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**Selected JPG Staff** by Michael O'Neill. From left to right: Designer Rannie Balias (top), Publisher Paul Cloutier, Design Director Laura Brunow Miner, VP of Tech Jason DeFillippo, Web Developer Jason Schupp, and Marketing Associate Christi Ginger.

The JPG Sighting above was taken during the **Lights! Camera! Fashion!** show at San Francisco's Space Gallery. The fashion photography show and silent auction was a benefit for the Gen Art Foundation. We had an interactive photography project, shown above, provided by JPG member Michael O'Neill. The following JPG members had fashion photography shown and auctioned at the event: Ryan Schude, Matt Caplin, Christina McNeill, Adrian Nina, Agan Harahap, Marina Loram, Peter Dean Rickards, Nadirah Zakariya, KC Gunn, Arian Camilleri, Michelle Black, Clarissa Malek.

# Where the Action Is

Action photography is all about the thrill of capturing the decisive moment. The skate, surf, and snow sports communities have strong traditions of documenting their passion from the inside, casting the photographer as daring participant rather than mere spectator.

This community-driven passion feels right at home with the JPG ethos of Brave New Photography, and so it is with great pleasure that we welcome skier JT Holmes as guest editor of our Gravity Powered theme. To compliment Gravity Powered, we also present three How Tos on getting the perfect shot in snowboarding, surfing and skating, as well as a feature on some truly amazing gravity defiers.

Given JPG's global reach, and to celebrate the launch of 8020 Publishing's new travel magazine Everywhere, we turn our gaze outward to the world at large by presenting travel photography off the beaten track. Our Passport theme includes People of the Klein Karoo, Jill Coleman's photo essay documenting this South African community. Once again, we've been treated to a unique view of the world's people from those who know them most intimately.

We conclude this issue with Tools of the Trade, sponsored by the National Association of Photoshop Professionals. Showcasing the indispensable tools photo-pros use to get the job done, this theme includes an intensely personal view of the war in Afghanistan from American soldier Jeremiah Ridgeway.

Each issue of JPG Magazine surprises. That your tremendous talent permeates every issue isn't surprising, but your varied interpretations of each theme is part of what makes us so proud of our community. It's always a heck of a ride, and we thank you for coming along with us. So where do we go from here? Find out now at [www.jpgmag.com](http://www.jpgmag.com). We hope to see you in the next issue!

– Paul Cloutier, Publisher

## Guest Editor JT Holmes

I look at these photos and like anyone, I feel something. I am brought to afternoons in high school spent mad at the world, with only Squaw Valley's KT22 for a punching bag. I am brought to delinquent moments in life in which you take a moment to think: how the hell did we end up here?

It's the thoughtlessness in youth, the anger in athletics, the balance amongst chaos, the consequences and disregard, the routine found in panic.

Like any sport that captures an individual's being, it's a passion, an evolution, a progression. For me it's skiing: Faster, bigger, straighter, steeper, more remote, more exposed. With bringing a BASE rig to the mountains, we are virgins again; new and twisted thoughts of questionable judgment flooding the mind constantly.

Two Saturdays from now, we'll be skiing off of the largest Casino in Reno with our parachutes. You can bet that at the top of a ramp, 365 feet above downtown Reno, with my skis, parachute, and friends; I'll be thinking, "How the hell did we end up here?"

– JT Holmes, Professional Skier

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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|                      |                              |
|----------------------|------------------------------|
| <b>Passport</b>      | <b>Gravity Powered</b>       |
| 24 Natalie Wells     | 79 David Holloway            |
| 26 Aaron Brown       | 81 Guillaume Perimony        |
| 27 Brian Reiter      | 82 Audrey Kanekoa-Madrid     |
| 28 Calvin Sun        | 83 Guillaume Simon           |
| 29 Charel Feiereisen | 84 Sandy Carson              |
| 30 Kim Smith         | 86 Sean Harris               |
| 31 Michele Molinari  | 87 George Cannon             |
| 32 Grant Hamilton    | 88 Lindsay Docherty          |
| 33 Tawny Alipoon     | 89 Stanislav Ginzburg        |
| 34 Scott Sandler     | 90 Eike Schroter             |
| 35 David Lazar       | 91 David Newton              |
| 36 Ray Ordinario     | 92 Devin Poolman             |
| 37 Séverine Cousot   | 93 Phil Mislinski            |
| 38 Todd Winters      | 94 Andrew Strain             |
| 39 Teresa Nabais     | 95 Tobias Vogt               |
| 40 Marilia Campos    | 96 Andrei Sebastian Mateescu |
| 41 Jason Quigley     | 97 Jami Saunders             |
| 42 Nick Payne Cook   |                              |

|                           |
|---------------------------|
| <b>Tools of The Trade</b> |
| Sponsored by NAPP         |
| 54 Kevin Meredith         |
| 56 Dan Darroch            |
| 57 Ken Kelley             |
| 58 Melanie Scott          |
| 59 Jeff James             |
| 60 Steve Cherry           |
| 61 Kampanat Kaewngam      |
| 62 Matt Patterson         |
| 63 Leandro Fornasir       |
| 64 Ray Renati             |
| 65 Dina Goldstein         |
| 66 Ian Bryce              |
| 67 George Cannon          |
| 68 David Jones            |
| 69 Ruben Van Nimwegen     |
| 70 John Goldsmith         |



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# 22 Gravity Powered

**72 Gravity Defiant**  
Breakdancers, Trapeze Artists, and More.

**98 Snowboard Photography**  
Ten Tips by Luke Phillips

**100 Skateboard Photography**  
Ten Tips by Ryan Allan

**102 Surf Photography**  
Ten Tips by Ryan Cardone

**8 Plastic, Fantastic!**  
Holga 120N by Paul Williamson

**10 Prime Suspect**  
Canon EF 50mm f/1.8 II lens  
By David Moore

**11 Dropped In a Lake**  
Olympus Stylus 770 SW  
By Jason DeFillippo

**14 Double Take**  
Tips on Double Exposures  
By Rob Turner

**16 People of the Klein Karoo**  
South African Portraits by Jill Coleman

**44 From the Front**  
Combat Photos from Afghanistan  
By Jeremiah Ridgeway

**104 Just Say No To the In-Flight Movie**  
Aerial Photography by Alexis Gerard

**108 Moo Card Art**  
Post-Processing by Susan Collins





## Plastic, Fantastic!

Holga 120N by Paul Williamson

I was given my first camera for my 21st birthday. It was a compact digital point and shoot, with which I was instantly besotted. I took it everywhere and photographed anything that caught my eye. After a while I noticed I was spending more time in post-production than out shooting. What I didn't realize at the time was that I was trying to break down some of the sterility of my pictures—I desperately wanted them to have a more organic and unpredictable nature. Nine months ago I discovered the Holga. I immediately felt that rush of excitement of something new and unpredictable. I bought as much 120 roll film as I could, shooting dozens of pictures before waiting anxiously for them to be developed.

So what was it that attracted me to the Holga? It may have been any number of things: the price, the dreamy ethereal images, the square format,

or the wide angle lens that forces you to move closer to your subject. I was immediately struck by its simplicity: fixed shutter speed (around 1/125), one effective aperture (f/13), and basic focus. Initially restrictive, I soon found this simplicity quite liberating. I began to wonder just how far I could push the camera, and this is where my true obsession began. I started to notice various modifications turning up: pinHolgas, Holgaroids, macro modifications, 35mm modifications, and then it hit me just how flexible this cheap hunk of plastic is. I started to compulsively collect and collate information about these hacks, and before I knew it I was regularly performing surgery on my Holga. I now have a unique Holga that is as flexible as I find necessary, and something to be proud of. Each Holga starts out as unique as a fingerprint, and with a few

simple mods it's easy to develop your own identity.

From talking to other fanatic Holgagraphers, it seems—for the majority of us—using a Holga takes us back to why we ventured into photography in the first place: sheer, unadulterated fun. When I'm asked to describe how using my Holga makes me feel, I retort, "it's just like being a kid again." For me, seeing everything through a plastic lens hides a lot of the negativity of adulthood, leaving one with a world that is simpler, more colorful, and blissfully innocent. ■

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)



"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."

At the New York Institute, we have multi-media distance education courses in photography for beginners, for emerging professionals, and for people who need to learn Adobe Photoshop. Visit [www.nyip.com](http://www.nyip.com) for all the details.

As Jim Edds puts it, "If you've been trained by NYIP, then you know what you're doing."



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# Prime Suspect

Canon EF 50mm f/1.8 II lens

By David Moore

It's cheap, plastic, and it wheezes, but it's by far my favorite lens. My precious is the Canon 50mm f/1.8 II lens.

Eschewing such luxury developments as USM focusing or full-time manual (and don't even think about image stabilization), this \$70 lens—known as the 'nifty fifty,' 'thrifty fifty,' or 'plastic fantastic'—produces amazing results.

It's in no way a pro-grade 'L' lens, but Canon has been working on this classic for decades—50mm is the standard focal length for 35mm film cameras—and it does one thing very well.

Bought on the strength of recommendation (Amazon reviewers in their hundreds sing its praises, and even the picky crowd over at Fred Miranda can't say enough good things about it), I was anxious to see how it compared to the competent but not amazing 28-105mm f/3.5-4.5 consumer zoom that I'd transferred from my old film SLR to my new Canon Rebel XT.

The nifty fifty felt like a toy with its plastic mount and worrying lack of heft. But when I looked at the first shots I took, I was amazed.

They were murderously sharp with

faithful color rendition and an overall feel so much better than you've a right to expect for \$70. If this was what it meant to use primes, I was hooked.

It's small and unobtrusive, while also fast enough for low-light shots of my constantly moving two-year-old daughter. And the necessity of zooming with my feet makes me think harder about framing and composition.

With the 1.6 crop factor, it's a reasonably long 85mm, so it works well as a walkaround lens outdoors. But its real strength is in portraiture, where its sharpness and creamy bokeh production really shine.

The autofocus is slow and grinding, and I wouldn't want to shake it too hard, but when it finally breaks (or gets lost down the back of the couch), I'll run out and buy another one instantly. ■

David Moore is a writer, photographer, and web designer now living in Santa Fe, New Mexico (by way of England and Ireland). He likes a nice cup of tea, and wishes he hadn't told himself he was visually illiterate for all those years.

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



## Dropped In a Lake

Olympus Stylus 770 SW

By Jason DeFillippo

I recently bought a new Stylus 770 SW because it boasts the toughest specs of any point and shoot I've seen on the market. It's waterproof to 33 feet, drop safe from up to five feet, and crushproof to 220 pounds—an all around workhorse. I've lost countless point and shoot cameras to my back pocket and a bad memory, so this camera sounded perfect for me. I was also excited about being able to take it snorkeling and not have to ever use a useless underwater disposable again.

I was recently in West Virginia for a family reunion, which was held at a lake that was fairly well stocked with friendly bluegill, so I thought I'd give the underwater features a test run. These shots were taken by just sticking my arm a few feet into the water from the dock. I tried several different auto-exposure modes and varied the use of flash to see what different effects I could get. Unfortunately, I didn't make any notes so I can't elaborate on which settings resulted in which photos. I don't recommend using flash underwater, though, unless the water is perfectly clean since every bit of debris will be lit up like a small sun; removing the spots will require extensive image manipulation.

The results are interesting and I'm quite surprised and pleased with the images. The originals were slightly muddy and washed out, but auto levels in Photoshop cleaned them up. No other modifications were done to these.

My only criticism of the camera is that the LCD, while very large, is very, very hard to see clearly in direct sunlight. The thick glass over the screen is highly reflective and makes checking your shots somewhat difficult when on the spot.

For a mid-range point and shoot, I am really pleased with the 770 SW and plan on keeping it in my pocket (the front one!) for the foreseeable future. ■

Jason DeFillippo has been snapping photos for over 20 years since he got a Pentax K-1000 for his 15th birthday. He's been published in Transworld Skateboarding, The Economist, German Forbes, and The New York Times as well as several other smaller publications. His favorite subject is large cities in the early mornings and the dead of night when everyone is sleeping.

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# Double Take

Twice the Fun

By Rob Turner

I love the satisfaction that I get when I create something genuinely strange with my camera without the use of Photoshop. This is one of my main reasons for still shooting film most of the time over digital. With digital, I would have to “cheat” with Photoshop post-production work, whereas with film, I can take multiple exposures on the same frame.

First things first: you must be sure that your camera can facilitate multiple exposures—most can with some fiddling. The easiest type of camera to use is one with an uncoupled film advance and shuttercock (such as the Holga) or one with a special “multi-exposure” switch that re-cocks the shutter without advancing the film (such as the Lomo L-CA+). If your camera doesn’t have either of these features, you may still be able to get multi-exposures with the following technique: shoot your first shot, then, using the film rewind crank, make sure the film still in the can is tight. Hold it there. Continue to hold the crank while you press and hold the film rewind button while advancing the film; the shutter should cock, but the small sprocket that advances the film should be loose, keeping the film still.

If your camera has automatic exposure, the film speed is set to double the normal value to obtain the correct exposure. If the camera is manual, you should underexpose each image by one stop.

The first technique I will cover is overlapping two images on the same frame. I normally opt for a fairly plain background texture for my first exposure and an interesting subject for the second. I quite often use a flash on the second exposure (often my Colorsplash) to help bring out the subject. Another cool technique is the mirror effect. First take a shot of a nice, tall subject (buildings work the best in my opinion), then flip the camera over, lining up the subject in the same



place in the finder and take another exposure. The two exposures should blend into each other for a strange, mirrored effect. Please note this works best with cameras that have either a centrally placed viewfinder or are SLRs as the image will be better aligned—but interesting effects can be obtained with any camera.

Further effects can also be achieved with creative masking. This is done by masking parts of the film plane of the camera so that only parts of the frame are exposed. For example, you could mask half of the frame, then the other half after reloading the film to obtain a half-frame effect (tip: make the edges of the mask rough for added character), or you could shape the mask for strange, abstract effects.

You can get unpredictable results when the film is unloaded after shooting and reloaded into another camera. I choose to expose the film in either my Zenit 11 SLR or L-CA+ followed by my Supersampler multi-lens.

For the last two techniques, it is required that you unload the film with some of its header still sticking out of the film canister. This is achieved by rewinding the film very slowly. When the film is felt to slacken off, it becomes disconnected from the takeup spool. Open the back and take out the film. It is now ready to be loaded into a different camera, be it yours or a friend’s.

These methods have resulted in a lot of fun and some very interesting images; I hope that they will do the same for you, too. 📷

Rob Turner is a music student from Leeds, UK and is a die-hard analogue photographer.

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



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# People of the Klein Karoo

The People of Rooi Rivier Farm,  
Western Cape, South Africa

By Jill Coleman

This documentary series, where I gradually got to know and grow to love and respect these folk known as the Cape Coloureds, has been ongoing for almost three years.

Wikipedia.org defines “the term Cape Coloureds [to refer] to the modern-day descendants of slaves imported into South Africa by Dutch settlers as well as to other groups of mixed ancestry. They are the predominant ‘population group’ found in the Western Cape Province. Their population size is roughly four million. Most Cape Coloureds are mother tongue Afrikaans speakers but those from European or Asian origin are English speaking. Slaves of ‘Malay’ ancestry were brought from Indonesia, Malaysia, Madagascar, and Mozambique, and from these diverse origins they gradually developed into a grouping that was subsequently classified as a single major ethnical grouping under the Apartheid regime. In many cases the slaves were imported to be concubines and wives to single male Dutch settlers....

“Much racial mixture has thus occurred over the generations between the Europeans, Indians, Malays, various Bantu tribes, along

with indigenous Khoi and San.”

This area of The Klein Karoo (Little Karoo) is about five hours inland from Cape Town, between the Swartberg and Outeniqua Mountains. The closest large town is Oudtshoorn, which used to be the center of the ostrich feather industry many years ago.

Almost every single day I will walk over and spend time in the little village, gradually gaining the trust of the people there—always using natural lighting and minimum equipment. I totally rely on my eye in my work and only try to capture emotion. I am a self-taught photographer and I always try to create my own style with unusual crops and my own techniques, mostly disregarding “the rules” of photography! These are a selection of my personal favorites. ■



Jill Coleman is a freelance documentary photographer living in South Africa, born in Zimbabwe in 1963. She is reclusive, dedicated, and passionate about photography, life, and real people. [jpgmag.com/people/sugarbird](http://jpgmag.com/people/sugarbird)







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# Passport

Photography can take you across borders and over oceans,  
to exotic destinations and hidden corners of the globe.  
JPG photographers took their passports for a spin and  
brought back their most exciting discoveries.  
Photographs of the world, by the world.

This was taken at the Sunset Beach Bar on Maho Beach in  
St. Maarten. There is no way you would get this close to a  
commercial airliner in America.



Wadi Rum, Jordan.



In Egypt, time has a different meaning. Some things have changed little in 5,000 years.



Ocean Park cable car overlooking the Pacific Ocean in Hong Kong.

Beijing, China. ▶

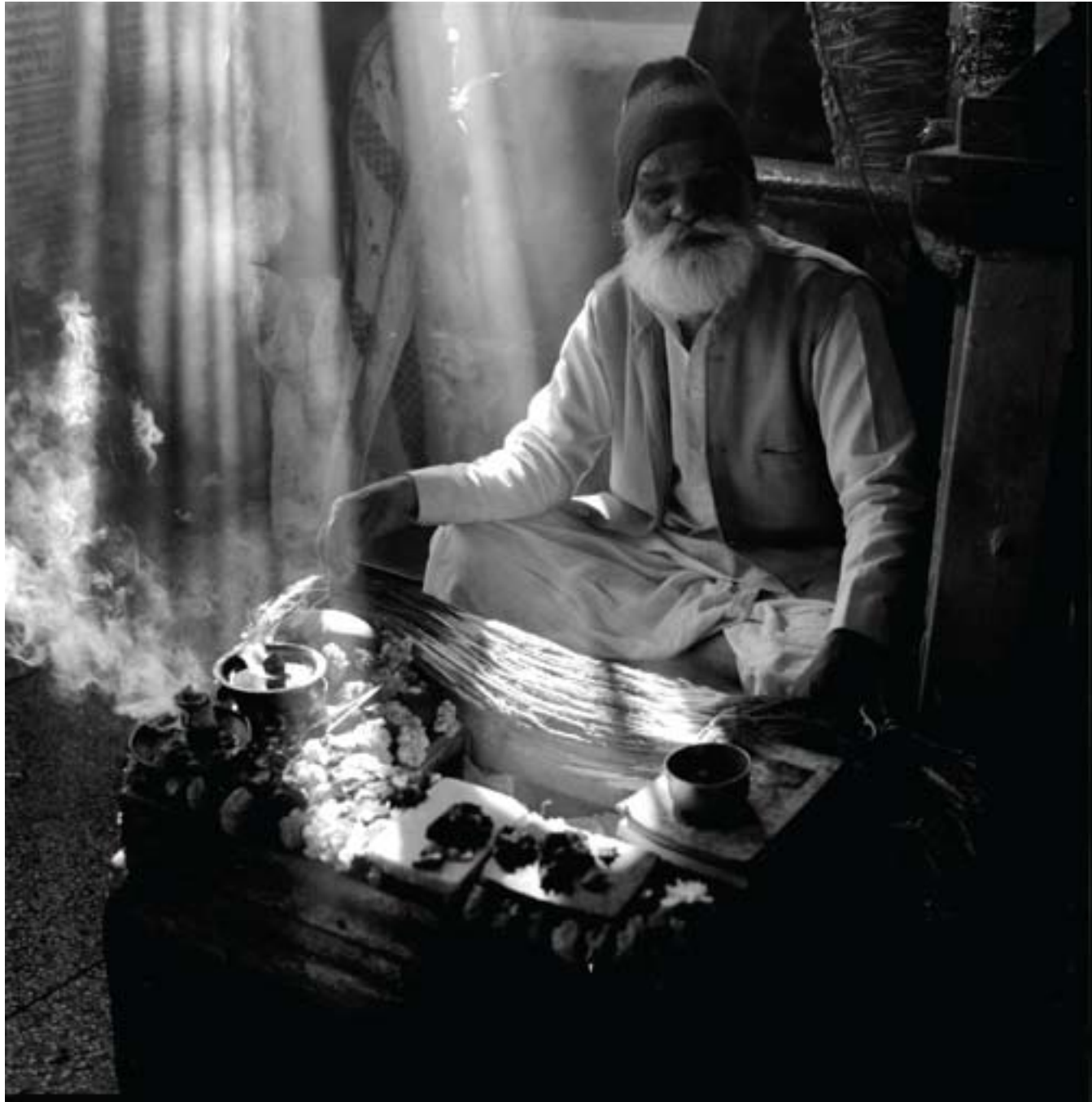




On the road to Saranda, somewhere in Albania.



While we were there everyone came out of their homes to see the out-of-place Americans. I did not pose them this way—they were just sitting outside of their house like this.



Taken in Haridwar, India at a mountaintop temple called Maa Mansa Devi. My wife and I were the only Westerners there. It was funny; everyone wanted a photo with us like we were some sort of attraction! You can take a gondola to the top, and from there you can see the peaks of the Himalayas far in the distance. Haridwar is a powerful place said to be where Lord Vishnu (Lord of the Universe) placed his foot on Earth. The Ganges river flows fast and clean here—the place is charged—and, in my opinion, better than more well known Rishikesh (also very beautiful), which is 45 minutes north. Overall, I prefer southern India to the north, but Haridwar stands out.



This photo is taken at the top of the 83m-high Rock Fort—the only outcrop in the otherwise flat land of the city of Trichy in Tamil Nadu. Looking back down toward the hazy city, we see another decorative Hindu temple.



Fisheye view from a hotel in downtown Toronto.  
Like many budget-conscious travelers, we trade staying in little rooms for a chance to enjoy a grand view.



The sign on the road means “stop” (tomare).



The most colorful place I've visited in my life.



Porto, Portugal. Of all the places I've been, Porto and its surrounding areas are the most magical.



A small Umbrian town between Florence and Rome.



The view from Corcavado Mountain, overlooking Rio and Sugarloaf Mountain. Shot in Rio, Brasil—the most beautiful, ugly, city on earth.

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Photo credit: Paul Souders/IPN



# From the Front

## War in Afghanistan

Photos by SPC Jeremiah Ridgeway, Essay by SPC Thomas Walton

We expected an attitude of resistance when we deployed to Afghanistan in February 2006. What we found upon arrival was another story.

I watched locals collecting dumpster trash around FOB (Forward Operating Base) Salerno, fishing out broken odds and ends to take home with them—some fighting over large finds. The generous US Army paid the wretches a dollar for eight hours' labor. Outside of the FOBs, it got worse. Many people around Camp Keating (locally called Kamdesh) lived in mud huts. Most were subsistence farmers, working tiny patches of land with primitive tools to support large families—not as a result of the war; it was just how they had lived for the last two thousand years. If not for AK-47s and RPGs, the people here have remained unchanged since Alexander the Great first conquered.

Our unit, 3-71 Cavalry 3rd Brigade Combat Team 10th Mountain Division, spent most of our deployment in the Nuristan province on the Pakistani border. Much of our mission was an attempt to stop insurgents and weapons flowing in from Pakistan. We built three bases: Naray, Camp Keating, and Camp Lybert. From these, we were expected to control the largest patch of rugged terrain in theater. The mountains so constricted our movement that, outside of the single road connecting the small bases, we were never able to conduct successful operations more than a couple kilometers from our camps or the road.

We were not fighting the Taliban, but HIG (Hezb-e-Islami Gulbuddin). Before US forces arrived, a lumber smuggling operation had been the area's biggest concern; US forces upset the status quo and turned neutral smugglers into this anti-US insurgency. HIG tactics were fairly simple in character but deadly in effect. The insurgents built positions overlooking our one road to ambush convoys with RPG and small arms, falling back into caves or over ridges out of sight. Ambushes could be stretched out over several miles and commonly came from across the river from our convoys, ensuring that we could not pursue. Typically, the HIG would disable a vehicle in front of the convoy to block the road, hitting us at will and disappearing when it got too intense.

One of our missions was transporting supplies between Naray and Kamdesh. The one dirt road connecting the two

camps was usually in a sorry state of repair; at its widest there was barely enough room for an HMVEE to turn around, and at its narrowest a vehicle's wheels hugged the edge. 100-foot drops were the consequence of any deviation. The typical plan consisted of us driving down the road, waiting to be attacked.

**If not for AK-47s and RPGs, the people here have remained unchanged since Alexander the Great first conquered.**

During one daylight mission, D Company drove an LMTV (a large military transport truck) from Naray to Kamdesh with a convoy. Upon arriving at Kamdesh, the convoy reported that it had been very difficult for the LMTV to make the trip. Heedless of this report, command ordered the LMTV to make the trip back to Naray with a convoy at night. Soldiers on the ground were so sure of the mission's failure that they manned the LMTV with minimal personnel in the eventuality of a rollover. They couldn't sway command to cancel the mission. Less than two miles from the gate of Kamdesh, the road fell away under the tires of the LMTV and sent the truck plummeting down a 300-foot cliff into a river. CPT Benjamin Keating (for whom Camp Keating would be named) was killed and another soldier was badly injured. In a similar mission, a small team was inserted on top of a mountain out of range of all indirect assets and without immediate medical evacuation plans. The resulting firefight left four US soldiers dead, including SGT Lybert (for whom Camp Lybert was named). In all, 3-71 suffered nine KIA and a great many WIA. ■



**Jeremiah Ridgeway** is a combat arms soldier with the 10th Mountain Division, stationed at Fort Drum, New York. He was deployed to Afghanistan for 15 months and leaves the military in July of 2008. He has plans to continue college and pursue conflict photography. [jpgmag.com/people/jebbridgeway](http://jpgmag.com/people/jebbridgeway)



Kamdesh, Afghanistan. When the US military established camps in northeastern Afghanistan, the objective was to rebuild the economy; soon it was to be a battle with insurgency.



O.P Warheight, Afghanistan. The steel mortar team reacts to a contact on the valley floor, a place soldiers call "Ambush Alley."







# Tools of the Trade

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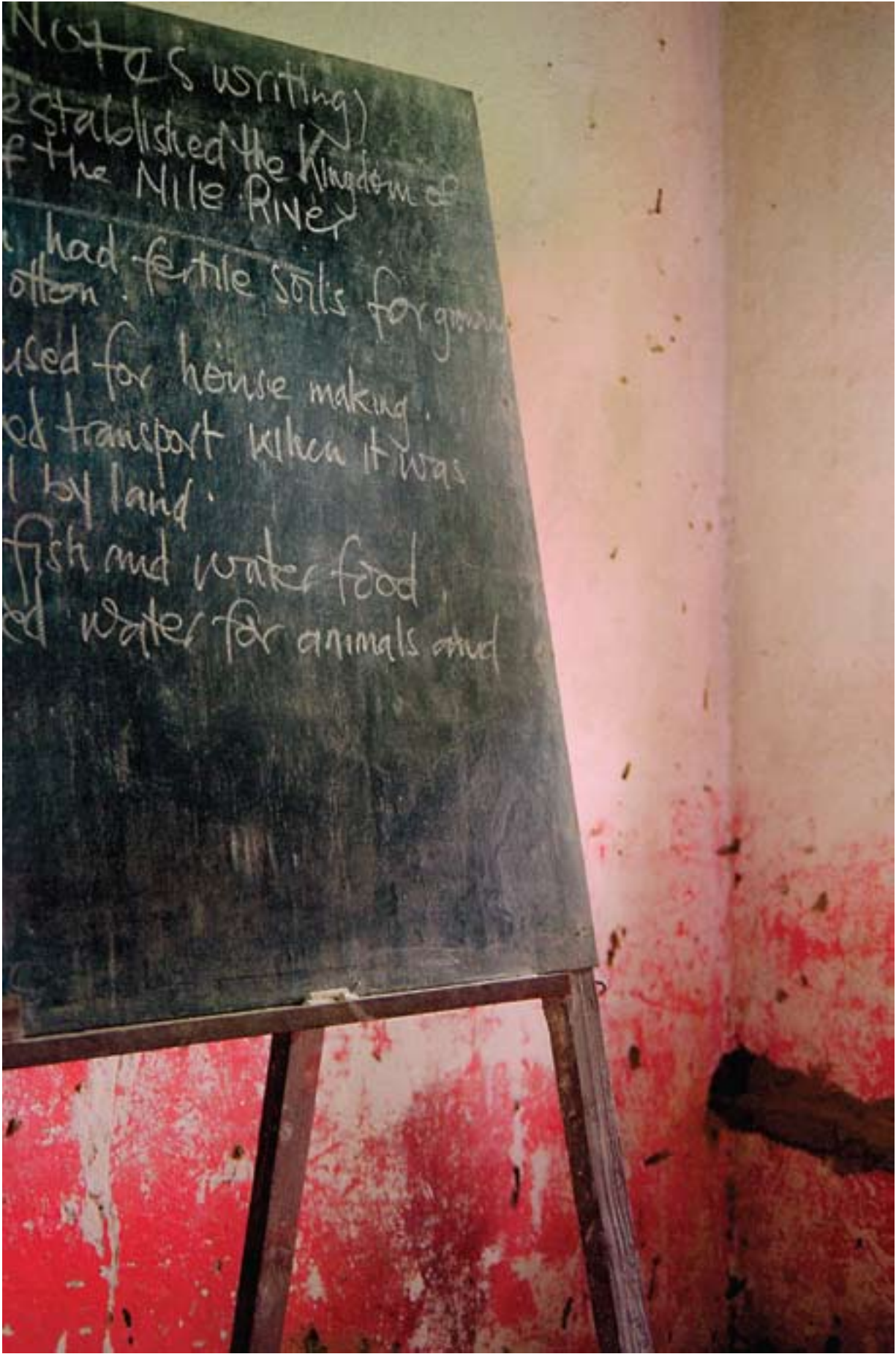


Man digging for lugworms on Brighton Beach at low tide. Apparently you can get £3 for 10 of them, and in two hours he can collect up to 100. Finding worms in the dark isn't easy—a head torch is essential. Brighton's Old West Pier can be seen in the background.



American Airlines Boeing 757 cockpit, 39,000 feet somewhere over America. The aircraft is in flight; I was in the cockpit jumpseat. Photo was taken shortly after sunset.





Muti School, Ethiopia. Degu Shalo, a primary health worker for the Chiri Health Center, preloads needles with tetanus vaccine. Several hundred students were vaccinated against tetanus, measles, and polio this day.

◀ Malawi is one of Africa's most impoverished countries. This blackboard and chalk were the only tools the teacher had to work with in this overcrowded one-room primary school. The current day's teachings were about the Nile River.



Jewelers live and die by the little things. You know those little screws that hold your eyeglasses together? Well, jewelers work with screws and other parts that make those look like lug nuts. I watched my father work on watches for many years with this very same jeweler's loop. It's banged up and dented from many years of service, but the lens still renders the intricate innards of a Waltham railroad watch in striking detail.

An aged palm reader concentrates on reading someone's future through his beloved magnifying glass.





Yes, people still shoot slides. I scored the projector for \$10 at a garage sale. Loupe, light table and projector are all tools that I still use.



The indispensable tool of an editor: the keyboard. This is my edit bay work station where I spend way too much time.



I went to a bull fight in Acapulco. A bullfight is beautiful and horribly cruel at the same time. The matador works the cape with grace and style. It's elegant and awful—like a deadly ballet.





I snuck up behind a worker at the Red Fort (Lal Qila) in Agra, India. They still carve the sandstone with the same methods they've been using for centuries.



Monks use long, metal funnels that are beaded on top to spread sand with great precision while creating a sand mandala. The funnels are rubbed along the top edge to cause a vibration that dispenses the colored sand very slowly and carefully.



Working with one of the biggest tools in the world—a 960 ft. cruise ship. Shown here, just sailing out of Amsterdam.



Images courtesy of iStockphoto

A woman's face is framed by a camera lens. The lens has text around it: "18-55mm", "1:3.5-.6", "ZOOM LENS FF-S", and "85mm". The background is a dark, patterned surface with blue and gold floral motifs.

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## Aerialism:

Moving with grace and ease on the ground is hard enough. Aerial dancers and trapeze artists create thrilling spectacles suspended in mid-air. Modern aerial artists work both within modern dance companies and more traditional circus acts, relying on their incredible strength and skill to create the illusion of effortless movement while battling gravity. Playing with the notions of flying and falling, trapeze artists offer a glimpse of grace far from the comfort of the ground. Photos by: (from left to right) Sarah Thomson, Stephen Strathdee, Lane Hartwell, Lane Hartwell.

# Gravity Defiant

Gravity: that ponderous and constant force that keeps our feet planted firmly on the ground. While most of us accept gravity as law, some people seem determined to

snub reality. There's nothing more awe-inspiring than watching people temporarily experiencing the freedom of flight. Come marvel at these moments of weightlessness.



## Parkour:

Photos by Ben Anderson

Parkour is the physical art of moving the body from place to place as efficiently and quickly as possible. Founded in France in the 1990s, parkour combines the discipline of martial arts and the principles of

emergency escape. Everyday obstacles like walls, branches, rocks, and rails become the tools for forward movement, turning your normal urban landscape into the ultimate playground. Traceurs and

traceuses, as the practitioners of parkour are known, say parkour is more than a hobby; it's a way of training your mind to move through the world in a new way. Anything goes, just never move backwards.



## Human Cannonball:

A projectile launched at 60 mph towards a well-placed net, the human cannonball is the perfect lesson in extreme physics. Since it was first attempted in 1877, the job of human cannonball has attracted brave daredevils with the promise of launching 100 feet into the air. A job that is as hazardous as it sounds, even tiny miscalculations can spell disaster for these high-flying projectiles. Over 30 human cannonballs have died in the act and the speeds reached in flight are fast enough to cause midair black outs. Despite the risks, human cannonballs continue to defy gravity and amaze crowds the world over. Photos by: Andy Hornby

(left), Karen Lee (right).





## Breakdancing:

Photos by: Gregg Bucken-Knapp (top),  
Conan Whitehouse (bottom).

Drop, freeze, spin, and break to the beat: the street dance that reached frenzied heights in the 1980s continues its evolution as one of the most creative and

improvisational dance styles. Breakdancing blends elements from gymnastics and other forms of dance with unstructured personal expression, creating a

style that showcases both personality and physical ability. From Brisbane to the South Bronx, modern-day b-boys continue to push their bodies to the limit.

# Gravity Powered

Photography can freeze time, showing us just a single moment of a larger story. These photographs seem to capture people suspended impossibly in midair, leaving us to imagine what happens next. We all live with gravity's relentless pull, making the illusion of flight all the more inspiring.

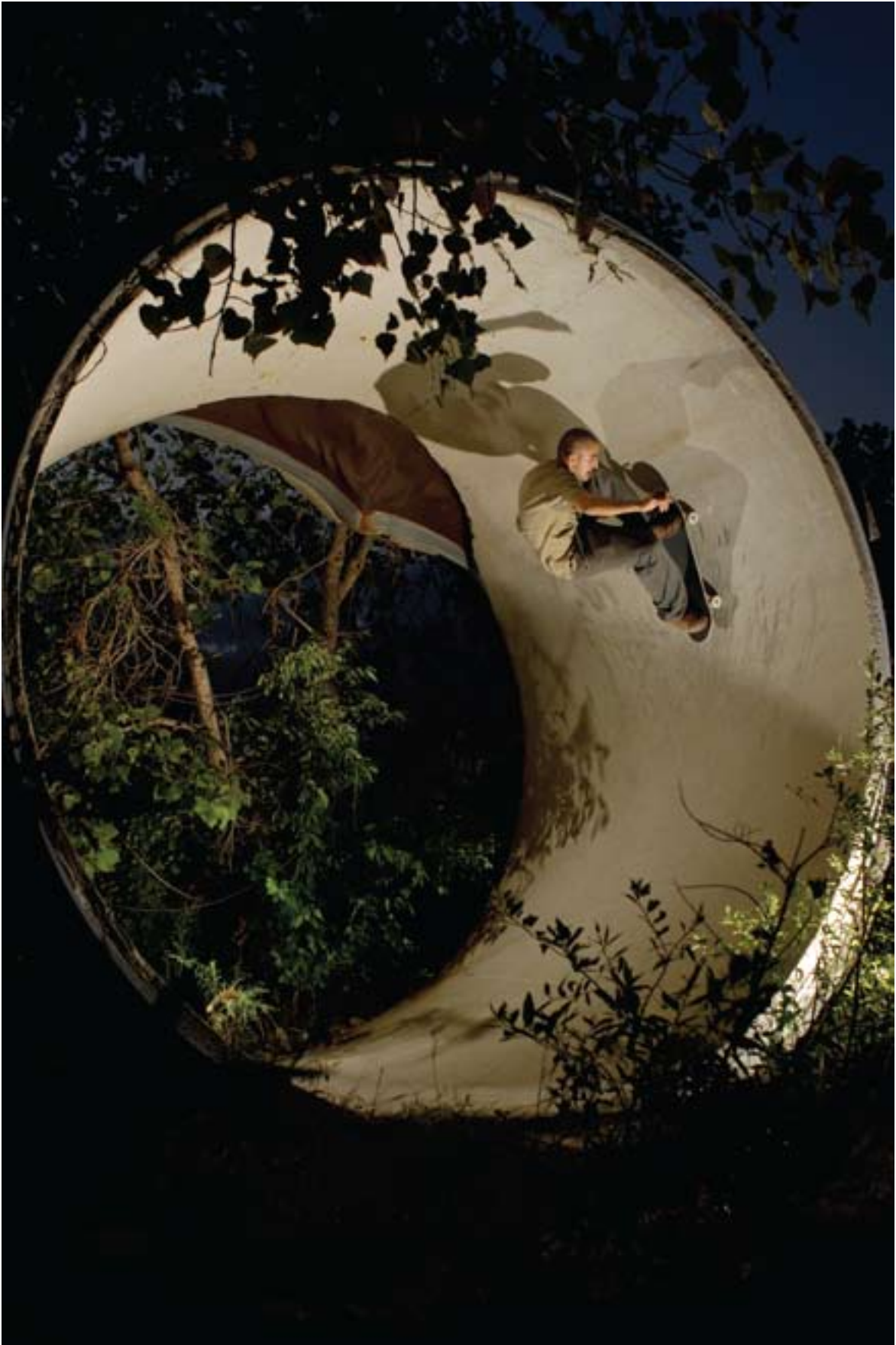
KIRKUK, IRAQ—DECEMBER 2: Jermaine Brown, a Harlem Globetrotter, gives an impromptu slam dunk demonstration to a group of troops on an outdoor basketball court at Camp Warrior in Kirkuk, Iraq, on December 2, 2006. Navy Entertainment and Armed Forces Entertainment organized the Globetrotters' trip to visit troops during a 21-day tour of the Middle East that included 12 different US Military bases located in five different countries.



Little prop plane at an air show, defying gravity.



Ben is a French 25-year-old, from Montpellier.  
This is a wallride.



Mike Manzoori shredding a fullpipe in Detroit, Michigan.



Car gets airborne on a turn during the Super Vee races at Watkins Glen.



Rodeo in rural Montana



Coney Island, Brooklyn



Style + Ease = Steez. It's what, sometimes, makes the photo even more appealing.

◀ Jumping into the river, Pitt Meadows, BC.



An early morning swan dive into Lake Tahoe.



Randall Paulson ejects from a wave during the qualifying round of the 2004 Rip Curl Banzai Pipeline surf contest. Ehukai Beach Park, North Shore Oahu, Hawaii.



Dave Fortin goes big at the 2007 Grouse Mountain Showdown  
Over the City, high above Vancouver, British Columbia.





I ran along the beach earlier that morning and noticed how amazingly creepy these structures looked in the fog. I had a flight out of L.A. that day but managed to make it back for a few minutes later with my Holga. As I was looking through the viewfinder, composing my image of the structure by itself, this guy swung into frame! In a split second I snapped, and that was the image.

◀ The urban landscape doing what it does best: fitting in

# Snowboard Photography

If at First You Don't Succeed, Try, Try Again

By Luke Phillips

Ever looked through a snowboard magazine and wondered what it took to capture each of those points in time? Let me tell you, it took a lot of lugging huge packs around through perfect powder days, whiteouts, and everything in between, plus a heap of patience.



Everything can get shut down due to a dangerous snowpack and avalanche conditions. It can rain instead of snow, or do neither, often for just as long as you can afford to be there.

## 1. LOVE SHARING THE MOMENT

I've been lucky to work with a wide range of people in the industry, but they all share one common thread: a love of capturing images for all to see and from which to take inspiration. Photographers, filmmakers, and the various media they work for provide a bridge from isolated events on snowbound mountains and streets around the globe.

## 2. KEEP SHOOTING

One top international photographer told me recently that he shot nearly 8,000 images last winter. Digital means you can just keep taking pictures and experimenting, something that anyone can now achieve. When it comes down to it, it's all about trial and error, and learning from that experience.

## 3. SOMETIMES IT SUCKS

The reality of trying to get through each winter, spring, and summer of shooting is not always as glamorous as it looks. Traveling is tiring and cash-draining, and you can't always afford the luxury of being where the motivated (and uninjured!) riders are. Even then, snowmobiles are guaranteed to get bogged down and won't move until you start digging. Batteries, trucks, and logic will almost certainly fail to function at some point, and riders will slam. They have bad days, and so will you.

## 4. TAKE THE WEATHER WITH YOU

Because light is critical, the weather can slowly drive you mad. Everything can get shut down due to a dangerous snowpack and avalanche conditions. It can rain instead of snow, or do neither, often for just as long as you can afford to be there.

## 5. IT'S ALL ABOUT PEOPLE

It is easy to get a fluke shot in a magazine, but very hard to sell the next one. And the next one. The trick is people. A truly epic shot might never reach the light of print if the rider isn't well known or because someone else made more an impression on an editor. It can take years to build up good networks, but it's necessary. Nine times out of 10 it'll be those with the network who get the banging shots. However, strong shots can equally well come from nothing but persistence.

## 6. LOOK FOR SOMETHING NEW UNDER THE SUN

Always try to find original angles and make the most of what is available to you (it is much easier to be negative than positive). Any clown can fire off hundreds of sequence shots—what makes yours stand out from the crowd? Having said that, don't forget to shoot stock angles before you start trying to get the fantastically experimental shots.

## 7. HAVE A LITTLE FAITH

Never underestimate the insistent motivation of a rider wanting to get a trick dialed in perfectly. I am forever humbled by watching a friend crash and hike the same booter or hit the same rail multiple times to land it clean.

## 8. THE MORE THE MERRIER

Step 1: Gather motivated riders—as many as possible. Step 2: Offer them fame. Or beer. I find beer can work more effectively. Step 3: Encourage the riders, get a session going, and push them to make as many attempts as possible at the designated gnarly or original looking jump/rail/drop/

jib/other scary obstacle. This maximizes the number of times you can try different angles/setups before the landing is bombed out or riders are broken.

## 9. NOT ALL TERRAIN IS CREATED EQUAL

Terrain parks have sprung up all over the place in recent years, and have received coverage accordingly. For me, they are really only for the spring or summer. If there's powder on the mountain, going to the terrain park is just lazy. The first photo editor I ever met showed me a massive folder in his cabinet of park (mainly rail) shot submissions, saying he had no intention of using any of them. Unless it's a highly original angle or obstacle, the big mountain shot is often what they want.

## 10. BUILD IT AND THEY WILL COME

Making a small pile of snow to hurl yourself off is easy, but building big powder kickers in the backcountry is an art form. It takes years of experience to know what will work and what is dangerous, but in-run speed is usually the key factor. Shooting images that show the size of the jump, and the people involved in its building, is my first priority. Each booter is different, but I usually start shooting close and move progressively backwards to a longer angle for sequencing. 📸

Born in 1978, Luke grew up in and around London. Since then he has been sporadically roaming this earth, looking for a sugar mumma to support his many expensive habits.

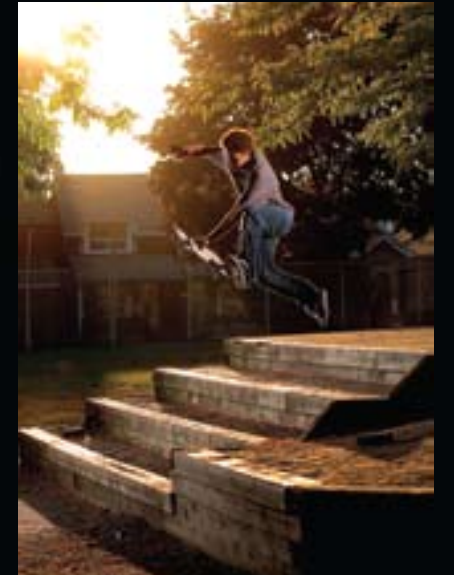
[jpgmag.com/people/lsp9](http://jpgmag.com/people/lsp9)

# Skateboard Photography

Make Cops Happy, Shoot a Skateboarder

By Ryan Allan

So you like hopping fences, running from security guards, and dealing with police on a daily basis? Is sitting in ditches and alleyways all day your kind of scene? Try your hand at skateboarding photography!



**Make sure to not pressure your friend, model, etc., to do something they may not be able to do. There is nothing worse than knowing you just sent your buddy to his or her hospital bed.**

## 1. GETTING THE GEAR.

Let's start with gear. A basic kit includes: a DSLR (digital single-lens reflex) camera, a fisheye lens, a telephoto lens, and at least two flashes. If you don't have the latest DSLR and its dedicated flashes, you are also going to need some form of wireless trigger system—the reason being that flash sync cords draped all over the place can be dangerous and ugly.

## 2. ACCENTUATE THE DANGEROUS

The goal with a skateboard photo is to make the trick look as high, scary, or stylish as possible. So use angles that will exaggerate the height of an obstacle or increase the width of a gap.

## 3. FLASHING

Skateboard shooters use a lot of flashes. Why? To make the skater pop out from the background. Your camera's own flash won't be enough to make the action really pop; you'll need two at least, and preferably a third. Place the flashes in a position that will create drama in the photo. The common setup is to have them opposing each other at a 45-degree angle from your camera. You are battling the sun here, so get those flashes as close to the action as possible without getting them in the shot.

## 4. N'SYNC

Sync speed is the maximum shutter speed that your camera will allow when using flashes. It is also one of the most important factors in skateboard photography. If you

are shooting outside with your flashes, you'll want to go with the fastest sync speed you can get—usually 1/250<sup>th</sup>, unless you have a good old Nikon D70, which syncs at 1/500<sup>th</sup> or at anything with non-dedicated flashes off camera. (Dedicated flashes are flashes made by the same camera maker as your DSLR.) This is a really handy trick for action sports photographers. If you combine that with about F 5.6 or F 8 from your flash, you should get sharp images of those skaters whizzing by at high speeds.

## 5. BEFORE AND AFTER

One rule in the skateboard world that many photographers aren't aware of is that you have to show where the skater is coming from and where he or she will land. This is what sets our shots apart from Johnny Newspaper's shots. Sure, you want to show only the skater in the air and call it art. Resist. Please. From a skater's perspective, it's just plain confusing.

## 6. GIVE IT A WHIRL

Creativity is admired and rewarded in skateboarding, and it's the same in skateboarding photography. So don't be afraid to think outside of the box and come up with new techniques. Because skateboarding is an art, skateboarders are open to seeing their sport represented artistically.

## 7. EASY DOES IT

Make sure to not pressure your friend, model, etc., to do something they may not

be able to do. There is nothing worse than knowing you just sent your buddy to his or her hospital bed.

## 8. PARK LIFE

Skate parks are a great place to go and hone your craft. Most kids will be more than willing to jump down the stairs or grind the rail over and over so long as they get to see some results. You never know; your shot could end up as an ad.

## 9. HAVE FUN

The reason many others and I have chosen this career path is fun. I never get up dreading the thought of having to go out and skate that day. The day that does happen, you can take my job.

## 10. HAVE AN ESCAPE ROUTE

And wear good fitting shoes so you can hop that fence with ease. 🇺🇸

Ryan Allan started out shooting his buddies skateboarding on backyard ramps and small-town streets. After studying commercial photography at Sheridan College in Toronto and founding Canada's premier skateboard magazine, he travels the world shooting the biggest names in skateboarding. He doesn't consider himself just a skateboard photographer, though. "Being labeled is the worst. It confines you."

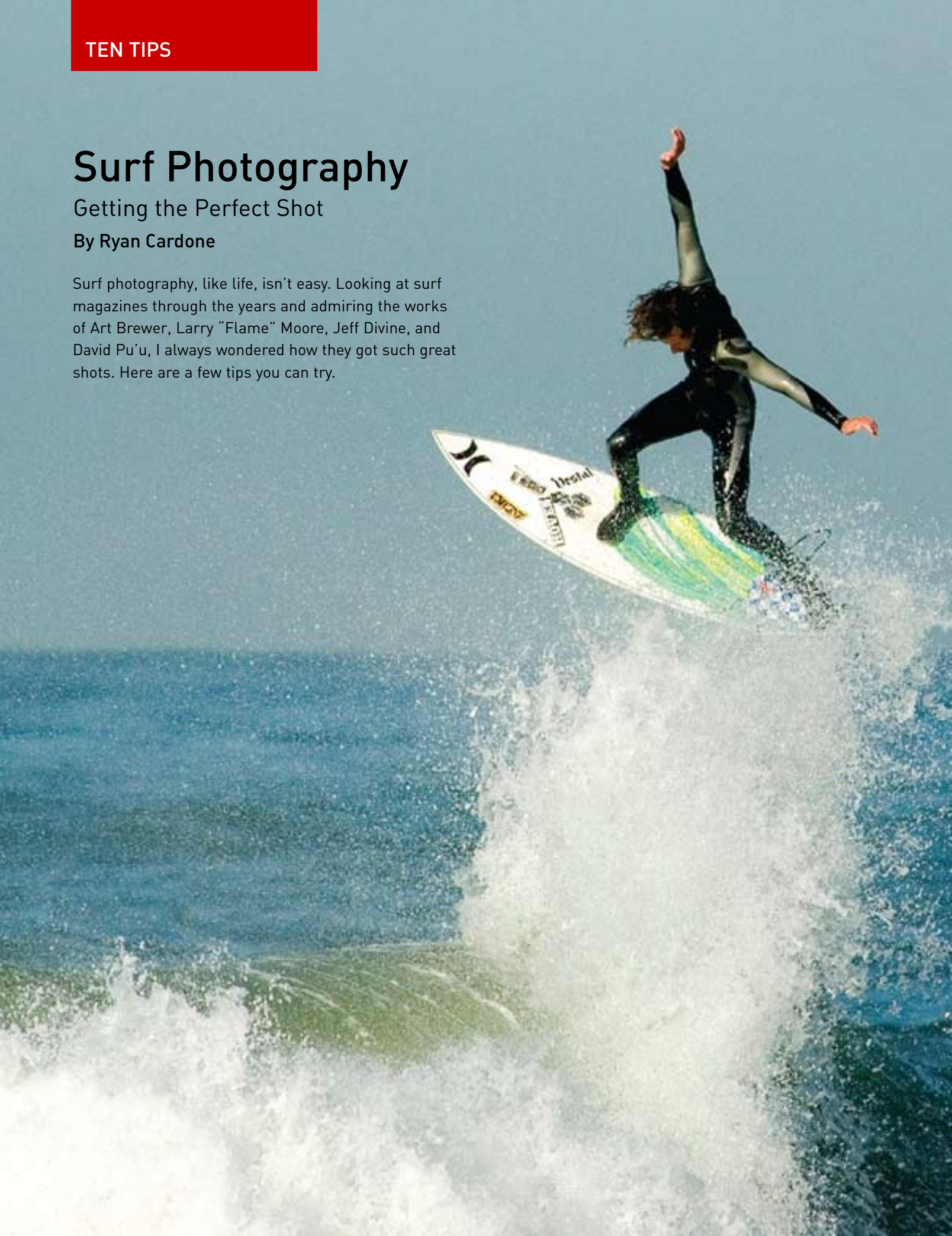
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# Surf Photography

## Getting the Perfect Shot

By Ryan Cardone

Surf photography, like life, isn't easy. Looking at surf magazines through the years and admiring the works of Art Brewer, Larry "Flame" Moore, Jeff Divine, and David Pu'u, I always wondered how they got such great shots. Here are a few tips you can try.



Not only do I have to worry about getting run over, I am also trying to get the perfect shot.

### 1. DON'T BUST THE BANK

You do not need the most expensive photo equipment to get out in the water and take a great a surf photo. If you are just a beginner, Fuji and Kodak both make throwaway waterproof cameras. These are great to learn with.

### 2. MAYBE JUST BEND IT A LITTLE

A better camera will get better results, however. Pentax and Olympus both make digital underwater cameras, which run in the \$300 price range. I have shot with both and have been more than happy with the results. Just remember: with point-and-shoot digital cameras, there is a lag before the picture is actually taken. The trick to making better pictures with these is to learn how long that lag time actually is so you can better estimate when to push the button.

### 3. INVEST IN CAMERA REAL ESTATE

Another option is a water housing—basically a box that keeps your camera dry. Water housings can be bought for point-and-shoot digital cameras (around \$400-\$1000) and professional SLR cameras (\$1500 and up). I use an SPL water housing made for my Nikon F100 and for my Nikon D200. Other brands include Del Mar and AquaTech. Having a comfortable pair of swim fins helps, and a helmet is a very smart and safe choice as well.

### 4. TRY NOT TO DROWN OR BE EATEN BY SHARKS

I now know what lengths photographers go to get the perfect shot, especially shooting from the water. We have to get up early and put our bodies in very dangerous situations like dealing with the cold, currents, and power of the ocean. Most of the time when I am in the water I use a fisheye lens—this means the surfer has to get very close

to me. Not only do I have to worry about getting run over, I am also trying to get the perfect shot. It's that perfect shot that keeps us coming back day after day, like a surfer searching for that perfect wave.

### 5. RISE AND SHINE

What turns a good photograph into a great photograph? I'd say 99% is the lighting. Early morning light is amazing for surf photography. Most magazine photos you see (here on the West Coast) use early morning light for a "front lit" effect. Shooting around sunset time will give you a "back lit" effect, which I love. The colors are great and it will usually silhouette the surfer. The worst time to shoot is around the middle of the day. That's when you get to surf.

### 6. HERE COMES THE SUN

The other best time to shoot is whenever it is sunny. What if it's cloudy or overcast? Try switching to black and white. Color is pretty dull when it is overcast, so why not simply take the color out of the picture?

### 7. SCARED OF THE WATER?

You don't have to have the \$10,000 telephoto lens to get a great surf photo from dry land. A little creative positioning will give any camera a decent chance. Shooting from piers is a great way to get closer to the action. Try walking down the beach to shoot at a different angle. Some of my favorite shots to see (as a surfer) and shoot (as a photographer) are lineup shots. Lineup shots are pulled-back views to show the surf spot and all its surroundings. These document a specific time in history and help complete the story of your zoomed-in action shots. Capture your favorite surf spot on a great swell; those photos are priceless.

### 8. IT'S NOT ALL ABOUT THE SURF

Use depth of field to your advantage. Put something—an object or a person—in the foreground and have the surfer in the background. Use a tree branch or something to crop the top of the photo to bring the viewer's eye to where you want him or her to look. Experiment with shutter speeds and panning. Push yourself to look for opportunities to shoot something in a different way.

### 9. PRACTICE, PRACTICE, PRACTICE

With the boom of digital photography, it is very inexpensive to take a lot of pictures; this is a perfect way to learn. Go back and critique your work. Take note of what you did right and wrong—I believe this is the best way to learn how to get better. The trick is to get the perfect shot, not the 5000 okay shots.

### 10. DO YOUR HOMEWORK

Just like any other sports photography or photography in general, learning about your subject will allow you to take better photographs. Surfing is the same way. Learn about the sport if you don't already surf. Look at magazines with surf photography, rent videos, or go watch a professional surf contest—even better, get out there and learn to surf. This will help because you will start to learn where the most critical part of the action will be. The biggest complaint of surfers shot by a non-surfing photographer is that they miss the action. If you know more about the sport, you can get your perfect shot. 📸

Ryan Cardone owns TidalStock.com, a bouquet stock photography company dedicated to ocean, water, life, and extreme sports photography. [jpgmag.com/people/tidalstock](http://jpgmag.com/people/tidalstock)

# Just Say No To the In-Flight Movie

Photograph the World from 30,000 Feet

By Alexis Gerard

Taking a trip via commercial jet means an opportunity to photograph your world in a way that looks very little like anything you’ve seen published. Most aerial photography is done from low-flying private planes and helicopters that run below the cloud cover. At the other extreme we’ve also seen a lot of images of our earth shot from space. I’ve been fascinated by these types of images for years. I also travel a fair amount, mostly for work, and one day I noticed that the view from the airplane’s window—which is higher than the former and lower than the latter—is different than either of them and very beautiful in its own way.

Getting worthwhile images involves technical issues, which I’ll explain below; mostly it takes patience, persistence, and luck. You can have nothing but solid cloud cover under you for long stretches of time, and then a break will reveal something spectacular—but only for a few minutes. To maximize your chances, pass on the movies and video games. Read or listen to music so you can send a quick glance out the window every few minutes. Look not only for the wide view, but also for features on which to zoom in. Stay open to different types of beauty—cloudscapes, landscapes, landscapes-as-abstract—or you might come up with a different concept altogether.

There are three types of technical issues you’ll have to deal with: conditions in the airplane, optimal camera settings, and post-processing. Here are some tips and tricks I’ve learned over the years.

**PLANE ISSUES:** Beyond the obvious (get a window seat), it matters which window seat you get. You don’t want your view obstructed by the wing, and jet engines can leave a trail of air turbulence that causes distortion, so you will want to be seated ahead of them. If you really get into this, you’ll find your side of the plane and the time of day can make a difference. You generally don’t want the sun facing you, so if you’re flying north in the morning, the right side of the plane is best. Then there’s the window itself—which most definitely wasn’t designed for photography, and very often wasn’t cleaned properly. I carry alcohol wipes to remedy this, but if the window’s very badly scratched or made of a material that bands: game over. Finally,

you will be instructed to turn off “all electronic devices” for takeoff and landing, which is just when you can get some of the most interesting views. Um, no comment!

**CAMERA ISSUES:** Objects outside your window move much faster than they appear. So in the interest of speed, turn off your autofocus and just set it to infinity. And since depth of field is not a consideration but shutter speed is, go with shutter preferred or, on the point-and-shoots, sport mode. I recommend those over full manual, because lighting conditions can vary dramatically very quickly.

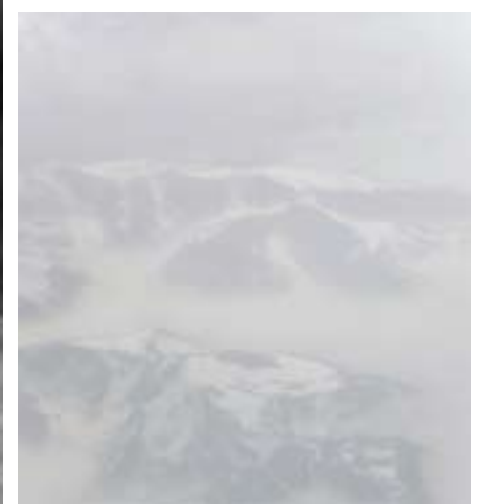
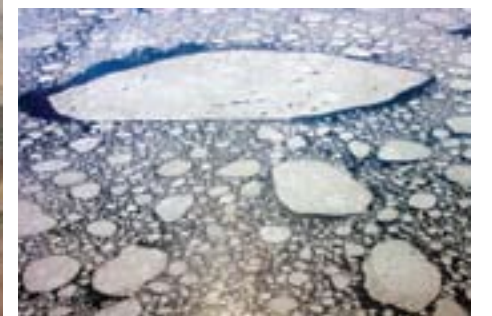
**POST-PROCESSING:** Be prepared for lots of flat, bluish images that don’t look like what you remember. That’s because your visual system compensates to some degree for the crappy window and the haze below, but the camera doesn’t. If you use automatic correction tools, you’re most likely going to get a pretty psychedelic result. It can be fun, and some might like exactly that. I prefer to try recreating what I saw as closely as possible, which means that, even after processing the image in camera raw, I usually fine-tune it with three Photoshop tools: curves, levels, and shadow/highlight.

Finally, some references. In “traditional” aerial photography, the uncontested contemporary master is Yann Arthus-Bertrand. He has more books out than you can shake a stick at, and they’re gorgeous. There’s also at least one excellent aerial photographer showing his work right here on JPG, Dan Darroch (page 56 in this issue, and [jpgmag.com/people/ddphoto](http://jpgmag.com/people/ddphoto)).

For the “landscape as abstract” satellite view, don’t miss Our Earth as Art ([earthasart.gsfc.nasa.gov](http://earthasart.gsfc.nasa.gov)). And there’s actually one book of exactly the kind of photography I’m talking about here, “Window Seat” by Julieanne Kost ([oreilly.com/catalog/windowseat/](http://oreilly.com/catalog/windowseat/)), which has wonderful images and a lot of great technical information as well. ■

Alexis Gerard is passionate about the power of imaging to change lives. He chairs the 6Sight® - Future of Imaging conference, and co-authored the book “Going Visual.”

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# Moo Card Art

Turn Your Tiny Cards into Big Art

By Susan Collins

Moo cards are gorgeous. Why not frame them? I am always looking for different ideas to fill the walls in my portrait studio. For this project, I decided to only use cards from a box of shots taken at the local quarry for an overall look of rust and decay that I liked. It didn't take long for me to root out an unused frame in the studio and get the cards mounted and on the wall. Here's how to do it.

**STEP 1** Take loads of photos. (Just for a change!)

**STEP 2** Go to moo.com and order a box of "mini cards" trying to use all of your 100 possible images.

**STEP 3** Wait patiently for them to arrive in the post.

**STEP 4** While waiting, search for a spare frame and have a piece of mount card cut to fit. You have to have an idea of size of the finished item before you start your card layout.

**STEP 5** When your cards arrive, lay them out on your mount trying to follow themes such as color or shapes as you go. Your eye should follow from one card to another naturally.

**STEP 6** Live with your decision for a few days - looking at it now and then, moving cards around a few times.



**STEP 7** When you are happy with the layout, stick the cards down with double-sided tape as neatly as you can without becoming too worried about the spacing being perfect.

**STEP 8** Shake the mount several times to make sure none fall off—you don't want to have to take the frame apart when cards fall off inside the glass! (Yes! That is the voice of experience speaking!)

**STEP 9** Put the mount in the frame, clean the glass and hang it on the wall.

**STEP 10** Step back and allow your friends to admire your handiwork.

**STEP 11** Repeat as many times as you want with different sizes of frames and different themes.

I loved the idea that I was able to recycle a frame I already had, but much smaller frames with fewer cards would be just as impressive. ■

Susan Collins is a photographer in Northern Ireland. She has a bit of a thing about rust. And numbers. Imagine her delight when she finds rusty numbers... [jpgmag.com/people/susancollins](http://jpgmag.com/people/susancollins)



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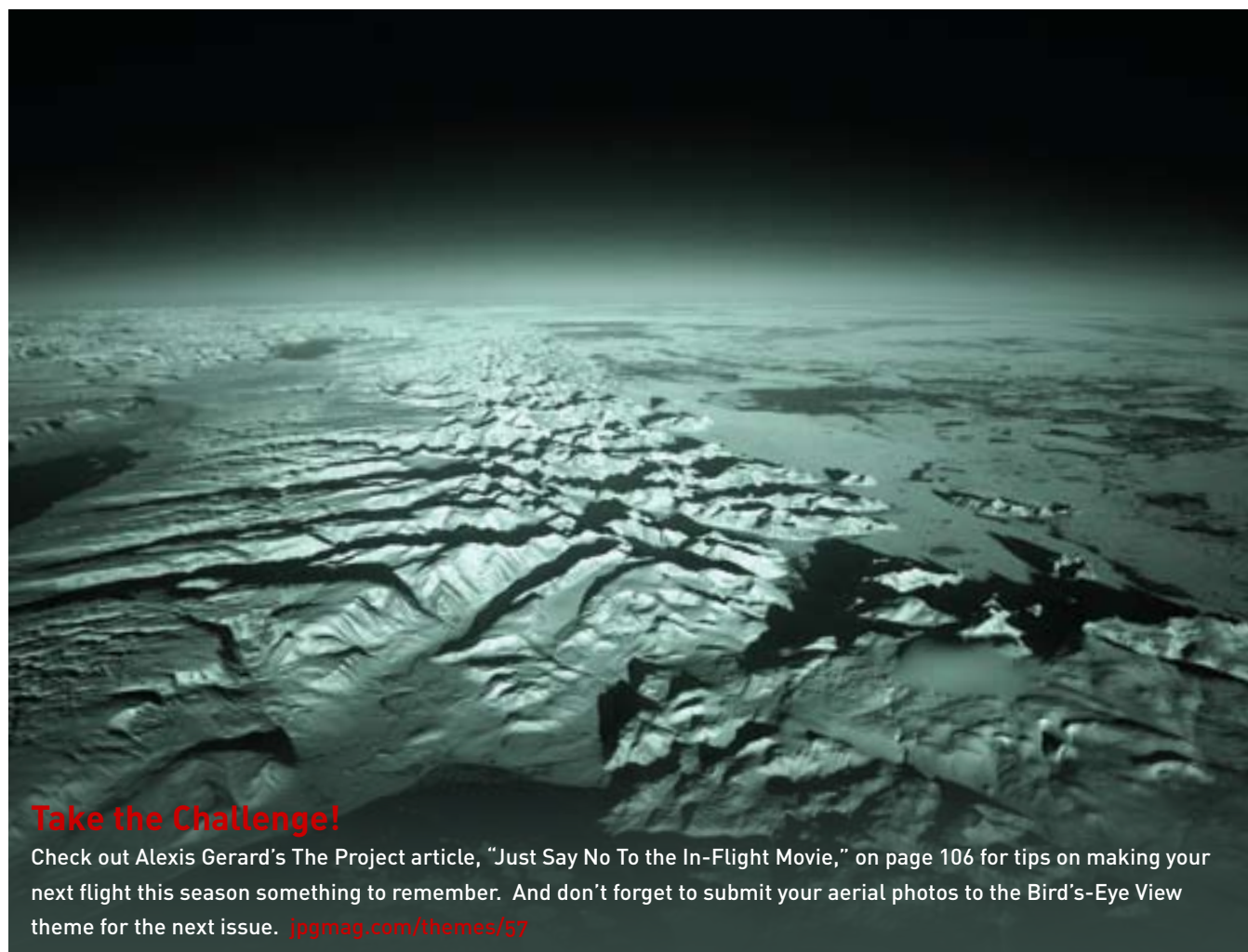
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### Take the Challenge!

Check out Alexis Gerard's The Project article, "Just Say No To the In-Flight Movie," on page 106 for tips on making your next flight this season something to remember. And don't forget to submit your aerial photos to the Bird's-Eye View theme for the next issue. [jpgmag.com/themes/57](http://jpgmag.com/themes/57)

**Greenland from above** by Michael Goermann

Infrared picture I took out of a plane going from Europe to the States.  
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