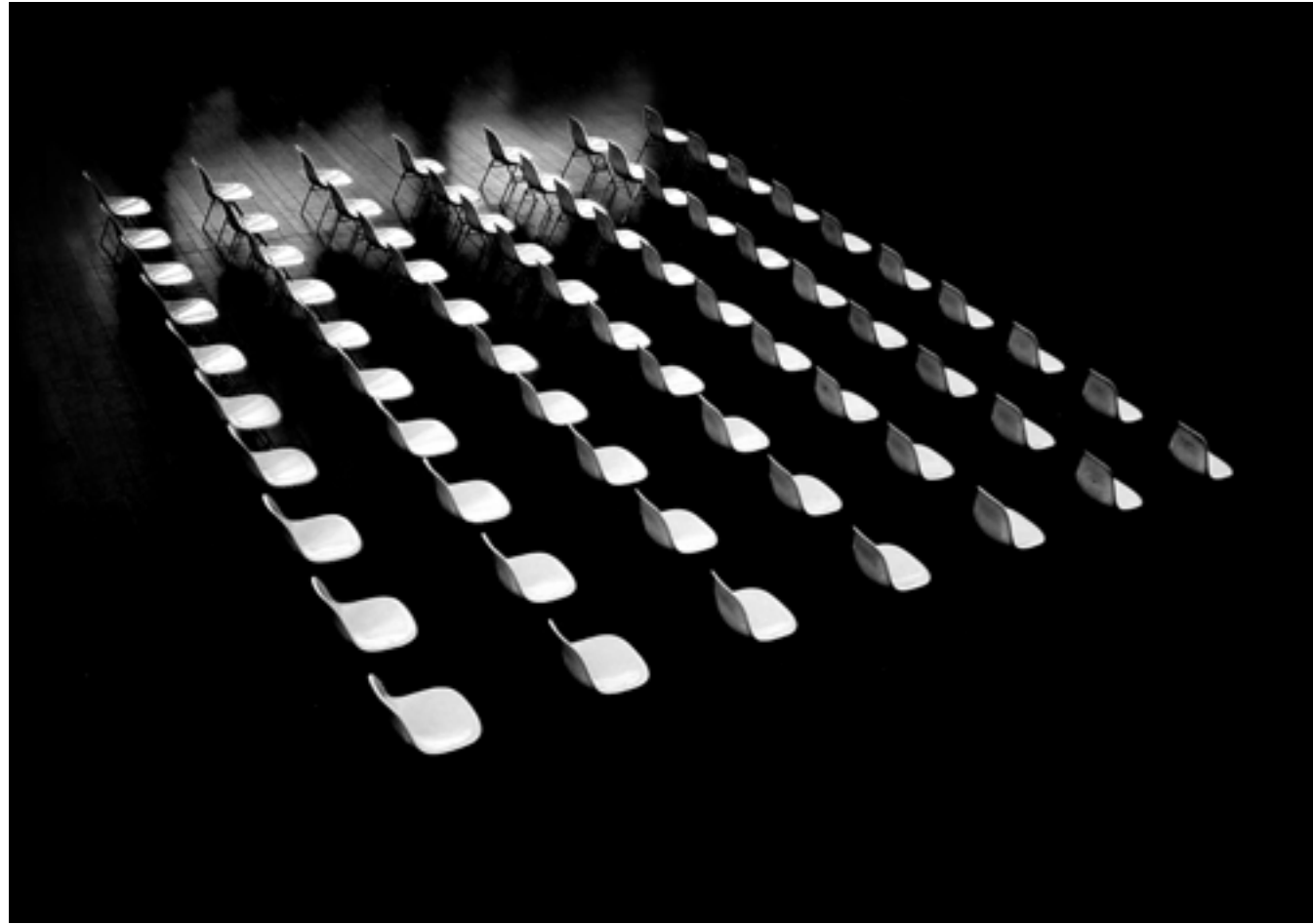
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Dive into this visually lush collection of the unexpected in the familiar. Color, form, closure, composition, and repetition: photography reduced to its most basic elements.

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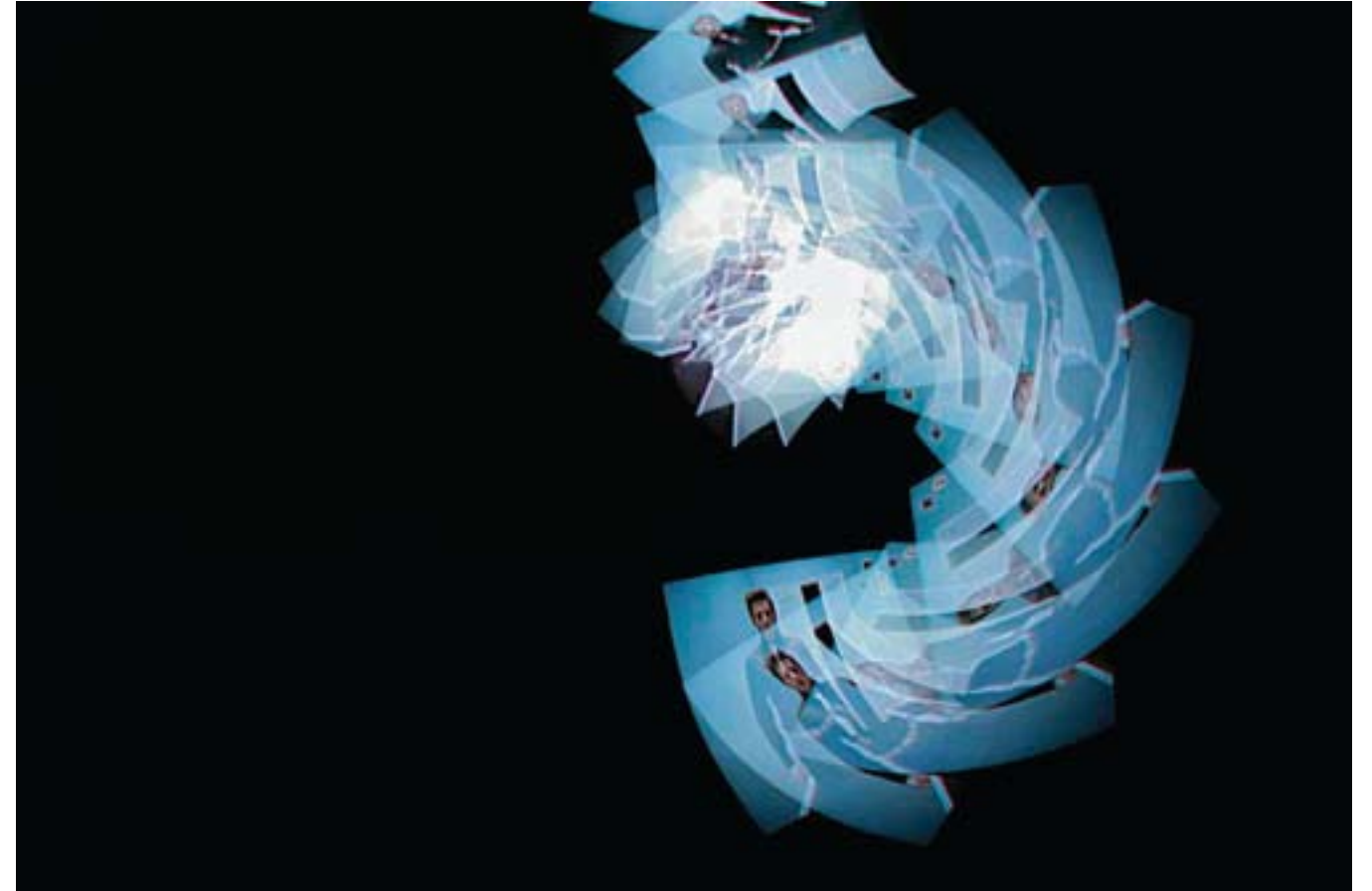




My friend has very small handwriting, so I had her put 15 albums worth of lyrics onto an 8 x 10 sheet of paper.







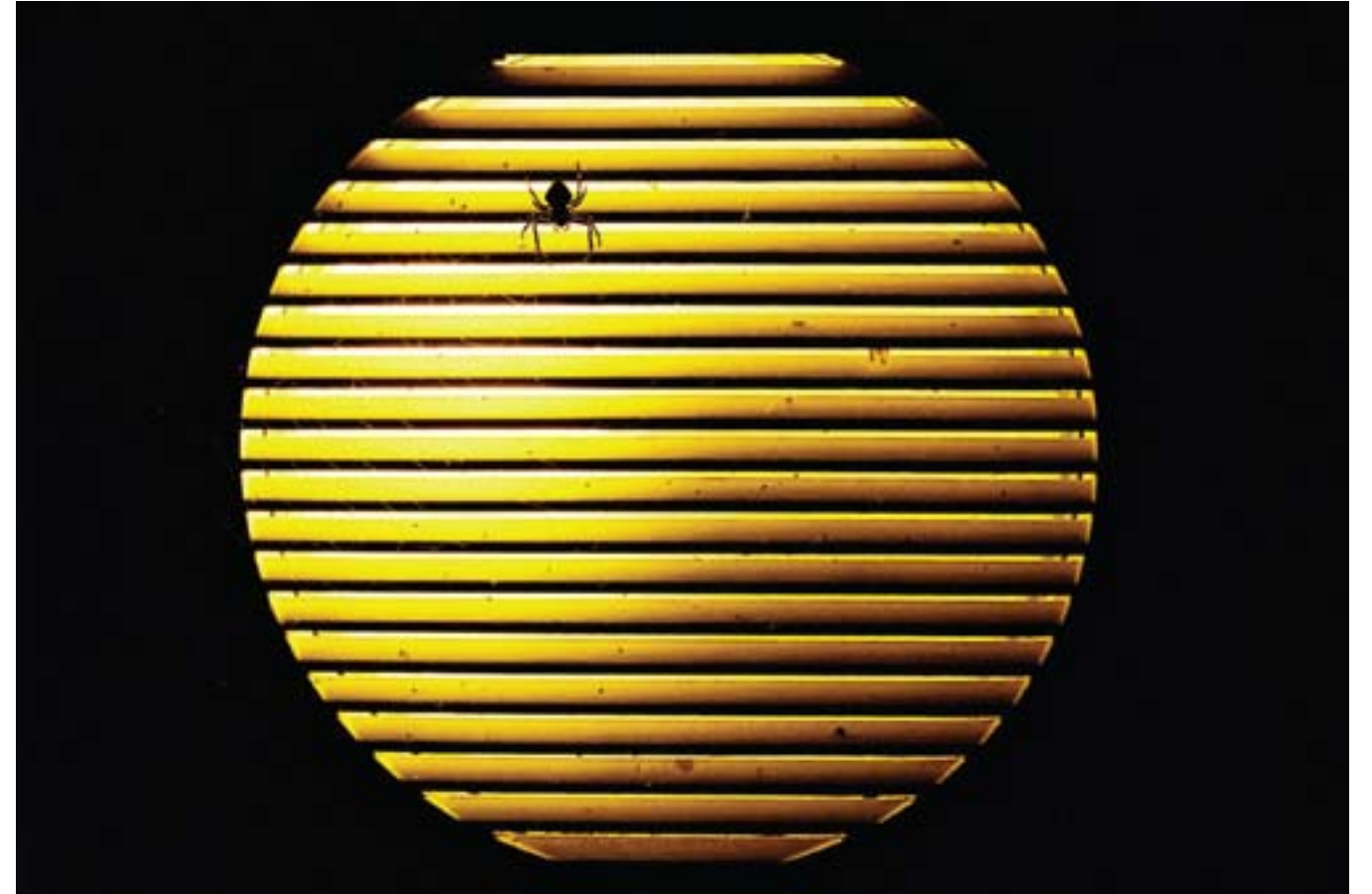
A camera-toss picture that I particularly like, for its contrast, composition, and pattern. Long exposure in front of a television.

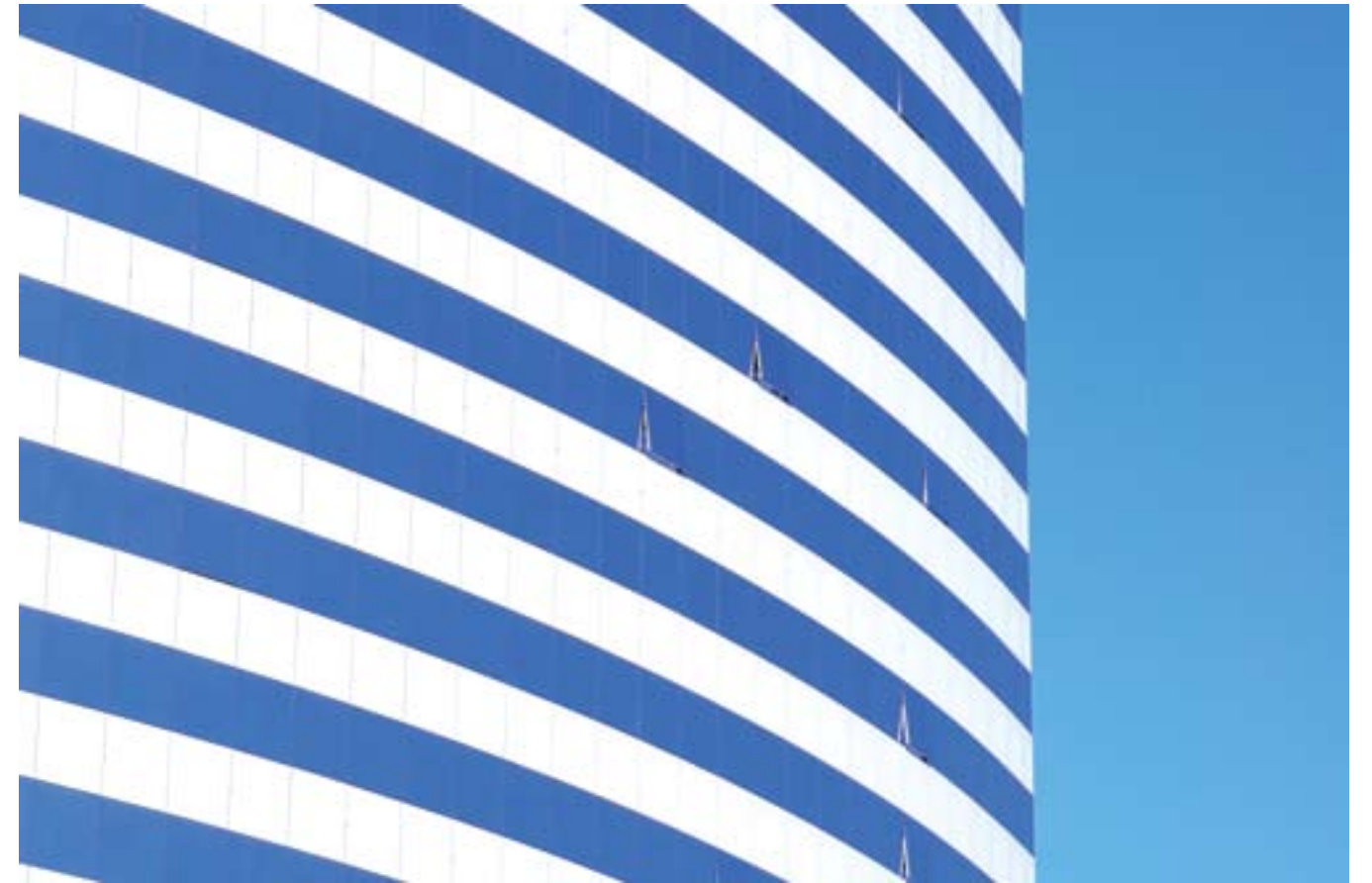


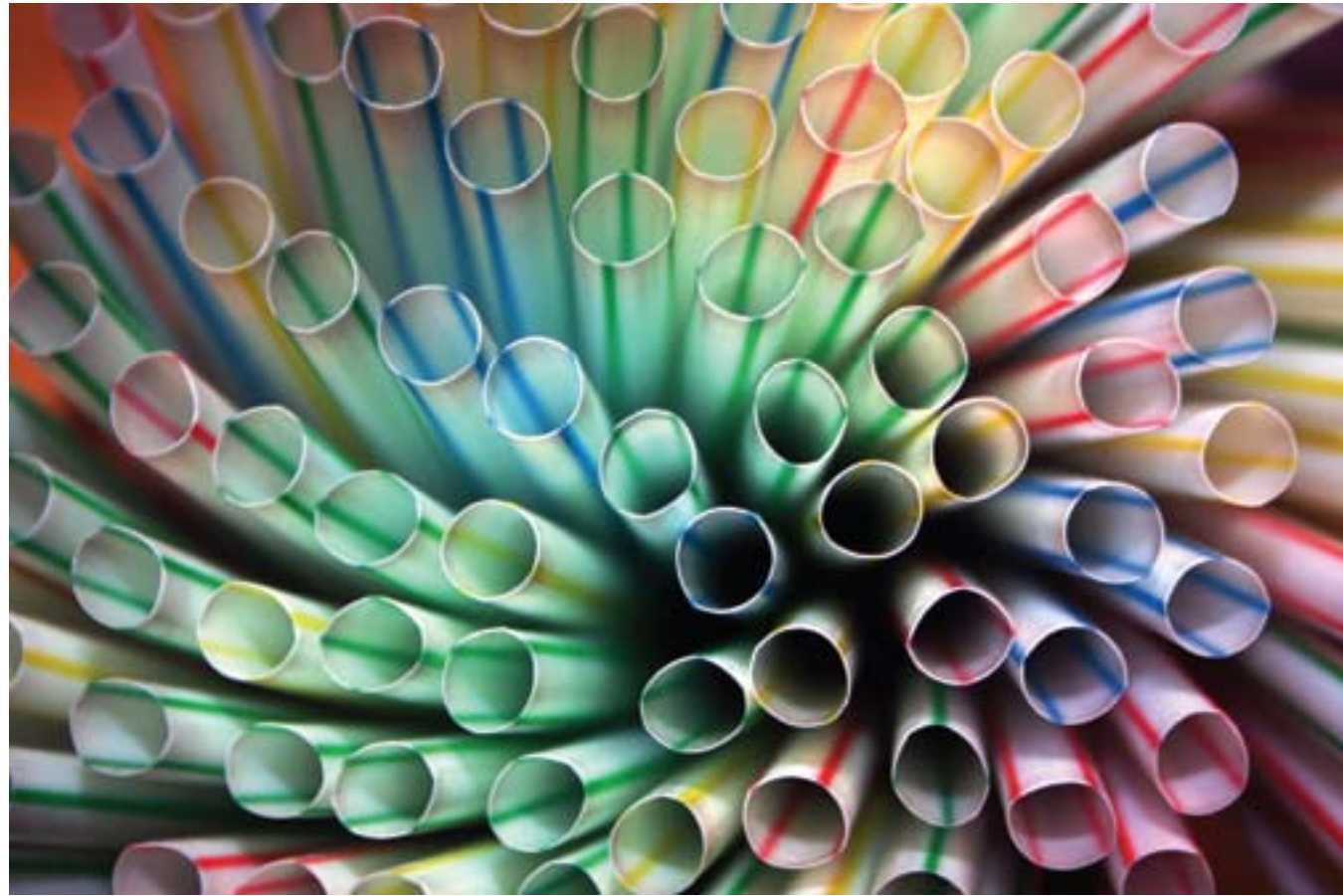


Small Orbiting Active Planetoid = S.O.A.P.

This is round soap, slightly used, roughed up on a black background. I took the photo in a dark bathroom with a four second exposure, while using a battery powered fiber optic light and a small LED flashlight to light up one side.









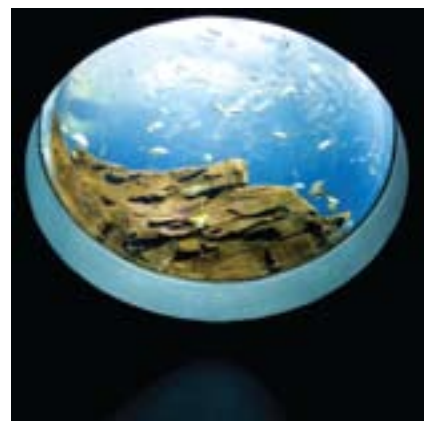
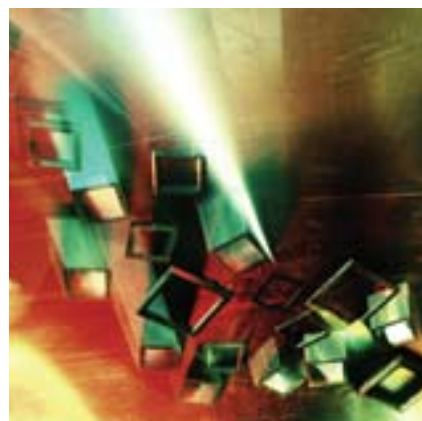
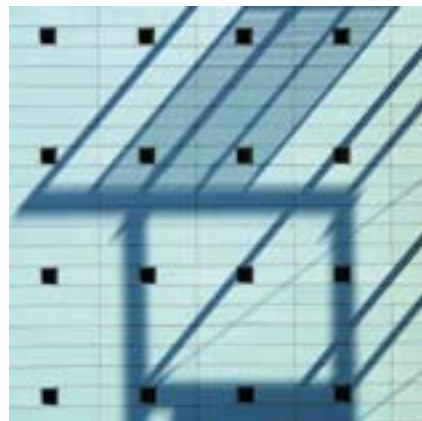
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# Photography by Design

Nine designers describe their relationships with photography and design.



## Graphic Designer

Steph Goralnick

[jpgmag.com/people/sgoralnick](http://jpgmag.com/people/sgoralnick)

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

### 1. What kind of designer are you?

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

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

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

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

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

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

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

### 5. Do you have design heroes? Photography heroes?

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

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

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

### 7. Do you have any regular habits/exercises that make you a better designer? Photographer?

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





## Architect

Rogier Mentink

[jpgmag.com/people/lugarplaceplek](http://jpgmag.com/people/lugarplaceplek)

In both photography and architecture, I like to be surprised by the result of my own work.

### 1. What kind of designer are you?

I'm an architect.

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

When I was about 16, after visiting New York City, I decided I wanted to be an architect. I only started taking photography seriously after I became an architect.

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

I definitely think my "graphic eye" has improved by my work as an architect. The influence of architecture on my photography is a more obvious one, as I take a lot of pictures of architecture. In the end, it's all in the eye. It involves almost no thinking. In both photography and architecture, I like to be surprised by the result of my own work.

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

In architecture: solving the unsolvable. In photography: creating interesting images.

### 5. Do you have design heroes? Photography heroes?

I do, but generally my inspiration comes from other disciplines.

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

Constant Anton Nieuwenhuys, a Belgian artist who created New Babylon. New Babylon is an imaginary city of the future in which the inhabitants shape their own environment. Joep van Lieshout, a Dutch artist whom I admire especially for his architectural work and for his anarchist attitude towards design. Edward Hopper, M.C. Escher, to name a few.

### 7. Do you have any regular habits/exercises that make you a better designer? Photographer?

I believe that practice is the best teacher.



## Graphic Designer

Paul Octavious

[jpgmag.com/people/dunny](http://jpgmag.com/people/dunny)

Color is everything in a design whether it's a poster, logo, or photograph. It explains the story more and gives off an emotion.

### 1. What kind of designer are you?

Graphic Designer

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

I wanted to be a doctor. My parents got me a t-shirt from Yale, and I thought only doctors could go there. I made myself think that this was my calling until I met my first Mac with a paint program on it in the fifth grade.

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

Design taught me colors, layout, and angles. Color is everything in a design whether it's a poster, logo or photograph. It explains the story more and gives off an emotion. Even in black and white photography I treat the different tones in any black and white shot as if they were colors.

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

I guess I would have to say getting my work out there and classifying "what kind of photographer" I am.

### 5. Do you have design heroes? Photography heroes?

I like certain photographers and designers, but never really considered them heroes.

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

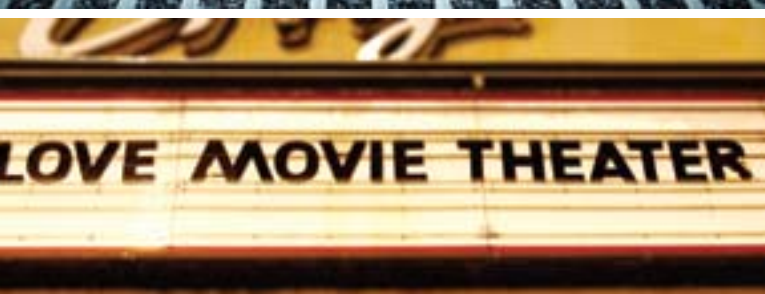
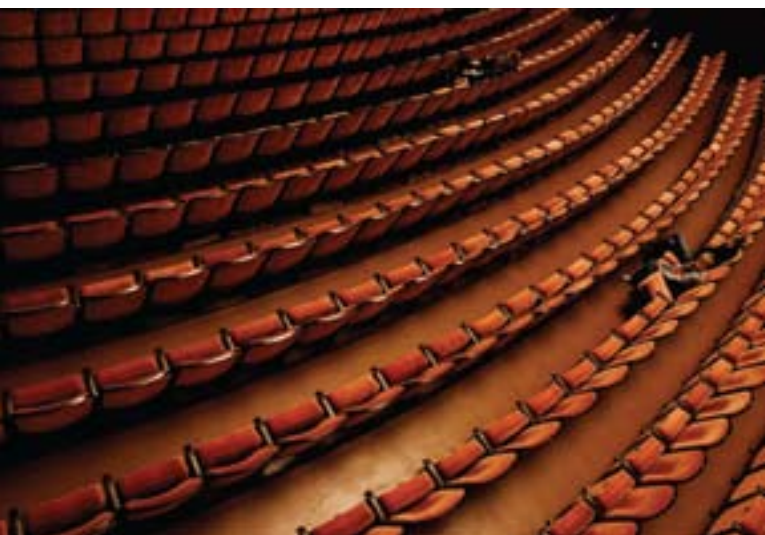
Flickr, because the work on the site amazes and inspires me. Also getting comments or favorites on photos boosts me to produce more work for people to see.

My Grandpa Jud is my silent muse. He always has the right light on him, and his facial features are amazing to photograph. He is just an amazing person. Taking photos of him makes me wish I could have done the same thing for my grandma before she passed; she was a great lady.

### 7. Do you have any regular habits/exercises that make you a better designer? Photographer?

Bring your camera everywhere; you will get the best shots—the ones that aren't planned.





## Multidisciplinary Designer Volker Stock

[jpgmag.com/people/volker](http://jpgmag.com/people/volker)

**Taking photos teaches me to take breaks, stand still, review, and look closer again and again.**

### 1. What kind of designer are you?

I've studied industrial design, but today I'm doing communication design, Web design, stage design and photography.

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

Pilot, train driver, priest, adventurer, designer. In order of appearance.

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

Both are very much about perception: how do we see things; how do we feel, hear, taste, and smell? Also, taking photos teaches me to take breaks, stand still, review, and look closer again and again.

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

The most challenging and, at the same time, the most pleasing aspect is the amount of unlimited impressions and experiences I can have because of this work.

### 5. Do you have design heroes? Photography heroes?

To name a few: Otl Aicher, Charles and Ray Eames, Jan Tschichold, Buckminster Fuller, Archigram, Thomas Demand, and Man Ray.

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

I really have a soft spot for musical influence, such as Boards of Canada, György Ligeti, Throbbing Gristle or Johnny Cash. I often have my earphones with me when I'm out photowalking. The poems of Rainer-Maria Rilke and Erich Fried are in my mind when I take portraits, as they often reflect my view on people.

### 7. Do you have any regular habits/exercises that make you a better designer? Photographer?

Once a week I do some drawing exercises to prevent becoming a mouse-hand-dork and I also try to copycat photographers I like and admire on a regular basis.

## Interior Designer Lori Andrews

[jpgmag.com/people/10cent](http://jpgmag.com/people/10cent)

**I have learned how to edit more in real life as well. All the world is my living room.**

### 1. What kind of designer are you?

Interior designer.

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

I wanted to be a makeup artist for horror films. Or an artist.

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

I have learned how to edit more in real life as well. My early photographs of my interior work really changed my ideas about how much information was needed. My interior design work informs almost all of my photographs including my self-portraits. All the world is my living room.

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

Meeting customer expectations. I often need to channel all my mind-reading abilities. Getting good contractors is also very difficult.

### 5. Do you have design heroes? Photography heroes?

I have some favorite designers including Terence Conran and Jonathan Adler. Currently I am obsessed with photographer Lorette Lux and am trying to save to purchase one of her prints.

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

The vegetable isle, The Friendly Giant, and leftover paint.

### 7. Do you have any regular habits/exercises that make you a better designer? Photographer?

As a designer I remind myself to talk less and listen more, and I am not afraid to be very confident in my choices. I have been taking photographs daily for over two years and now I find myself framing the world around me constantly. I will often return to a site that I passed in transit and wait for the right light to get the photograph that I envisioned.





## Architectural Designer

Sterling E. Stevens

[jpgmag.com/people/sestevens](http://jpgmag.com/people/sestevens)

The most significant routine is to never stop asking questions. Creativity is the budding child of curiosity and one should never be afraid to address what they do not know.

### 1. What kind of designer are you?

I practice architecture.

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

My desire to become an architect began at age 10. Like many wannabe architects, I enjoyed drawing and playing with building blocks and LEGOs as a child.

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

I believe that architecture purposely (and inadvertently) adds to, alters, and mirrors our natural earth; the built human environment; our cultural and socioeconomic experience; collective ideas of aesthetic appeal; and time itself. My design acumen parallels photography to not only freeze unique intersections of human-built structure with its surroundings, but illustrate how those elements can bridge environments. Both my camera shutter and pencil serve to draw correlations between built elements and a) the natural earth, b) our human experience, c) transitional elements of light, shadow, reflection, and time, and d) the built environment itself.

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

Daily multitasking among several modes of creativity while working within practical constraints of budgets, deadlines, and a never-ending series of phone calls and e-mail communication is both the most exciting and challenging aspect so far.

### 5. Do you have design heroes? Photography heroes?

My photography hero is Ansel Adams. My three favorite architects are Renzo Piano, Santiago Calatrava, and Tadao Ando.

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

The wealthy encyclopedia of information about architecture and photography available on the Internet is overwhelming. My biggest personal surprise during my photographic journey is how enamored I became with the simplicity and rustic nature of the rural landscape.

### 7. Do you have any regular habits/exercises that make you a better designer? Photographer?

The most significant routine is to never stop asking questions. Creativity is the budding child of curiosity and one should never be afraid to address what they do not know.



## Graphic Designer

Anthony Bellemare

[jpgmag.com/people/akioue](http://jpgmag.com/people/akioue)

I have always been attracted to pattern and the way in which solid bold objects laid on top can create a clear focus point amongst the chaos.

### 1. What kind of designer are you?

An ever-evolving graphic designer; I have a freelance business and online exhibit company.

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

I don't remember ever thinking about that. I just spent so much time exploring—climbing the tallest tree and sneaking off as far as possible—always expanding the edge of my world.

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

Composition. Rules, guides, and grids are all there to help you along, but knowing when to break them can be a shining moment. Repetition and pattern. I have always been attracted to pattern and the way in which solid, bold objects laid on top can create a clear focus point amongst the chaos.

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

Keeping up with the demand of work and simultaneous deadlines.

### 5. Do you have design heroes? Photography heroes?

Egon Schiele, Philip Glass, and all things Scandinavian.

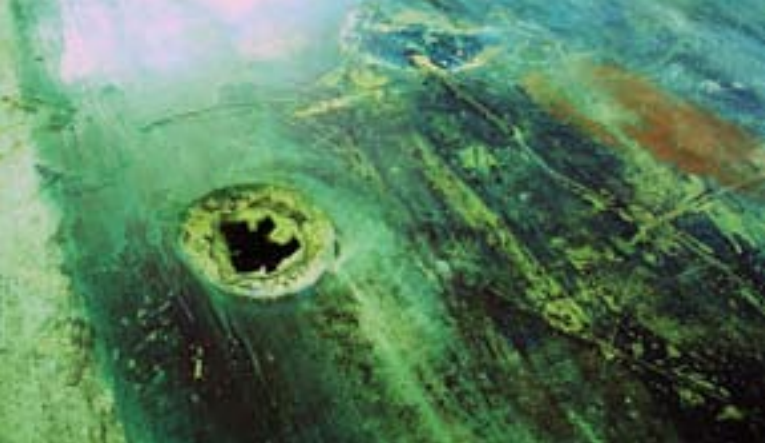
### 6. Name some unexpected sources of inspiration you've had.

Hopping in the car and driving where it leads me. My two sons. I don't know how many times I have walked around the corner to find what looks like a bomb has gone off in the house. But within all that chaos I have found some unexpected beauty and design. The repetition of one song for hours on end.

### 7. Do you have any regular habits/exercises that make you a better designer? Photographer?

Remembering that the photo is never reality—this allows me to see things that otherwise would be lost in preconceived ideas.





## Graphic Designer

Lis Bokt

[jpgmag.com/people/tyskkvinna](http://jpgmag.com/people/tyskkvinna)

In my work, I definitely find the most difficult part is to make things that are visually boring appear visually interesting.

### 1. What kind of designer are you?

Graphic designer: websites, print, video, and clothing.

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

I had the strong pull of art, although I also had an avid interest in the sciences. This combination of arts and sciences has dominated my life since then. Currently I am an art director for a science organization.

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

A strong theme in my photography is not the “what” but the “how.” In print design, the key is to be consistent: same font family, same type of lines, same color scheme. In sewing, consistency is equally important. My grandmother, who was a seamstress most of her life, once told me the most important artistic lesson she ever learned was how to draw a straight line.

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

In my work, I definitely find the most difficult part is to make things that are visually boring appear visually interesting. They may be very fascinating examples of science, but to a bystander they may appear as nothing special—particularly with common items like circuit boards and electrical boxes.

### 5. Do you have design heroes? Photography heroes?

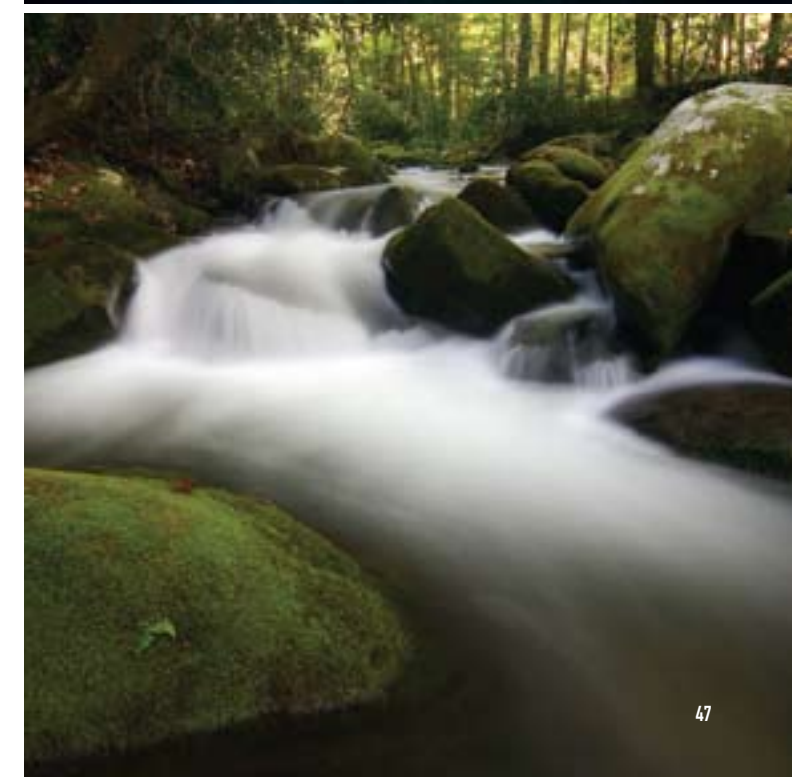
Designers: Gianfranco Ferre, Jean Paul Gaultier, Betsey Johnson. Photographers: Ansel Adams, Henri Cartier-Bresson, David LaChapelle, and Annie Leibovitz.

### 6. Name some unexpected sources of inspiration you’ve had.

I have a near-obsession with magnification. My magnifying filters have seen almost as much use as my camera itself. I like ripping things away from any hint of context or meaning, and photographing them just as they are.

### 7. Do you have any regular habits/exercises that make you a better designer? Photographer?

Every time I do a photo shoot, I aim to do something I’ve never done before. I may return to the same subjects, but I view them with different eyes each time. I try not to repeat myself. It is easy to form a habit, especially when doing something artistic. While a downside of this is sometimes my work lacks a consistency—especially over a long period of time—I believe it demonstrates growth as an artist.



## Graphic Designer

Reggie Tidwell

[jpgmag.com/people/balero98](http://jpgmag.com/people/balero98)

I wanted to be an artist or a superhero. I think the pay is about the same.

### 1. What kind of designer are you?

I am a graphic designer.

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

I wanted to be an artist or a superhero. I think the pay is about the same.

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

With the principal purpose of design being to communicate something to an audience through type and graphics, I find myself exploring the same opportunity to communicate with photography.

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

Working as a designer and a photographer leaves little time for much else, so challenging as it may be, I’m really fortunate that I absolutely love them both.

### 5. Do you have design heroes? Photography heroes?

Joshua Davis and Hillman Curtis are two of my favorite new media designers. Two inspirational photographers are Ansel Adams and Colin Prior.

### 6. Name some unexpected sources of inspiration you’ve had.

I’d have to say that parenthood has been a very inspiring journey. Also, I created a group on Flickr called Graphic Designers Moonlighting as Photographers that currently has over 2500 members.

### 7. Do you have any regular habits/exercises that make you a better designer? Photographer?

As a photographer, I find that having my camera close by at all times allows me to be able to document the unexpected things that unfold quickly before me. The most valuable thing that I’ve incorporated into my design and photography workflow is getting my work in front of someone whose constructive criticism has gained my respect before showing it to the client.



## Trackrecord

Regulars at a Horse Track in Vancouver by Dina Goldstein

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

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

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


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

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

**What kept me returning to the track on a weekly basis was a subculture made up of regulars, some who have been fixtures there for over fifty years. I was amazed to see that many of them still dress and act as though time has stood still.**

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

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

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



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











# Fashion Photography

Ten Tips on Breaking into the Industry by Lee Friedman

Fashion photography is one of the most competitive and elusive occupations in the world. For those determined enough to make it happen, it can be incredibly rewarding. Some tips on getting started:

## 1. DO YOUR RESEARCH

Before you arrange your first shoot, do your homework. Look at the current issues of the major fashion magazines—both European and American editions. Identify the photographs that appeal to you and ask yourself why. Is it primarily the lighting, the location, the clothing, or the type of model? Don't just look at the photos; read the story. Discover why the clothing is photographed/styled the way it is. Understanding the rationale behind the photographs will help you to create more resonant images.

Tear out examples of lighting, hair, makeup, and locations that you find compelling and keep a file of these images that you can go back and refer to. Trying to imitate or recreate the work of other photographers you respect is a great exercise.

## 2. BARTER

The fashion industry is competitive, and not just for photographers. Budding hairstylists, makeup artists, models, and stylists will often work for free in exchange for prints or digital images for their portfolios. This cooperation can raise the quality of the final output, but keep the team small to minimize the hassle for everyone involved. Building a team is also good practice in working collaboratively and being able to verbally articulate your vision.

## 3. BUILD A TEAM

After you've been shooting a while, you'll find that repeatedly working with a trusted stylist, assistant, makeup artist, and hairstylist will greatly increase your productivity. This team will come to understand your aesthetic and working style. That said, it can be good to change your team up occasionally when you have the time and budget to experiment.

## 4. TAP INTO THE COMMUNITY

Whether it's a bulletin board at a photo lab or an online group, a community posting can help you immensely. You can find out about studio rentals, equipment for sale, and project opportunities and start building the necessary connections. Fashion design schools are also great places to make connections—if a young designer is passionate enough about his own career, he will often make the details of a shoot come together.

There's always the chance that the young designer you work with will become the next Todd Oldham. As in any profession, remember and respect the people you work with on your way up.

## 5. HIT THE AGENCIES

Modeling agencies are often hubs for finding not just models,

but also qualified hair and makeup people. Junior bookers often have less experienced models available for test shoots, as well as detailed profiles on a variety of people within the industry.

## 6. GO ABROAD

The New York fashion industry can be nearly impossible to break into. Agencies often send new models to learn the ropes in Paris or Milan, where vastly more magazines and runway shows make the industry more accessible. Beyond the benefit of increased opportunities, Paris has no shortage of scenic locations.

## 7. KEEP IT SIMPLE

There are many reasons to keep your equipment load simple. Less experienced models can be intimidated by bulky equipment or high-powered strobes. Complicated setups can render you helpless in the case of malfunctioning equipment. Plus it's always easier to travel light. A quality digital SLR or film camera, a tripod, and a reflector disk are all the tools you need to begin.

## 8. LEARN TO USE DAYLIGHT

The standard rules apply: you're going to get the most flattering light at the magic hours of dawn and dusk. Shooting at noon will produce harsh facial shadows and a relatively flat light on the clothing, but shooting earlier or later in the day, using a reflector to create fill light, is a simple way to yield better results.

## 9. FIND A STUDIO

While outdoor shots are a simpler way to get started, it eventually becomes necessary to have studio shots in your portfolio as well. It's important to show your range, and that you know how to work with artificial lighting. Usually, large studio spaces are needed in order to do full-length shots, but acquiring this space can be expensive. Some studios may offer a discount if your schedule is flexible and you're able to come in if they have a cancellation.

## 10. IT'S ALL ABOUT THE STORY

A portfolio comprised entirely of singular, disparate images may show your range of technical skills, but that's about it. What will really set you apart is your ability to create a compelling narrative—think about how you can tell a story in six to eight images or less. Don't stick to the fashion world when trying to find inspiration. Literature, cinema, and fine art are all good places to find narratives for your projects.

After working as a professional photographer in New York and Paris, Lee Friedman launched his second career in graphic design and art direction and has produced award-winning work in book and publication design.

[jpgmag.com/people/leefr](http://jpgmag.com/people/leefr)



# Fashion

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



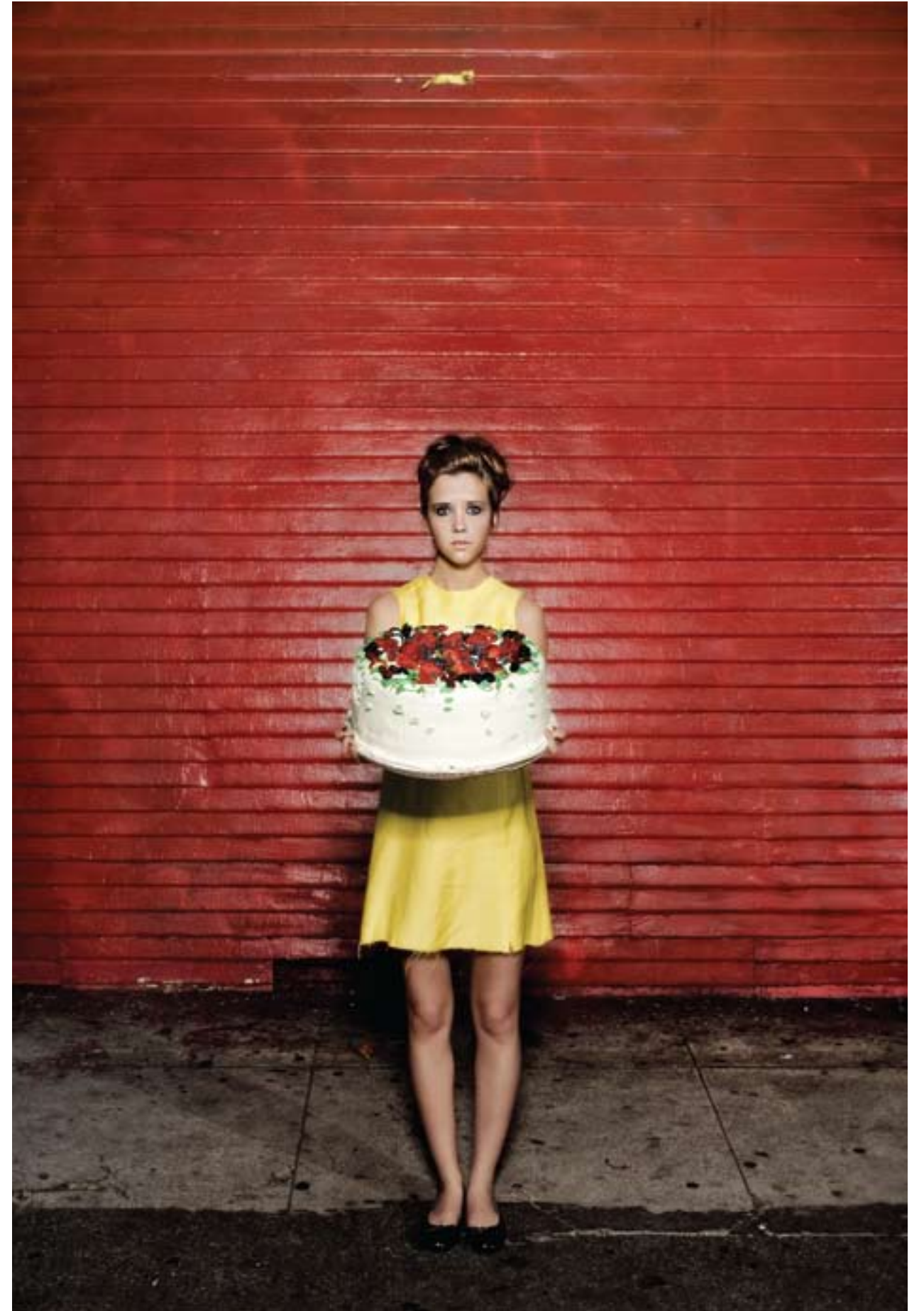
















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## Don't Call Him a Fashion Photographer

Susannah Breslin Interviews Shock Photographer Clayton Cubitt

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

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

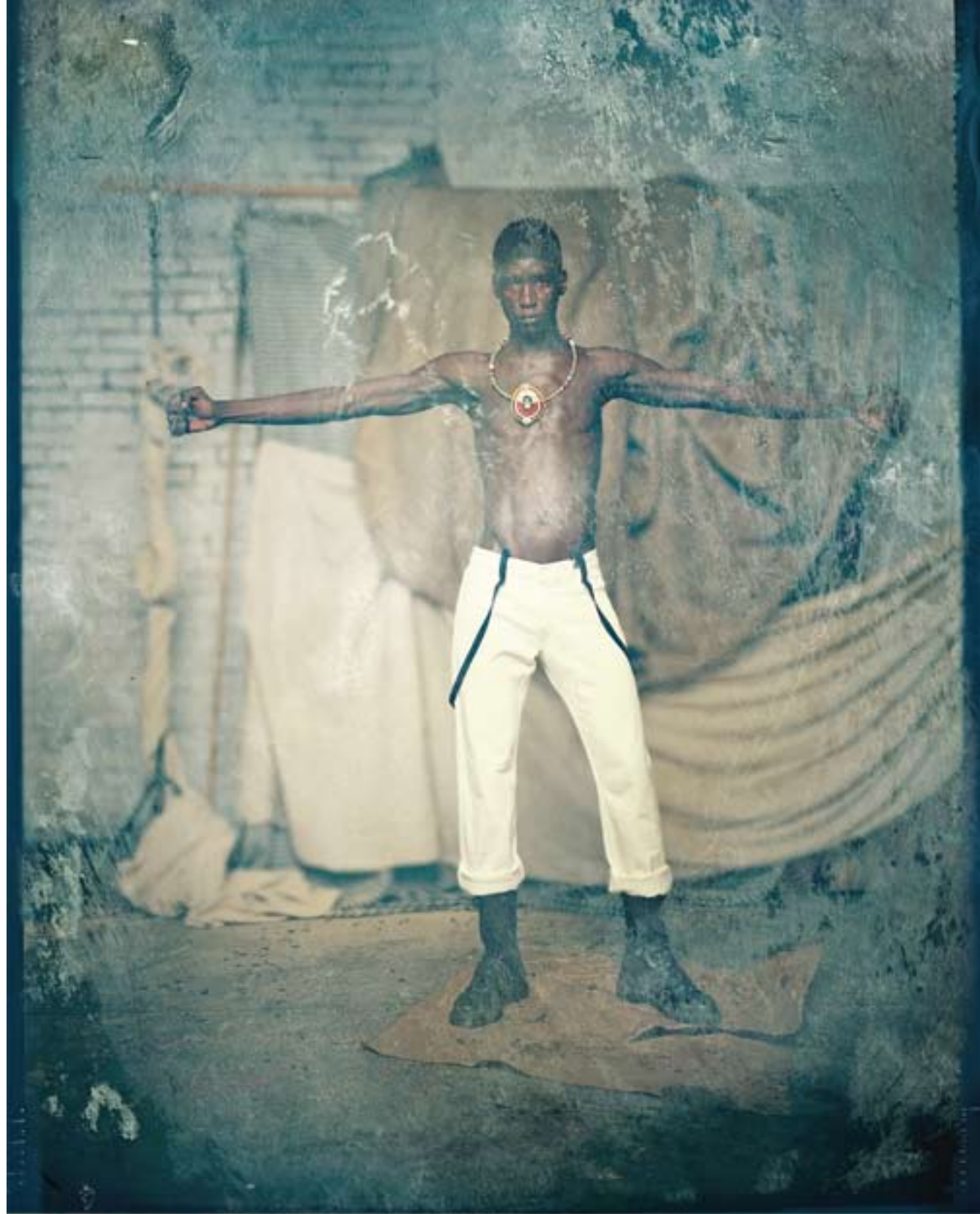
intensity of Terry Richardson and Jurgen Teller—is unafraid to subject himself to the same kind of scrutiny to which he subjects his subjects.

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

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

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





“The more recent work, the personal and the fashion work where I’m literally degrading the quality of the image—injuring it, damaging it—is a result of Hurricane Katrina, what it’s done with New Orleans, and what it’s done with my family. It’s that notion of beauty—not in spite of decay, but because of decay.”




efforts to help his mother recover from this devastating loss, his repeated tours through this fallen city in shambles, and his experiences creating portraits of the survivors he encountered there deeply moved him and forever changed his view of the world. “The more recent work, the personal and the fashion work,” he reveals, “where I’m literally degrading the quality of the image—injuring it, damaging it—is a result of Hurricane Katrina, what it’s done with New Orleans, and what it’s done with my family. It’s that notion of beauty—not in spite of decay, but because of decay. It becomes so horribly beautiful that you can’t look away. It’s that feeling of destruction that New Orleans has really always been about, but even more so



since Katrina. Initially, I was attracted to the beauty of fashion—whereas I came from hand-me-downs and wife-beaters. Now, I’m starting to incorporate some of the dirtiness of my upbringing into my fashion work.”

As of late, his work that explores where fashion and pornography intersect has caused a sensation. One series, “Damaged Doll,” stars Justine Joli, a redheaded porn star who looks more like a supermodel than a sex worker. The Playground, a boxed set of fashion artwork, included two shots from this set. Printers refused to print it because of Cubitt’s work, and Barneys won’t carry it because of those shots. When you mix sex and porn: “It still has the power to freak people out.”



Does he consider himself a fashion photographer? “I would kill myself before I would become just a fashion photographer,” he replies. Then, he clarifies. “Part of what draws me to art is the promise of freedom and variety of expression, the power of a life fully expressed, not limited to one channel, or mode. And to the extent that specializing in a niche limits me to one mode or viewpoint, will be the extent I chafe and push back against it.” The only question is where he’ll go next. 

Susannah Breslin is a journalist and photographer. She has written for Details, Harper’s Bazaar, Radar, and the LA Weekly. <http://www.jpgmag.com/people/susannah>





# Family

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



My brother can't fall asleep before all the lights in our house are out. Otherwise he will start smashing his wall to force others to hurry up.



During my senior year at NYU I participated in a program that matched college students with local Holocaust survivors. S. and I became fast friends during our weekly visits. That February my paternal grandfather, my only remaining grandparent, passed away. Having S. in my life is like having a grandpa again. Before I embarked on a trip to Israel this month to rediscover my Jewish roots—which he always encouraged me to do—I made sure to visit him in New York. I am proud to call S. part of my family.

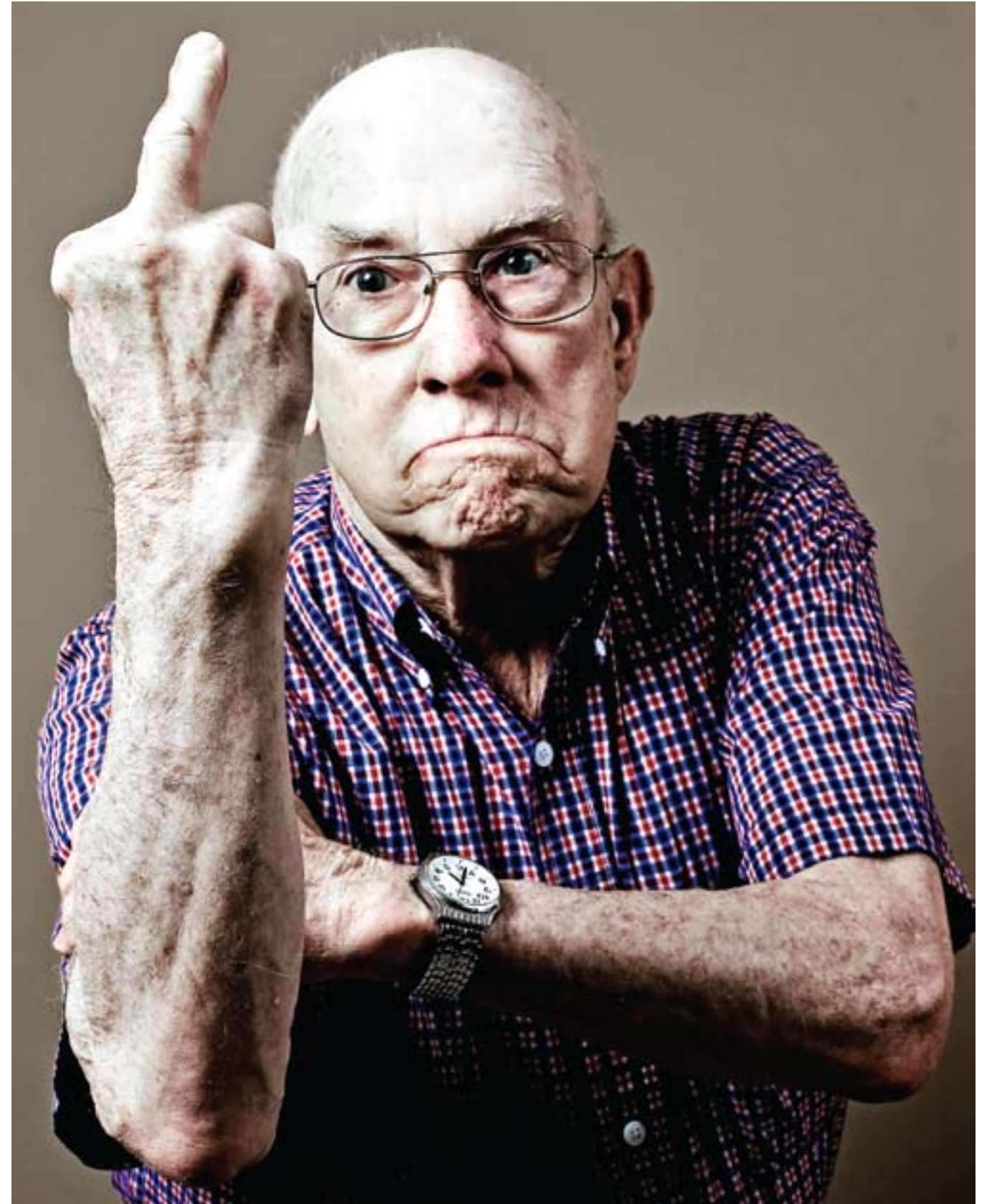








Yep! This is MY DAD with my stepmom underneath the truck, doing the work for the Mickey's drinking man.



Never piss off Grandpa.





I took this portrait a month before we all got married (beautiful Tina, her kids and I). I rented the backdrop from a photo wstudio, and we bought the clothes from a thrift store in order to snap a new family portrait.





I ran into a wonderful contrast and wanted to know more about what family life was like. There is an obvious height difference. It was clear to me they are in love, and, above all, a family. A favorite pastime at the end of a hard, grungy day is being bathed and making sure one's pig is clean, so to speak. I feel fortunate for the trust level and openness I received. I tried to be a friend and, above all, allow my camera to lead the way in showing the nucleus of their family.





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LC6.JPG

# Portraits of Fathers

By Charles Rushton

This portrait series presents, in images, my personal view of fatherhood. For me, the portraits are about relationships. My essay is a series of brief observations about the relationships I see when I look at the portraits. It is not important that you see what I see. Different viewers may have

(and I hope will have) different interpretations of these portraits. Every viewer brings his or her own unique set of experiences to bear upon the interpretation of a photograph. This is what allows the viewer to connect with the image. 

Charles Rushton has an MFA in photography and teaches digital photography at the college level. He has been making portraits since 1980. Rushton is one of the few people not running for President of the United States in 2008. [www.jpomag.com/people/crushton](http://www.jpomag.com/people/crushton)



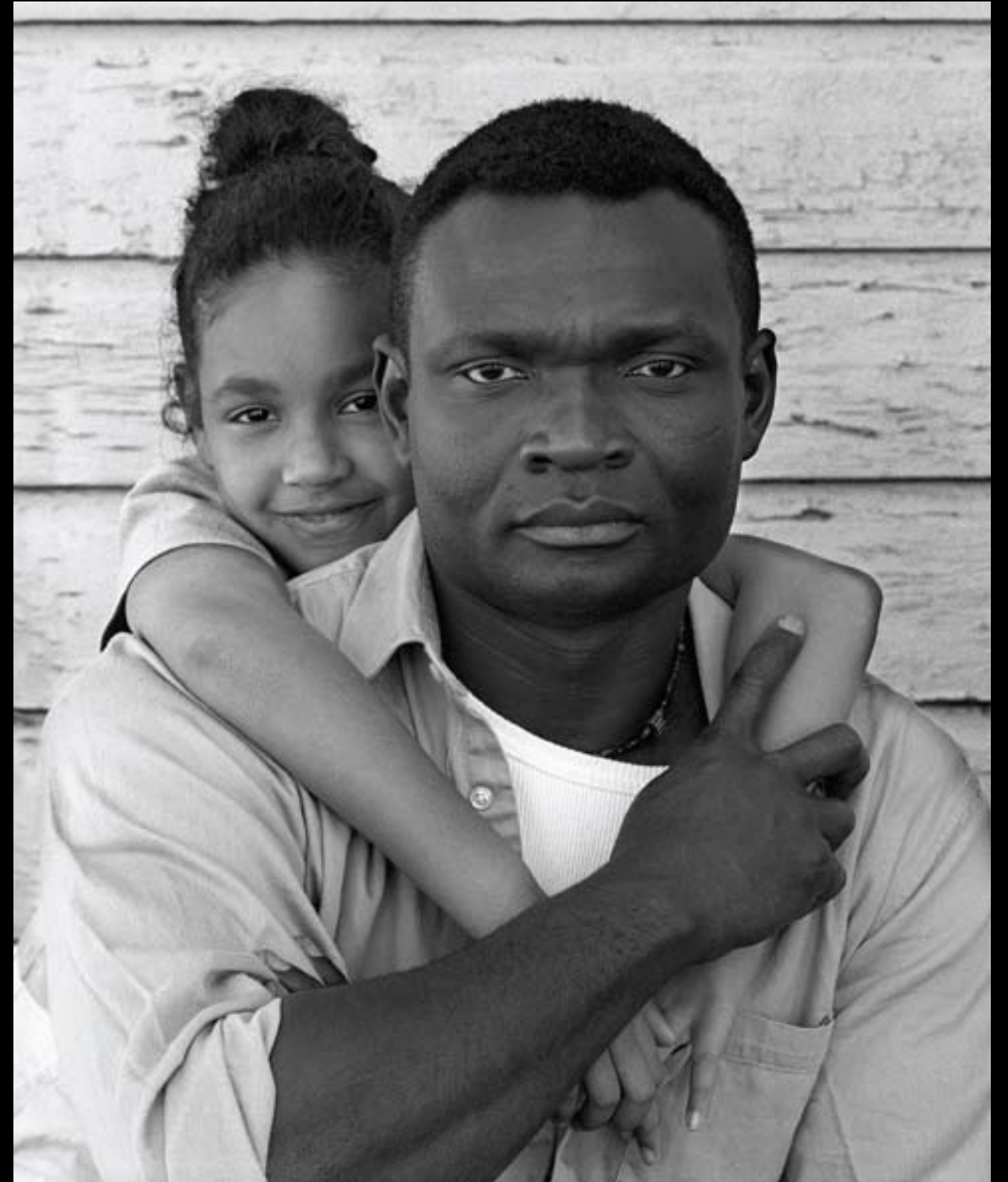
▶ To me the portrait reveals a relationship in which the father appreciates his son as an individual with needs and desires all his own—a relationship where each is allowed to be his own person.

▼ David and Elizabeth offers us a quiet moment between a father and daughter. It is filled with contentment and intimacy.





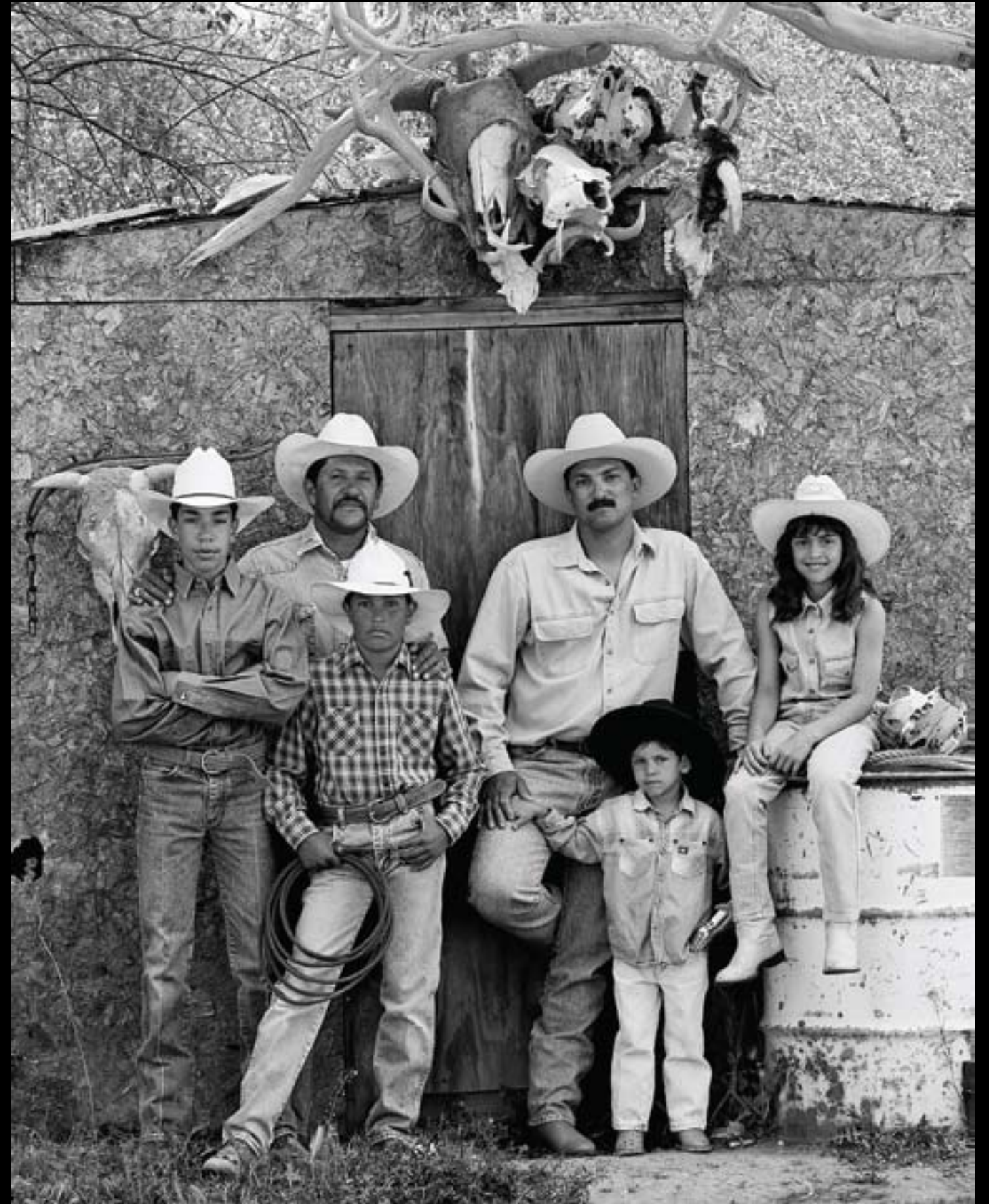
Two things stand out in my mind when I look at Roeban and Zoe. While their hands communicate tender affection, their expressions suggest mild disapproval, like the camera has intruded into their personal space.



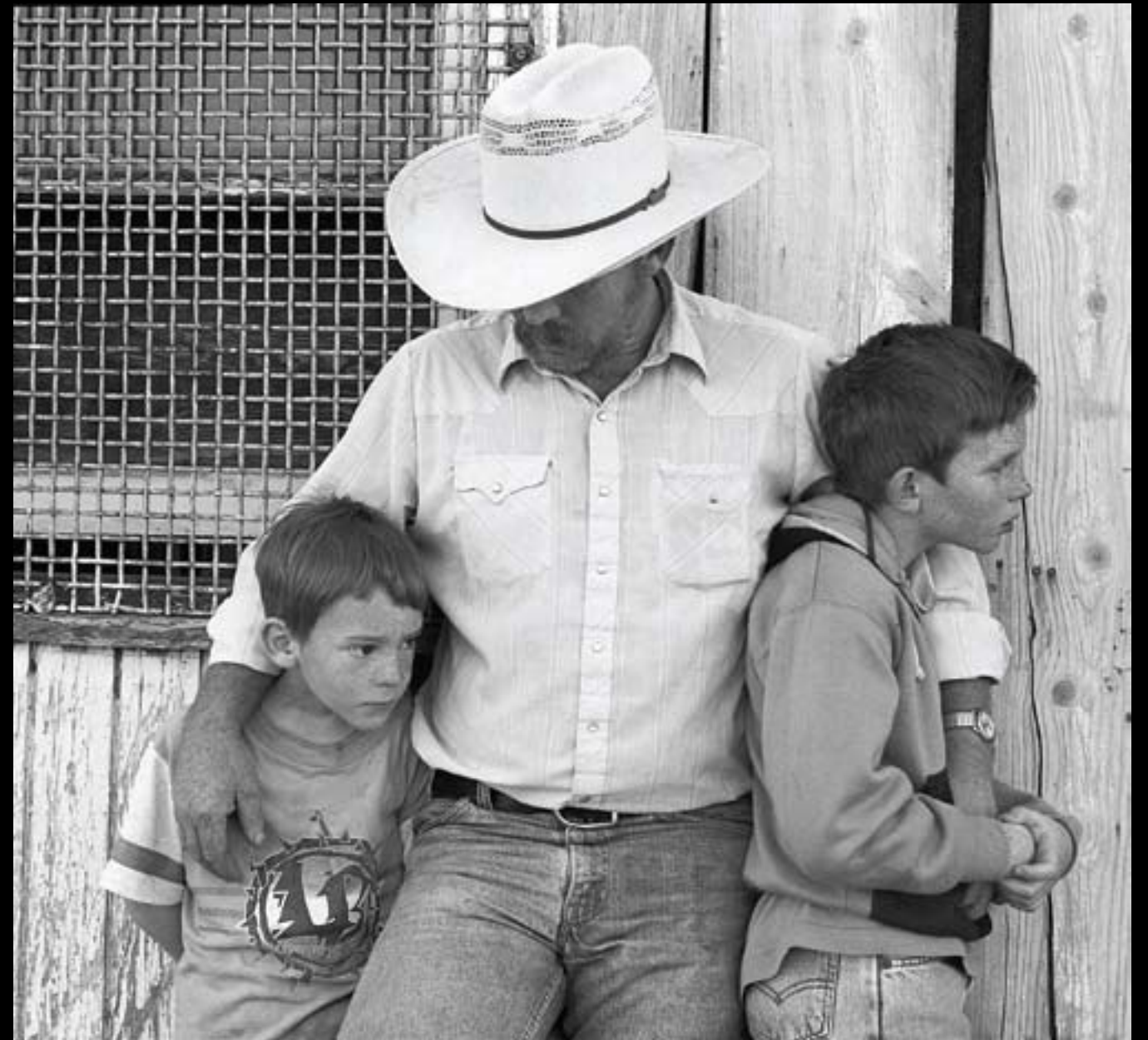
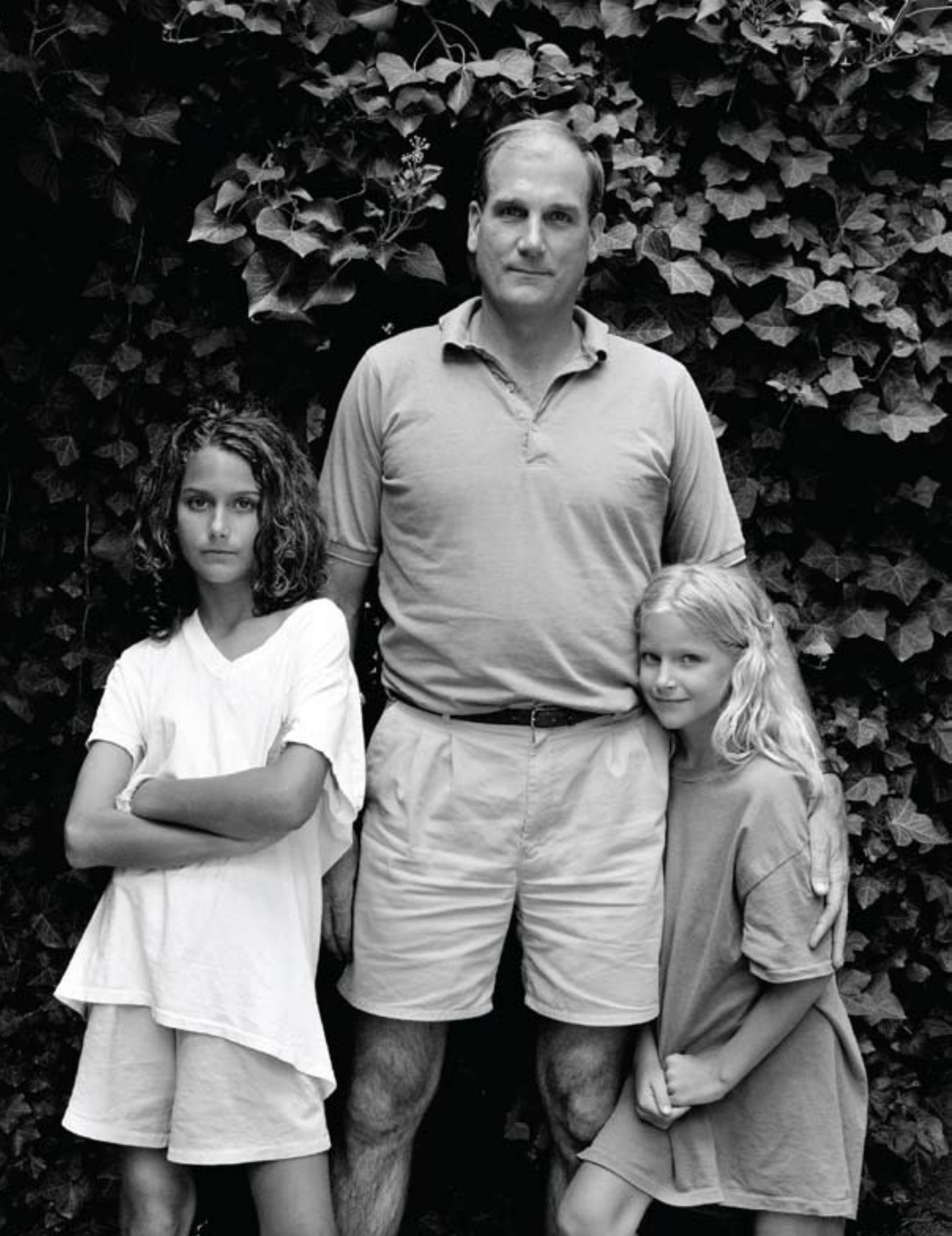
George and Cecilia is about the wonderful optimism of a child growing up in a world of limitless possibilities and the guarded wisdom of a father possessing a hard-won knowledge of the realities of life.



Darryll, Derik, and Daxon is about a traditional relationship between father and sons. Darryll told me he liked the photograph, because it showed who was boss.



Two Fathers has got to be one of my all-time favorite portraits. It is filled with pride, bravado, and genuine affection. I love the fact that the males all have such serious expressions, and only the young girl is smiling.



In Walter, James and Mark the boys seem to be focused on life and events beyond the picture frame while Walter is focused on his sons. I didn't think Walter would like this photograph because his face is hidden, but he did. He said that having his face covered placed the emphasis on his boys.

- ◀ Mel, Dakota and Kaylee shows us a father with daughters on either side of childhood. Dakota is beginning to pull away, to assert herself as an independent entity. Kaylee is still happy to be the child. Mel seems to accept both of his daughters for who they want to be.

TYPE

THE

Y

### A Photographic Alphabet by Lisa Rienermann

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

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

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

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

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



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Meet the people who made this issue of JPG Magazine.

### Ian Aleksander Adams

blog.ianadamsphoto.com  
I am seriously rocking out right now.  
jpgmag.com/people/iaaphoto

### Maoya Bassiouni

onexposure.net/?member=787  
Skweak Skweaker Skweaketty Skweakaroo.  
jpgmag.com/people/skouawel

### Kent Budge

photo.net/photos/kentb  
I've enjoyed playing with pixels and crayons most of my life.  
jpgmag.com/people/squintkent

### Séverine Cousot

flickr.com/photos/seyku09/  
I am simply a person who likes to walk with a bag filled with cameras, while listening to music, all music.  
jpgmag.com/people/sey9

### Jillian Cameron

I am a mother. I am in love.  
jpgmag.com/people/jillian

### Arian Camilleri

shutterblind.com  
jpgmag.com/people/arian

### Glenn Capers

homepage.mac.com/glenzilla/iMovieTheater7.html  
Photography is a way of life. I wanted to know and witness emotions of people caught in a moment of passion. Somewhere along the line I drove off a main highway onto a dirt road to a unknown place for me. I was standing on a Navajo reservation with no food and not enough gas. Three men emerged from a sweat lodge covered in rising steam. I am stripping back my life for a new life with my camera.  
jpgmag.com/people/ionakool

### Matt Caplin

I am a seventeen-year-old photographer from Western Australia. Each photo I take is a step up on my personal learning pedestal, as I am 100% self-taught.  
jpgmag.com/people/mattcaplinphotography

### Chris Charalambous

pariahimages.com  
I am a London based photographer, sometimes writer, and aspiring film maker.  
jpgmag.com/people/kobus66

### Victoria Cornejo

I'm Victoria. I'm an aspiring photographer. I'm fifteen years old. Vegetarian. I live in Colorado but I am originally from Southern California.  
jpgmag.com/people/victoriamarie

### Tiffany Edwards

tiffanyedwards.com  
jpgmag.com/people/yrrmom

### Meredith Ensell

mystilllife.com  
jpgmag.com/people/meredith

### Patrick Evesque

blog.patricevesque.com  
I live near Paris, France. I'm a film and digital photographer. And sometimes I do commissioned works.  
jpgmag.com/people/epat

### Robin Faulconer

I am fairly new to photography and looking to improve my skills. I love photography as an art form. I live in Florida with my two cats and two dogs.  
jpgmag.com/people/robinssong

### Stephanie Fysh

stephaniefysh.com  
I am a Toronto-based photographer with a thing for the erotics of the built world, ourselves, and the photograph.  
jpgmag.com/people/stephaniefysh

### Ana V. Frances

flickr.com/photos/lanenamodelna/  
I love photography! Instead of hands I have cameras on my fingers!  
jpgmag.com/people/anavfrances

### Wade Griffith

flickr.com/photos/wadegriffith/  
Wade Griffith is a Dallas-based photographer specializing in still life, architectural, and fine art photography. He's a graduate of the Art Institute of Dallas, with a background in design and visual communications. Wade's work has appeared in local photography showings, fine art publications and advertising materials.  
jpgmag.com/people/fixedImage

### Dacian Groza

dg.stuff.info  
I am an architecture student living in Cluj-Napoca, Romania, who in the last two years has taken the fun of photography pretty seriously.  
jpgmag.com/people/dacian

### KC Gunn

jpgmag.com/people/gunnphotography

### Jason Hanasik

jasonhanasik.com  
I am a human being using a mechanical device to stop the world and explore it at my own speed.  
jpgmag.com/people/lightaberration

### Agan Harahap

toyib.deviantart.com  
I'm 27 years old. I'm from Jakarta, Indonesia.  
jpgmag.com/people/crunchyphobia

### Andrew Hefter

andrewhefter.com  
I am a seventeen-year-old photographer, living in Texas, going on my second year of serious photography, and expecting a grand deal of new excitement for my future. Hope you enjoy my work.  
jpgmag.com/people/andross

### Jenna Hindley

midnyte-sun.deviantart.com  
jpgmag.com/people/midnytesun

### Manca Jevscek

woomp.com/mancajevsecek/galleries/  
I am currently studying communication and media sciences at Faculty of Humanistic Sciences in Slovenia.  
jpgmag.com/people/mrsdoe

### Elliot Jimenez

flickr.com/photos/elliottjimenez  
I am a student, who with passion and determination made photography a part of his life. Photography has driven me to become an artist—with my camera and subjects I make art.  
jpgmag.com/people/ofvitruvian

### Kampanat Kaewngam

jpgmag.com/people/agaligo

### Matias Kritz

matiaskritz.com  
jpgmag.com/people/matiaskritz

### Alyse Liebovich

flickr.com/photos/69332974@N00/  
jpgmag.com/people/alyse444

### Matthew Mahon

matthewmahon.com  
I am the 8th child of Irish-Puerto Rican parents, born July 12 in Heidelberg, Germany. I attended Rutgers University in New Jersey to study fine art, and was part of the "Rutgers Group," which included Roy Liechtenstein and George Segal, but I left due to disciplinary problems. After my disappointment at Rutgers I moved to Detroit and took a photo class at a community college and set out to be a photographer. I now live in Austin, Texas but I dream of making it big in NYC one day.  
jpgmag.com/people/mpmiv

### Bryan Martin

bryanmartinphotography.com  
I am what I am.  
jpgmag.com/people/treeshadow

### Christina McNeill

christina-mcneill.com  
I am a freelance photographer from San Francisco. I tend to shoot people who are unique and are appealing to my eyes. I am a graduate of the Academy of Art in San Francisco and since then have been photographing editorials and such. My true passion lies in lifestyle photography—watch out bands, I'm totally after YOU.  
jpgmag.com/people/christinamcneillphoto

### Carlos Bohorquez Nassar

flickr.com/people/cebn  
I am Colombian. I photograph when I can.  
jpgmag.com/people/calin

### Adrian Nina

anportfolio.com  
I am a young photographer from Eastern Europe now living in New York. I like shooting film more than digital since digital hasn't yet the capability of creating a "feel" of the picture.  
jpgmag.com/people/arcatera

### Michel Ostasch

I love old scratched photos and beet juice.  
jpgmag.com/people/michelO

### Abby Pace

jpgmag.com/people/greygurl

### Max Page

maxpageart.com  
I am a student.  
jpgmag.com/people/maxpage

### Patric Shaw

jpgmag.com/people/vonboom

### Peter Dean Rickards

afflictedyard.com  
jpgmag.com/people/afflictedyard

### Hanna Samoson

jpgmag.com/people/everybodyhateshanna

### Ryan Schude

ryanschude.com  
I am in Los Angeles.  
jpgmag.com/people/ryanschude

### Xavier Tavera

jpgmag.com/people/lente

### Antonius Vasile

jpgmag.com/people/smoke

### Emilio Vanni

jnkmail.com  
I am a graphic designer from Rome, Italy.  
jpgmag.com/people/emilio

### Damjan Voglar

jpgmag.com/people/damyan

### Katie West

katiwest.ca  
I am 23 years old and attending the University of Windsor for Political Science and English. I also like to take photos. A lot.  
jpgmag.com/people/katiwest

### Kurniadi Widodo

kurniadwidodo.blogspot.com  
jpgmag.com/people/miburo

### Olivier Wilser

jpgmag.com/people/oliweel

### Olivia Wright

flickr.com/photos/perpetually  
I like to take a mix of documentary and photos pulled out of my dreams and imagination.  
jpgmag.com/people/perpetually

### Nadirah Zakariya

livebooksedu.com/nadirah/  
I am in love with art.  
jpgmag.com/people/nadissistic



**In Memory of a Stranger** by Jillian Cameron

This is the skull of a cat found in a lady's yard as she began her spring gardening. Of course I took it home.

# COMET

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Kevin Ames is a photographer and author of several best selling photographic books on portraiture. One of the more sought after educators in photography today, Kevin was honored by Adobe when he was named one of Adobe's "Top 40 Photoshop Experts".



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