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The Magazine of Brave New Photography

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Embrace the Blur

We photographers spend our whole lives avoiding blur. But blur can draw the eye, create a sense of motion, and show how life feels more than how it looks.

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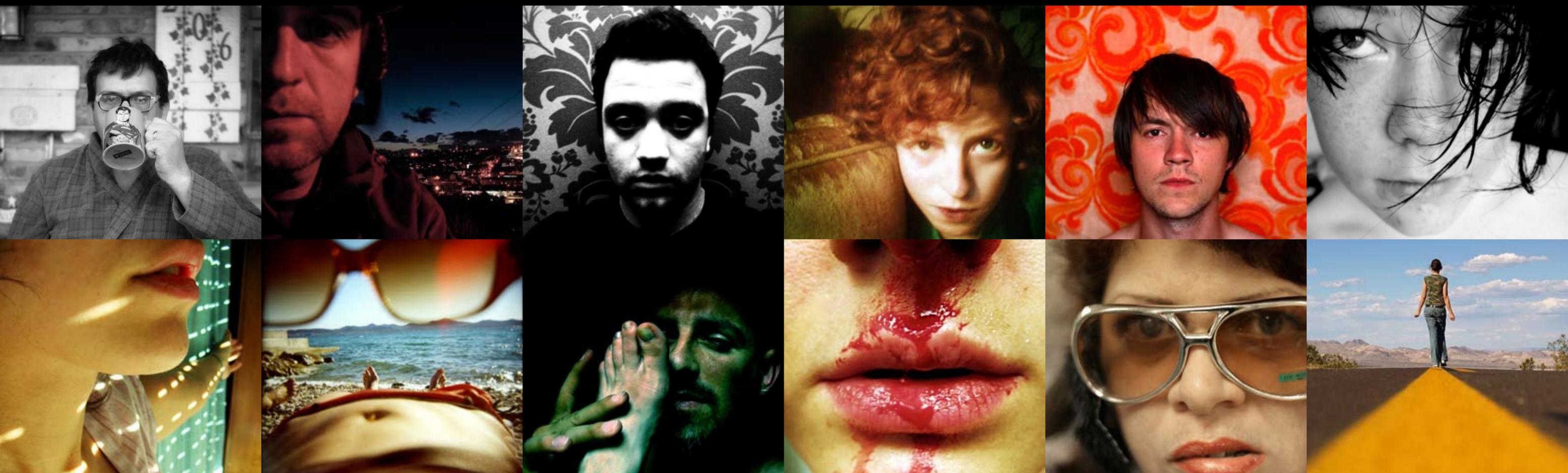
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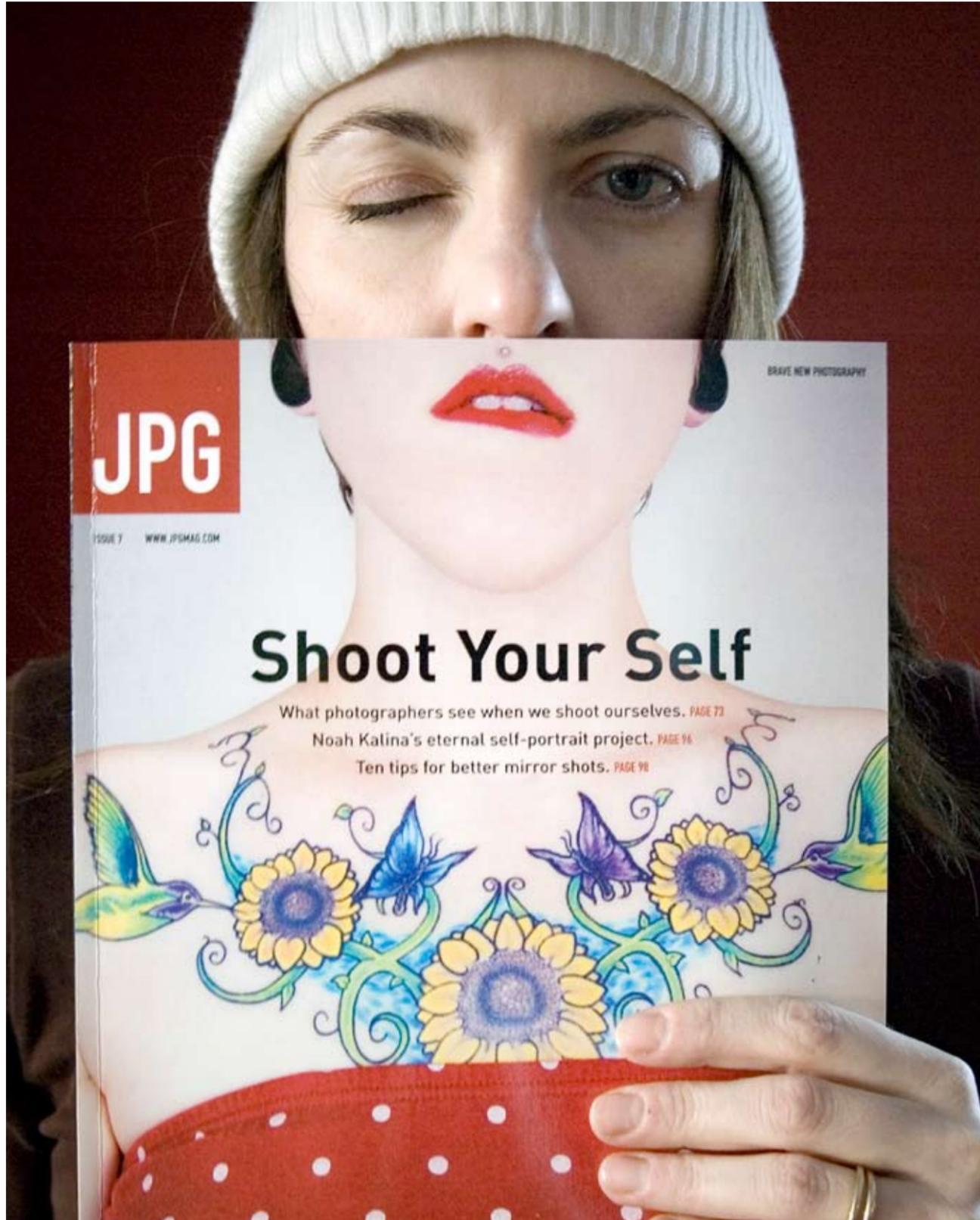




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JPG Magazine is Made by the Most Awesome People on Earth: You.

Welcome to issue 8 of JPG Magazine. If this is your first time, you should know that what you're holding in your hand right now is not a normal magazine.

While most magazines are put together by an elite group, we've open sourced our pages. On our website at jpgmag.com, anyone can submit their work and everyone can vote on what they want to see in the magazine. The people we publish get 100, a free subscription, and our sincerest thanks.

The result is a magazine that reflects what's new and hot in photography, created by the people who know it best: the photographers themselves.

For this issue, we opened the doors on three themes we thought would inspire the community, and the results blew us away.

The first theme, Embrace the Blur, is a clarion call for photographers everywhere to stop holding their breath and praying for stillness. Blur is an important part of life, and embracing it in photography can lead to images that feel more like real life than the stuff that comes from the sharpest focused, widest f stopped, most expensive glass.

Our thanks go out to Lensbabies, sponsors of the Embrace the Blur theme

and makers of some of the most fun selective focus lenses out there. Find out more about them at lensbabies.com.

This issue also features stories on a bunch of ways for you to embrace the blur in your own work from cameras Jaybee, Lomo LC A, Polaroid SX 70 to gear Canon's 50mm 1.4 lens, Lowpro SlingShot camera bag, to inspirational how to's nighttime, tilt/shift, and through the viewfinder photography. All are designed to inspire you to get out there and get shooting.

Our second theme, Tourist, is about the kind of photography that happens when you're out of your element and home is far away. Strangers see our hometowns in ways we locals cannot. This collection of photos from all over the world shows that beauty can be found wherever our travels take us.

This theme also features a photo essay by Michael Hughes, whose "Souvenirs" project shows how the representations of reality we photographers create can stand in contrast from the places they're meant to represent.

Our third theme, Intimate, was a doozy. Intimacy is a difficult concept in our hyper mediated world, where it's used to sell cars and beer. Some take it to mean sex, and that interpretation was

well represented in our submissions. But there are plenty of other interpretations from closeness with our children, to the brashness of teenage love, to our most private moments, to the connection we still feel with those we've lost.

We also have two incredible photo essays in this theme. Shen Wei's "Almost Naked" series shows ordinary people at their most vulnerable, yet their direct gaze with the photographer and, hence, us, shows them as powerful owners of their own bodies. And Randall Cosco's "People in Bed" series shows people in the one place cameras rarely tread: the bedroom. We hope that these peeks into our most intimate moments help you to think about intimacy in a new way.

JPG Issue 8 is the product of thousands of people's time and energy from the thousands of photographers who submitted to the hundreds of thousands of votes cast and we here at JPG couldn't be more happy about the way it's turned out. To our community, we offer our thanks. And if you haven't yet, please join us at jpgmag.com.

JPG magazine is made by the most awesome people on Earth. Won't you join us?

Derek Powazek

ISSUE 8 STATS 6,914 photos submitted by 4,129 people. 422,346 votes cast by 11,225 people. 127 photos published.

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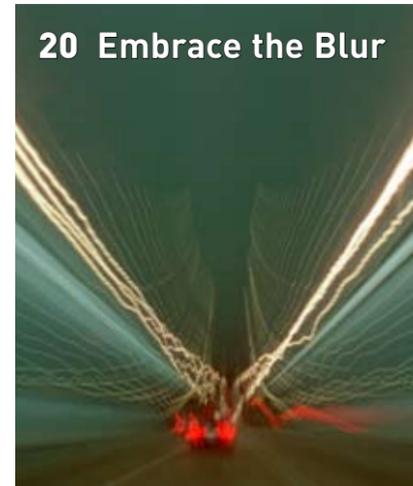
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Cover photograph by Michael DeHaan, who says: "It was taken in McAdenville, a mill town near Charlotte, NC, which holds an annual drive-through town lighting display. I was going for abstracts when I saw some folks walking along the sidewalk. I leaned out of the car window, set the lens aperture wide, defocused the camera, and fired."

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The Jaybee, Diana's Cool Cousin

By C. Gary Moyer

When I first started using toy cameras, there were quite a few to choose from. The one that was always at the top of my list was the Diana. How could I be a true toy camera buff if I didn't own the grandmother of all plastic cameras? I thought a quick trip to eBay would solve my problem, but Dianas were going for big money anywhere from 100 to 300 dollars! Could this priestess of plastic really be worth the cash? I was almost convinced she was, until I met her cousin, The Jaybee.

I am talking Diana clones, people. The little cousins with funny names like Stellar, Lina, Future Scientist, and Snappy. In fact, there are over 90 documented versions. Don't get me wrong, the Diana is a wonderful camera, but you don't actually have to own the original. Almost all the clones are exactly the same camera with different names. That's how I ended up finding my beloved Jaybee.

When the Jaybee arrived, I held it next to a Diana original and there was no difference. Clones are made from pretty much the same mold, so despite



the poor quality control on these cams, they all perform in a pretty similar way.

Using the Jaybee, Diana, or any clone for that matter, is basically the same. You need to load the 120 film and make sure to tape all the camera seams they are very prone to light leaks, more than I really care for in my work.

Now you're ready to shoot. You have a few choices to make before tripping the shutter. You get three aperture choices: sunny, partly cloudy, and cloudy. You also get three zone focuses along with an instant shutter speed and bulb setting. I find my best results come from using an 400 ASA film. You just get more exposure latitude with your camera's limited controls. The lens, since it is uncoated plastic, has a tendency to flair when shooting into the sun. This can make for a great effect.

The most important feature is her beautiful plastic lens. It's the stuff dreams are made of. If you love sharp, well composed, evenly lit photos, then this is not the camera for you. The Jaybee and her fellow Diana clones are

all about loving the imperfections of a plastic lens.

The only real difference between the Diana and her clones is the lens. They are almost like fingerprints each has subtle differences. Some blur in the middle, some at the edges. You'll even get some vignetting at larger apertures. My Jaybee has the most appealing lens qualities of all the models I've tried. Rest assured, with patience and persistence, you can grab some memorable images with these low tech marvels. With a little practice, they can be sublime.

Finally, you must be prepared to answer questions when shooting with a plastic camera in public. Be ready to talk plastic. Welcome them with open arms and invite them into our blurry world.

So forget the fancy Diana label, grab one of her fun loving cousins, and embrace the blur. 

C. Gary Moyer is a semi professional photographer in New Jersey. You can find him online at scablab.deviantart.com.



Joining the Cult of Lomo

By Kevin Meredith

I remember the first time I saw a Lomo LC A. My typography teacher had one at college. At the time I did not realize I wanted one or that it would change my life in a fundamental way. A few months later, a friend's dad brought one back from Russia, and he started getting amazing photos from it. I decided to get one before a trip to New York because I did not want to carry a bulky SLR around with me.

This was before internet shopping. Back then, if you wanted an LC A, you had to visit your local Lomo embassy. I went to London with 92 in hand. Upon arriving at 26 Rosebery avenue EC1, I rang the bell and was invited up to a studio. It was a bizarre mix of camera store, design studio, and junk shop. I was issued with my brand new LC A by Fabian Monheim, the Lomo ambassador of London. He gave me a quick lesson on how to use my new

toy. It was more like joining a cult than buying a camera.

One thing I love about the LC A is the way it decides on the exposure. The LC A opens the shutter and will close it when it has had enough light. If you're shooting in dark conditions and something happens to brighten up the scene, it will close the shutter early so the shot is not overexposed. The other super strength of the Lomo LC A is its Minitar lens, which creates very moody vignetting dark corners in the frame. When combined with cross processing, the effect is just crazy.

The social activities that surround the LC A are fabulous, too. I've met many great people because of this little piece of Russia. In 2000, I took part in the Lomo Olympics and I came second in the London heats. I went to Japan to represent my county in the world finals and went to Vienna for the

Lomographic world congress. I have had experiences I never would never have had if I'd never picked up this little bad boy.

The last few years have been dark ones for LC A users. Two years ago, LC A production ceased in Russia, so you could only get reconditioned models. But thankfully a new factory has opened in China and they are now busy making the LC A+. I am fortunate enough to have one. It's basically the same as the LC A, with the addition of a new Multiple Exposure switch, expanded film ISO setting to 1600, and a cable release thread. The new model guarantees that I will be using the LC A for the foreseeable future. 

Kevin Meredith is a self described Lomobolic who lives by the sea in Brighton, England. He goes by "lomokev" on Flickr and JPG and can be found at analogintelligence.co.uk.



Lowepro SlingShot AW 200

By Paul Cloutier

I shoot a lot of ghost towns and landscapes, which generally requires a lot of hiking to get to a more interesting vantage point, and standing around waiting for the light to turn favorable.

One of the most frustrating aspects of this has always been dealing with camera bags. Generally, they're either giant backpacks that hold a ton of stuff but are a production to get things out of, or they're easy to get things out of but are extremely uncomfortable to hike in or stand around with.

Recently I picked up a Lowepro SlingShot AW 200. I've always loved Lowepro bags, as they tend to be well thought out, super configurable, and are usually understated in their design. The SlingShot is all of these things, with the excellent addition of a clever shoulder strap system.

It has a single shoulder strap that crosses over your chest. It perfectly balances the weight of whatever equipment you are carrying. With a simple motion, the whole bag can be slung around to your front, putting all of your equipment at your fingertips without taking the bag off.

The SlingShot has made me less lazy about swapping lenses in the field, since everything's always within reach. I usually shoot with prime, non zoom lenses. Other camera bags either required that I take the bag off to get another lens or made me dig around forever to find the lens in the first place. The SlingShot, with its single crossover shoulder strap, just slides around to my front in a simple motion with all of the lens holders right in front of me. It even acts as a platform to rest things on while I swap out the lenses.

The bag also has some other thoughtful features like a built in LCD screen protector and lens cloth which is just in the right place when you sling the back down in front of you and a rainproof cover that collapses into a nifty hidden pouch.

I really appreciate that it doesn't look much like a camera bag. I tend to worry less that I look like I'm hauling around thousands of dollars worth of equipment on my back when traveling.

The best thing about this bag is that, ever since I bought it, I carry my camera with me much more often, and that makes it worth the price alone. 

Paul Cloutier is a designer and photographer living in San Francisco. He goes by "theorem" on the JPG site.



The Joy of Depth

Canon's 50mm 1.4
By Jon Armstrong



I recently bought a Canon 5D. After the gut punch of writing the check, I realized that I couldn't really afford all the pimp lenses I wanted. So I had this sweet camera, but couldn't afford to go for the crazy glass. Anybody who has been shooting for longer than a few years knows the severe gear lust that sets in with a new camera in hand.

While photography is an expensive pastime, sometimes you run across a great tool that won't break the bank and gives you tens of thousands of great shots. The Canon EF 50mm 1.4 USM lens is that tool. It's light great for travel, small, and it looks like a toy compared to other lenses that cost four times as much. It is a fantastic lens to get to know your camera. And it's fast.

When I made the jump to digital six years ago, I wasn't able to keep one of my favorite things about shooting with a 35mm SLR: Shallow depth of field. It always seemed random and uncontrolled, particularly in the earlier digital point and shoot models.

In 2004, I got a Nikon D70 with a decent kit lens and got my shallow

depth of field back. I did a lot of testing, and at about 50 70mm I was able to get a nice focus with a blown out background that had people asking me what I was doing in Photoshop to get the effect. The problem with the kit lens was that, in order to keep the price down, it's not as fast. Plus, because the CCD was smaller, the zoom was multiplied. With the D70, I was really shooting at 80 105mm.

One of the beauty parts of the 5D is that the sensor is full frame, so when you buy a 50mm lens, it's actually 50mm. I picked up Canon's 50mm and it's become my favorite lens of all time. With a the lens at 1.4 and the ISO at 1600, you almost don't need a flash.

The best thing about the lens is that it turns your digital SLR into a point and shoot with amazing results. I find myself taking different kinds of shots and getting a more spontaneous result. You can hand your camera to someone else to take a shot of you, and all you have to tell them is to push the button and the camera and lens will do the rest.

It's a great lens for low light situations like campfires, fireworks and parties. It's perfect for working quickly in less than desirable situations where you have to get a quick shot. It's not the best for sports, but for portraits and natural candid shots, it's hard to beat. It's the one lens I won't leave home without. Whether you shoot Canon or Nikon, they both make a 1.4 50mm that is inexpensive and will have you pushing yourself to take that impossible shot. It will also leave other gearheads in envy.

The best part about this lens is that I can take beautiful, professional shots of my family and I only broke the bank a little bit. Anybody who has ever tried to shoot children infants on up can tell you that you want the fastest lens you can get your hands on. My 2 year old makes me glad I have this lens to capture all her wonderful moments that will be gone too soon. 

Jon Armstrong is a nerd dilettante with the hope of a renaissance just around the corner. He can be seen as "blurb" on Flickr and JPG, and read at blurbot.com.



Beauty from the Beast

Polaroid's Classic SX-70
By Heather Champ

The SX 70 is nothing less than an object of desire for people who appreciate beautiful design. Its slim, rectangular profile expands with a swift tug like a magic trick into an angular camera. I can almost hear a “ta da!” with each use.

I come by my love for the SX 70 honestly. My mother brought home an aluminum and tan leather model in 1973. It lived in a matching leather case of equally elegant design. She wasn't too precious about film, so my sister and I had many opportunities to use it.

I've gone through at least six since then. I found the most recent one in a pile of odds and ends at Photographer's Supply in San Francisco for \$25. It's a Model 2, crème plastic and disintegrating burgundy leather accents that left dust on everything it touched.

To remedy this, I covered all the decaying surfaces with clear packing tape, making it possibly the ugliest camera in my collection. I can live with the ugly given the SX 70's lovely manual

focus and brightness control. It's not a “point and shoot” like many of the current models where you can't turn off the flash or fiddle with the focus.

The immediacy of instant print fuels my impatience. But with the cost a buck or two per shot, depending upon where you buy your film, each photo becomes an exercise in careful composition.

If it's a good photo, it's an immediate object of art, framed within its own elegant white borders.

If it's crap, it's a somewhat expensive disappointment. For me, shooting is always more about the process of taking photos—the peace that I find wandering around, untethered from my

digital life.

There's an inherent honesty to a Polaroid photo. Yes, you could scan and recrop the image, but the frame is part of the photo. I admit to erasing the occasional hickies and blemishes, but I'm far less likely to perform the sort of compositional changes that I've made on other photos “that cigarette butt in the foreground just had to go”.

Polaroid ceased to produce a native film for the SX 70 last year. If you were listening, it's likely that you could hear the rending of cloth and beating of breasts around the world. You can still find the film on eBay, but the price tag is steep.

But there's hope! You can hack your SX 70 to use 600 film. You'll need to make a couple of changes to the camera filters and trick the camera into accepting the 600 cartridge—it has a few extra nubs on the bottom, but it's not hard. There's information on Kodak's site polaroid.com/sx70/en/ that will guide you through the process.

Once the supreme object of instant gratification, the Polaroid SX 70 is now my respite from the world of digital perfection. It makes me slow down and think differently about how I make photos. 

Heather Powazek Champ is the cofounder of JPG Magazine and Community Manager of Flickr. You can find her at bcbamp.com.



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Tilt/Shift Your World By Michael Franklin

Tilt/shift is used in architectural photography to create parallel verticals and in landscape photography to increase depth of field, but it can also be used as an artistic tool to create selective focus and distort perspective.

In a regular camera, both the lens plane and the film plane aka the front and rear standards are parallel. In tilt/shift photography, the standards can be moved independently.

A tilt/shift camera often has a bellows. The bellows is a light tight flexible box that acts as the camera body. When either the front or rear standard is tilted so they are no longer parallel, a visible plane of focus is created. The distorted perspective can create the illusion of a subject looking miniature or giant.



My first experiment with tilt/shift was using a Toyo Field 45AII 4x5 Field camera. It's a beautiful camera that folds into a box for easy travel. It is much smaller and lighter than a large studio view camera, but doesn't have the full flexibility. It still has complete movements including front and rear tilt, swing, rise, and fall. It has plenty of movements for the artistic tilt shifter and the landscape photographer, but the

technical architectural photographer would probably prefer a full size camera.

The Toyo is still one of my favorite cameras. I love the flexibility and degree of movements that the field camera provides. The 4x5 format has its obvious advantages in reproduction size as well.

The process of shooting large format is very methodical and time consuming. It takes a while to get used to because the image that you see on the ground glass is upside down and backwards and it can't be viewed without having a sheet over it to block the surrounding light.



The next camera I tried was the medium format Hasselblad Flexbody. The Flexbody can only tilt; it doesn't have the outrageous flexibility of the view camera, but it is much smaller and quicker to set up and shoot. It allows me to travel places I could not go with a 4x5. The prism viewfinder on the Flexbody reverses the image so it is not upside down, but it is still backwards. It requires a cable release and doesn't have a handle, so it's very difficult to shoot without a tripod.

One of the advantages of the Flexbody is that it's compatible with the Hasselblad V System lenses and backs so

you can use it with tons of Hasselblad equipment. My all time favorite Hasselblad lens is the standard 80mm. It's a solid, all around lens that seems to conquer any situation.

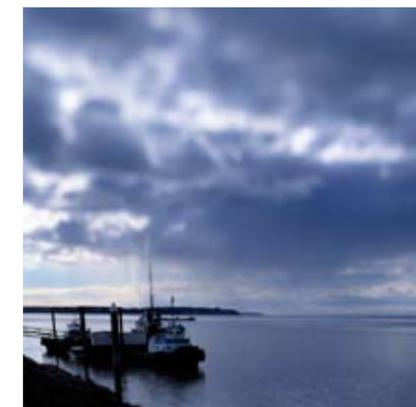
The Flexbody can be hard to find because Hasselblad only made them for a short time. The best place to find them is a used equipment store like KEH or eBay.



Finally, I experimented with 35mm. I used a Canon tilt/shift lens and a Lensbaby. The advantage of a tilt/shift lens is that the mechanism is in the lens, so it does not require a body with a fragile bellows. A Lensbaby is a mock tilt/shift lens that was created specifically for artistic use. Both are great ways to get into tilt/shift photography for a digital SLR shooters.

I love tilt/shift because it can render an alternative perspective of reality. It gives you the ultimate in camera flexibility, capturing a reality that is totally unlike the world we see with our eyes. 

Michael Franklin was born and raised in Anchorage, Alaska. She currently attends the School of Photographic Arts and Sciences at Rochester Institute of Technology.





Night Shooting By Bob Smith

The first word that comes to mind when I think about nighttime photography is “solace.” It’s peaceful when I’m out at night. There’s usually no one around for miles and I’m surrounded by the sweet sounds of nature. It can be scary and cold, but it’s all worth it when you come home with one of those rare images that only comes out at night.

When I’m out under the moon, I’m never in a hurry there’s no reason to be. It takes a while to make a decent night photo. The time I spend out in the dark allows me to relax while I wait for my camera to capture a bit of lunar light. I do some of my best thinking, and some of my best work, while I’m alone under the cover of darkness. Night photography is a slow and methodical process, but incredibly rewarding when all the elements come together just right. If you’ve never tried it, here’s how to get started.

What To Pack

I usually take my digital SLR and a film camera, along with my widest lens, a sturdy tripod, flashlight, cable release or remote, mobile phone, bubble level, and a watch. Be sure to read your camera manual before you park yourself under the moon. At the very least, know how to get to the bulb setting, which keeps the shutter open until you’re ready to shut it. This is the only shutter setting you’ll need for night photography.

The Best Time

I keep a close eye on the lunar charts. A simple web search for “next full moon” should give you a good idea. The best lunar

light happens not only when the moon is full, but also a few days before and after.

You’ll also want to keep a close eye on the weather. Clouds are good, but heavy clouds can spoil the trip. I live in Chicago, so the weather tends to change very quickly. There have been several times when I nearly missed a great night out because when I first looked I saw heavy clouds, which cleared out nicely a few hours later. Fast moving clouds are a spectacular catch when shooting long exposures.

The Best Place

Be sure to scout a few safe places close to home during the day. You want to be familiar with the area before you get there after dark. The place I frequent is a park where I walk my dog. I know just about every trail in the area, which comes in handy in the dark.

Try to find a place that will give you several interesting things to photograph. When I go night shooting, I’m usually out for at least two hours enough time to take 10-20 images, so having a place with diverse subjects keeps things interesting.

The Best Subjects

While I’m out scouting out for new places, I’m always on the lookout for engaging subjects. I like old farms, abandoned buildings, large trees, water or radio towers, a field of haystacks, or any body of water containing interesting structures. Things look different at night that’s what makes night photography so much fun.

Going Long

Making photographs at night isn’t a whole lot different than the photos you make in daylight, it just takes a little longer. Patience and practice are key essentials to a successful outing.

I follow no hard and fast rules it’s more fun that way. I don’t take a meter with me. I don’t have any fancy charts. I just follow the advice one of my instructors gave me several years ago: Experiment. It really does work. And with the instant feedback a digital camera provides, you learn very quickly what works and what doesn’t.

Be sure your camera is mounted firmly on the tripod, and make sure you have your cable release or remote connected. I once went out in sub zero temperatures, got set up, and then realized I’d forgotten my cable release.

Set your camera to full manual mode and your shutter to the bulb setting. Your camera’s auto focus and meter will be of no use to you in the dark. You’ll learn more about light in one or two nights of shooting than you will in a month of shooting in daylight.

Bring along the widest focal length lens you own. Shooting wide at night just makes for more interesting images, but don’t worry if all you have is a 50mm lens. The first lens I shot at night with was a 50mm. I did just fine and the images turned out great.

When I started out, I was horizontally challenged. I just couldn’t get the horizons straight in my night photos. So be sure to check your horizon line before you shoot. A cheap bubble level from any hardware store can help.

Whenever possible, I like to take someone along with me. My friend, John is not only a great photographer, but also a fine conversationalist some exposures can take over an hour. There have been a few times when we’ve run into some pretty shady characters while roaming around in the dark with expensive camera gear. It can get pretty spooky out there at night. Having someone with you can calm the nerves.

Most of all, have fun. Night photography is something that takes time. Not only time for exposures, but time to find what works best and what doesn’t. You’re not working in fractions of seconds, but in long durations of time. You’ll learn a lot from the experience. The best part is making impressive images that people aren’t used to seeing. I love hearing from people who want to know how I made such surreal images. The answer is simple: Time. 📸

Bob Smith goes by “notraces” on JPG and can be found at notraces.com.

Here are a few starting points for a digital SLR set to 100 ASA.

Conditions	f-Stop	Exposure Time
Full Moon, No Clouds	f8	90 Seconds
Full Moon, Partly Cloudy	f8	180 Seconds
Full Moon, Cloudy	f5.6	180 Seconds
Partial Moon	f5.6	120 Seconds

Going Through the Viewfinder

By Russ Morris

Imagine setting up the perfect shot. Then, instead of shooting it, imagine lining up another camera and shooting a photo of your shot in the first camera's viewfinder. It's a photo of a photo, and it's called Through the Viewfinder TtV photography.

While the premise may seem simple, there are a number of ways to guarantee your success with this unusual medium.

I did a bit of research and experimenting of my own and towards the end of May 2006 came up with the optimal method for making Through the Viewfinder photos. The cool thing about TtV is any camera can be used on either end. The twin lens reflex I found most frequently used for the bottom camera is the Kodak Duaflex because its bubble glass viewing lens makes the clearest images. Remember, everything you see in it is backwards.

Film cameras can be used for top cameras to shoot TtV, but most folks use digital slr cameras with a close up macro lens. The object is to make get as close to the bottom camera's viewfinder as possible.

In order to eliminate glare and reflection in your TtV pictures, you'll need some way to block light between the viewfinder on top of the Duaflex and the digital camera. I use a contraption made from black art board and gaffers tape. I've seen some pretty wild contraptions, made from a variety of materials: cereal boxes, mailing tubes, plastic tubing and rubber parts from the plumbing section of Home Depot, cigar boxes and shoeboxes. Be creative!

The thing about TtV that I love is that the pictures end up looking like nothing else I've seen. A little Holga mixed with a bit of Diana and a pinch of Lomo with a little Lensbaby added for good measure. I get consistently remarkable lo fi looking photographs from a combination of old school and high tech. Ghosting, grime, flip, trap, bubble the medium has spawned a whole new set of words and phrases, too. It's so damn quirky; it's cool.

Simple, but complicated. New, but old. Through the Viewfinder photography is consuming, addictive and downright fun. Any subject is game for TtV, but toys, children, cars, people, and flowers are most popular. People routinely stop me on the street to ask about the strange chimney shaped thing I'm carrying and with a quick explanation and demo, they'll let out "Ah ha! Now, that's a great idea." I couldn't agree more. 

Russ Morris goes by "russmorris" on JPG and admin's the TtV Flickr group: flickr.com/groups/throughtheviewfinder. A detailed tutorial can be found at russmorris.com/ttv.



You know how much work goes into shooting and editing what goes on your presentation or portfolio disc. Here's a simple, elegant way to make sure what the disc goes in is up to that same level.

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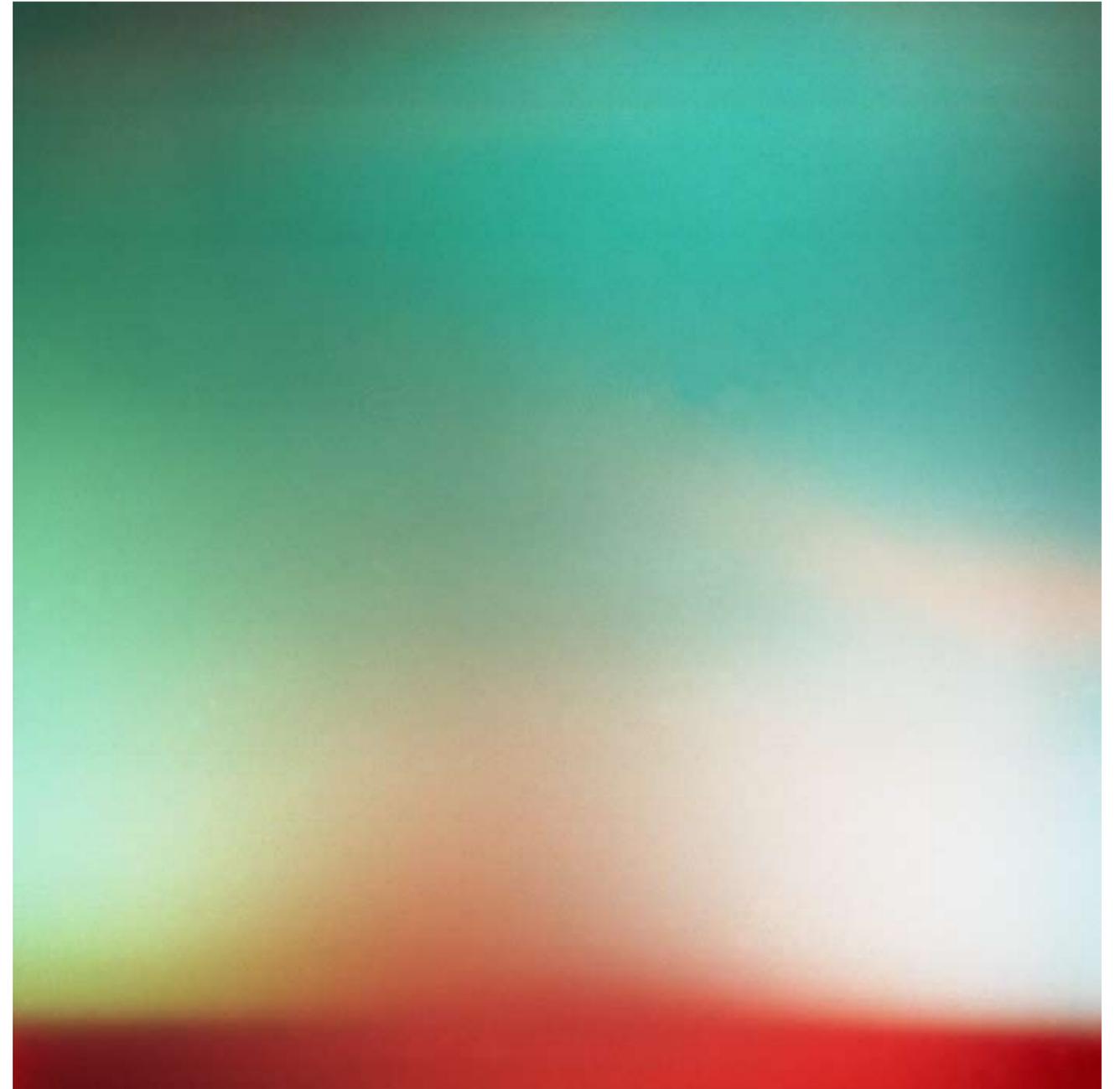
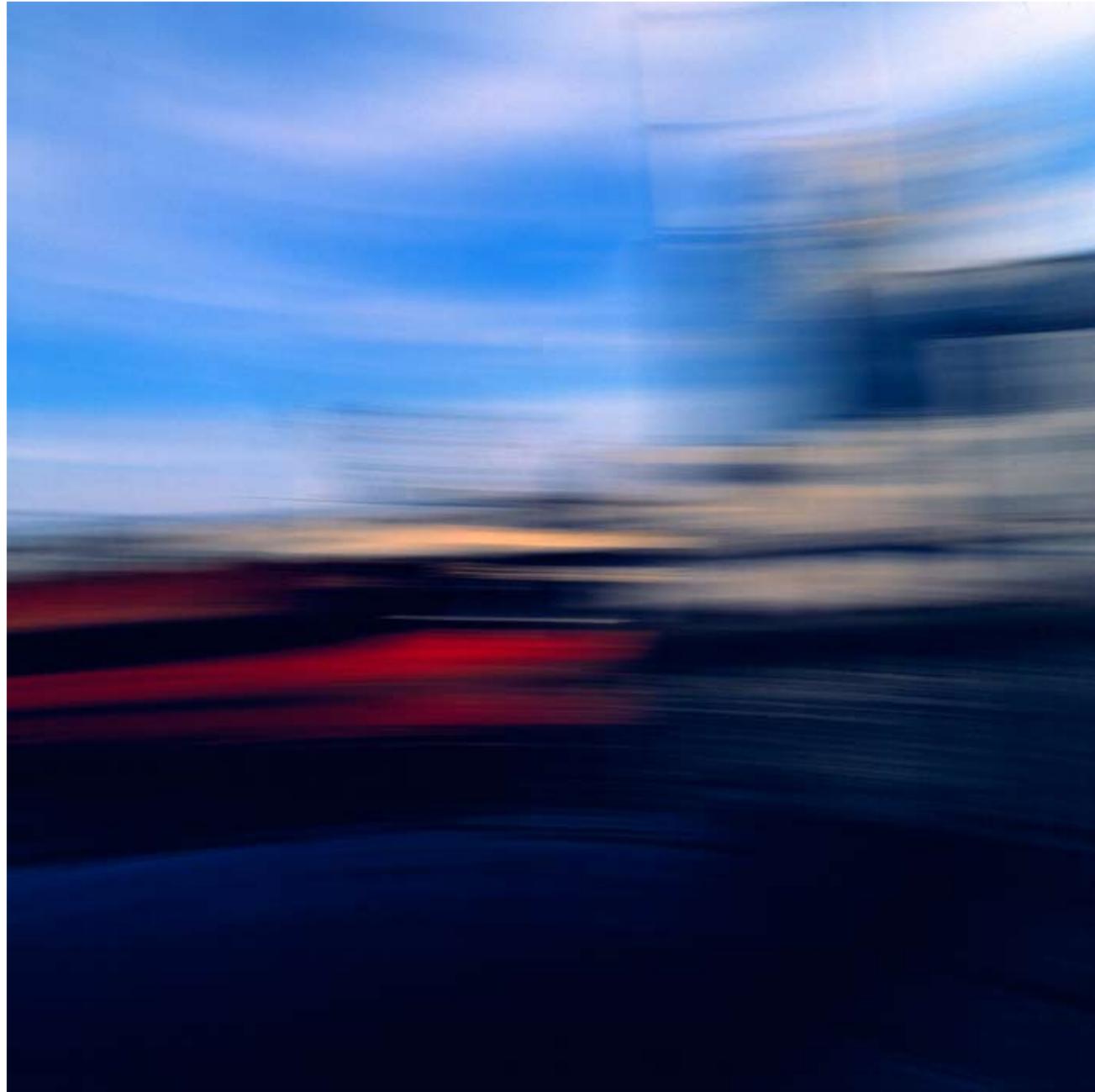
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Hack Your Holga (Literally)

Charles McNally's recipe to turn your digital SLR into a toy camera.

Made in China, the Holga features a 60mm lens, takes pictures on medium format film, and is made almost entirely of plastic. There are differing opinions on this camera, but I don't want to get into that debate. I want to saw one apart.

Yes, that's right. We are going to saw it apart.

One nice thing about the Holga is that it's so inexpensive. That lets me buy one to shoot film with and one to throw at skunks when I get cornered walking around at night. So I bought an extra Holga with the intention of figuring out a way to mount the lens on my Canon 350D.

I can hear you thinking, "Why would you defile the integrity of your digital camera with this horrible piece of plastic?" Because it adds a wonderful analog distortion to digital pictures. Also, it lets me test out my Holga shots with my Canon before I shoot with film. Besides, it's just nifty!

Mounting the Holga lens on a digital body wasn't entirely my idea. Other people have done it before. My recipe is probably a bit harder to make and use than the others, but it leaves you with a Holga lens with extreme macro capabilities. To make this digital Holga conversion you'll need:

1. A Holga camera preferably an extra .
2. Super Glue epoxy might work better, but I'm impatient .
3. A small amount of light proof flexible material I used the black plastic bag from a box of photo paper .
4. About a foot of memory wire.
5. A body cap for your DSLR
6. Some electrical tape.

You'll also need some tools: scissors, a saw, a drill with a



grinding bit, and a small file with rough and smooth sides.

First, remove and set aside the Holga's screw on lens mount. To do this, unscrew the lens mount from the body and take the screw out that stops the lens from turning all the way off the body. Once the lens is removed, put the camera back together. It's easier to hold that way while sawing.

Take the small plastic ring and file it down shorter so that it only has four grooves on the outside. I don't think it matters which end you file, I had to figure out the height by trial and error after I'd already glued it so I ended up filing the outside or the top side off.

Next, take the body cap for your DSLR and drill out a hole about an inch in diameter right in the middle of it using the drill. Then, Super Glue the plastic ring to the outside of the body cap.

Warning: Super Glue fogs things up. This means glass, lenses, mirrors, etc. Be sure to glue the plastic parts far away from your camera, and make sure you let it dry completely before getting it anywhere near the lens.

Clamp the bits with the glue down, or set something heavy on them, and we'll get back to them in a bit.

Now we need to make a bellows. Take the memory wire and clamp it or tie it to a tube about 1/4" to 1/2" wide. Wrap it around the tube until it holds somewhat of a conical shape, like a funnel. The smallest funnel end should be just big enough to wrap around the part sticking out of the front of the Holga lens. The largest

A COUPLE OF CHARLES' FAVORITE PHOTOS SHOT WITH THE HACKED HOLGA LENS



end of the funnel should fit snugly into the lens mounting ring.

Cut a piece of the light proof material to wrap around the cone. You want the bellows to be about 2 inches long when it's fully extended and you want a tiny bit of extra material to tape down around the edges of the top and bottom loops of wire. Wrap the material around the cone and tape it down, but not too heavily. If you use too much tape, the little bellows will become too bulky and will not fit. Use just enough tape to keep it together.

Using electrical tape you could use glue later, once you get everything fitting correctly fit the bellows down into the ring you glued to the body cap.

There are little plastic pieces in the lens that keep it from screwing in past a certain point. This can mess up your focus. It's pretty easy to snap them off with a pair of needle nose pliers. I also used a heated paper clip to get as much of the plastic off as possible.

There's one final thing we need to change. The ring around the outside with the grooves on the inside is too deep. In order to be able to properly focus to infinity, you must file down the sides. To get an idea of how much to take off, pry the small, flat, plastic focus indicator piece off the outside of the lens it's the piece with the person/family/group/mountain illustrations on it and look at the groove it was sitting in. You want to file the whole outer ring down until this groove is gone. The other option here is to very gently use the saw to take off that much of the plastic, but be careful not to hurt the

rest of the lens, which sticks out further than our cut off line.

At this point you will have to tweak the memory wire a little and use tape judiciously, but the lens should fit into the top of the memory wire cone pretty easily and should be snug enough to stay in on its own.

As a finishing touch, I punched a hole in the Holga lens cap, which creates a bold vignette if you shoot with it on. Finally, be sure to clean this lens contraption out before you put it on your DSLR to avoid getting dust on the CCD.

Now go shooting! Experiment with different shutter speeds to get different effects. I found that exposing way below what my camera's meter thinks it needs gives me more vignette and is often a better exposure than the recommended one.

Because of the construction of the bellows, the lens is small enough to be screwed directly on the mounting ring to focus like any other Holga. But we have the added option of opening the bellows and using the extreme macro mode.

Best of all, since the entire thing collapses very small, I can stick it in my pocket when I go out shooting as an alternative to my nicer, normal lens.

Other cameras might have different focus lengths and depths. I tested on only a Canon 350D. You might want to do a little research on your camera and play around with different lens focusing depths for your lens before you start hacking. 

Charles McNally lives amidst the fog and redwoods in Humboldt, California, where he takes pictures every day. You can find him online at fervus.blogspot.com.



This Man Will Rock Your Holga

Deborah D. Lattimore Talks with Randy Smith

Quirky, insanely cool magic. That's a Holga – a plastic toy camera made in China, which costs 20 bucks, uses 120 film, and can produce the most luscious, beautiful, mesmerizing photographs.

Randy Smith can rock your Holga. He is obsessed with modifying Holgas, is known as the Holga guy, and is so swamped with orders at his Holgamods.com site that he hasn't taken a vacation in four years.

We asked Randy about his love of Holgas and how they have changed his life.



Randy Stone's first Holga shot. "This is my grandson, Isaac Parker. He calls me Pa Pas. It was shot on Isaac's first camping trip, 50 feet from his home, enjoying his first campfire. He's holding a piece of chocolate, ready to make his first Smore."



Senator Paul Wellstone by Jeff Wheeler of the Minneapolis Star Tribune. Shot with one of Randy's modified Holgas.

How would you describe yourself?

Just a small-town guy in Central New York amazed that after five years, Holgamods keeps growing.

When did you first become interested in photography?

My uncle worked for Kodak and gave me a tour of the plant when I was seven or eight. He took me to the area where they processed film. I thought that seemed like a really cool job. When I left the plant, my uncle gave me an old Kodak Brownie right off the line. It was my first camera. I carried it everywhere, took photos of everything. I was a 7 year-old tourist wherever I went. I couldn't get enough of photography as a child, and couldn't wait for the film to come back.

What do you shoot with, and what do you shoot?

I shoot with a Holga, a 4x5 field camera, a pinhole camera, and Rolleiflex 2.8F TLR, which are film cameras. I have a love/hate affair with digital. A lot of my business is from people with expensive equipment who are tired of the "perfection" of digital and can't wait to get back to the basics. I feel that way, too.

When did you first discover the Holga?

I had always wanted to move from 35mm into medium format, but couldn't justify the cost of the equipment. In 2002, while doing internet searches, I came across the Holga, saw what people were doing, and I bought two.

What do you love about Holgas?

Images captured by a Holga just can't be duplicated by any other camera. I love the ethereal quality of a Holga. That vintage, old-fashioned, antique-y look reminds me of when I was a child. Also Holgas have allowed me to meet some of the nicest people in the world. I can't count how many times I've heard, "If you're ever in this part of the world, you have to come stay with us." The toy camera community is just wonderful.

Tell us about the birth of Holgamods.

After buying the two Holgas on eBay, I modified them, kept one and listed the other on eBay. I modified them with two apertures, closer focusing, interior flocking, and modified the 6x4.5 included mask to 6x6. The bidding went to \$70. I tried that two more times, then felt guilty charging so much. That's when holgamods.com was born, and started selling my standard modified Holga for \$29.95. In August 2006, I felt bad having to raise my price to \$30.95.

What additional mods do you make to Holgas?

Bulb and tripod mounts; cable releases; waist-level viewfinders; custom colors. I also add Holga lenses to digital camera body caps, Diana lenses mounted to Holga bodies. Also wide format 6x8 Holgas, Pinholgas (pinhole cameras), digital and pinhole body caps.

Have you had any surprises along the way?

Yes, every day! When I wake up and see twenty more Holga orders have arrived by the time I wake each morning. Every single day of the week. I haven't had a vacation in over four years. I must have sent out at least five or six thousand Holgas since 2002.

Is there one photograph taken with a modified Holga that you are especially fond of?

It would have to be the shot of the late Senator Paul Wellstone, taken ten days before his death in a plane crash, by Jeff Wheeler of the Minneapolis Star Tribune.

What is your typical day like?

Never seems to be enough hours in a day. Taking orders; making Holgas; ordering supplies; boxing, shipping, delivering Holgas to the post office. My days start at 7:30am and ends each day about 7pm. Then it's time to try out some of my new ideas for future mods.

What is your environment like while you're working?

I'm a slob. About once a week I have to shovel out the mess I have created in my shop. Cardboard everywhere, empty Holga boxes, Holga parts piling up ankle-deep. I'm so busy I really do not have the time to clean up every day.

Do you have a favorite Holga photo you've shot?

The last four years I haven't taken any photos with Holgas; I'm too busy modifying them. But I feel like I'm a part of every beautiful Holga photo I see out there if I gave the photographer the modified Holga as a tool. In a sense, I'm the photographer's assistant. I have so little time now since starting Holgamods to devote to my photography. I'm more into helping other people. 📷

A lot of my business is from people who are tired of the "perfection" of digital. I feel that way, too.

Souvenirs

By Michael Hughes

The project began in 1999 on a cold, grey November day on assignment at the Loreley cliffs near Mainz, Germany. The postcard in my pocket for my daughter looked much better than the real place, so I held it up in place and shot. Little did I know I was beginning a series that would continue to this day.

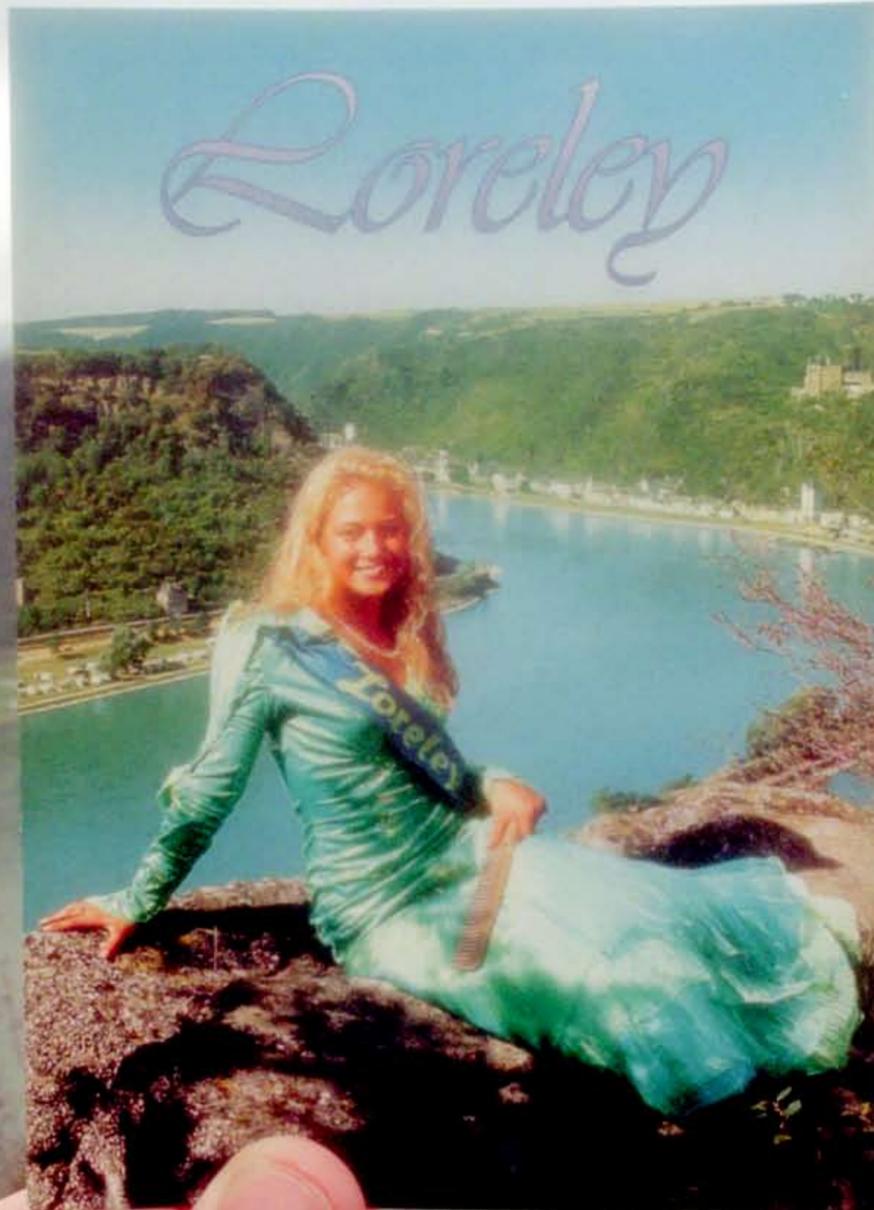
The rules are simple: Only use souvenirs that you can actually buy at the place, and you must be able to hold it with one hand.

Much later I realized that I was not only poking gentle fun at souvenirs, but also at the things I was replacing them with. People buy souvenirs to mark an event in their lives. They reassure us that we live and have taken part in life, however marginally.

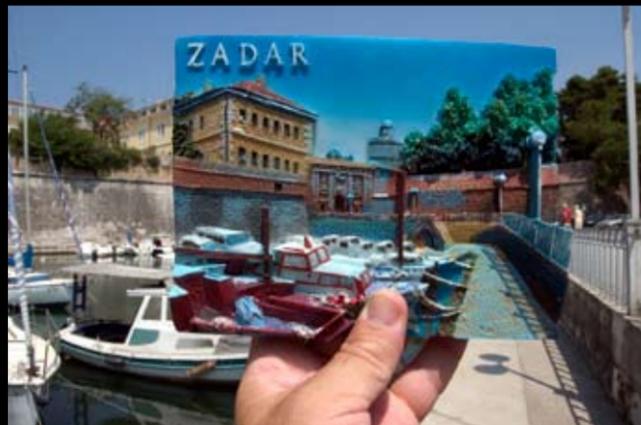
Most importantly, we can take them home. They belong to us - unlike the original. In a way, the medium of photography is a souvenir machine; freezing tiny fragments out of the river of our experience and giving us a fleeting control over our lives.



Michael Hughes was born in London, married a German girl, and produced an international daughter. Souvenirs of "Souvenirs" are available at www.hughes-photography.eu.



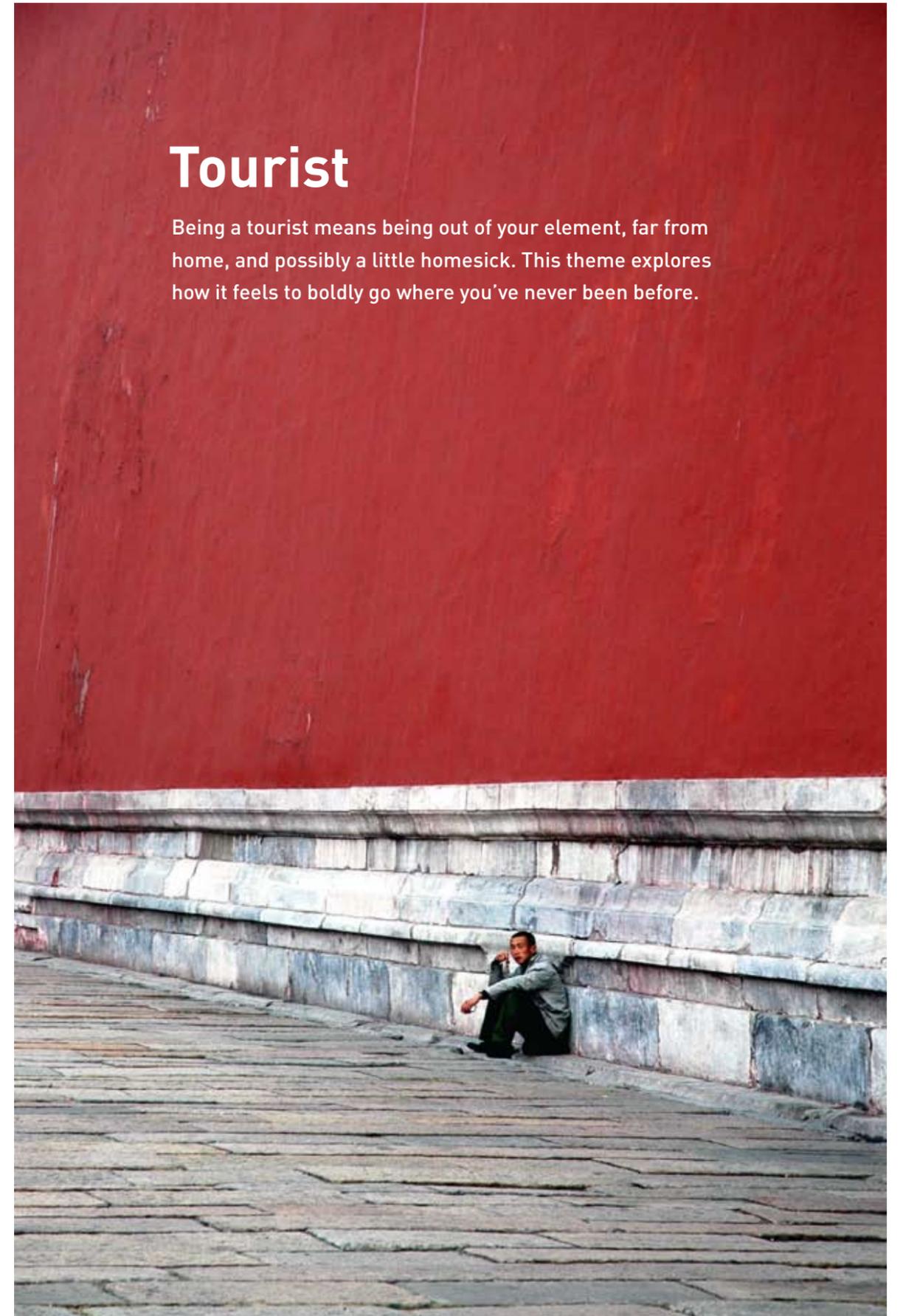




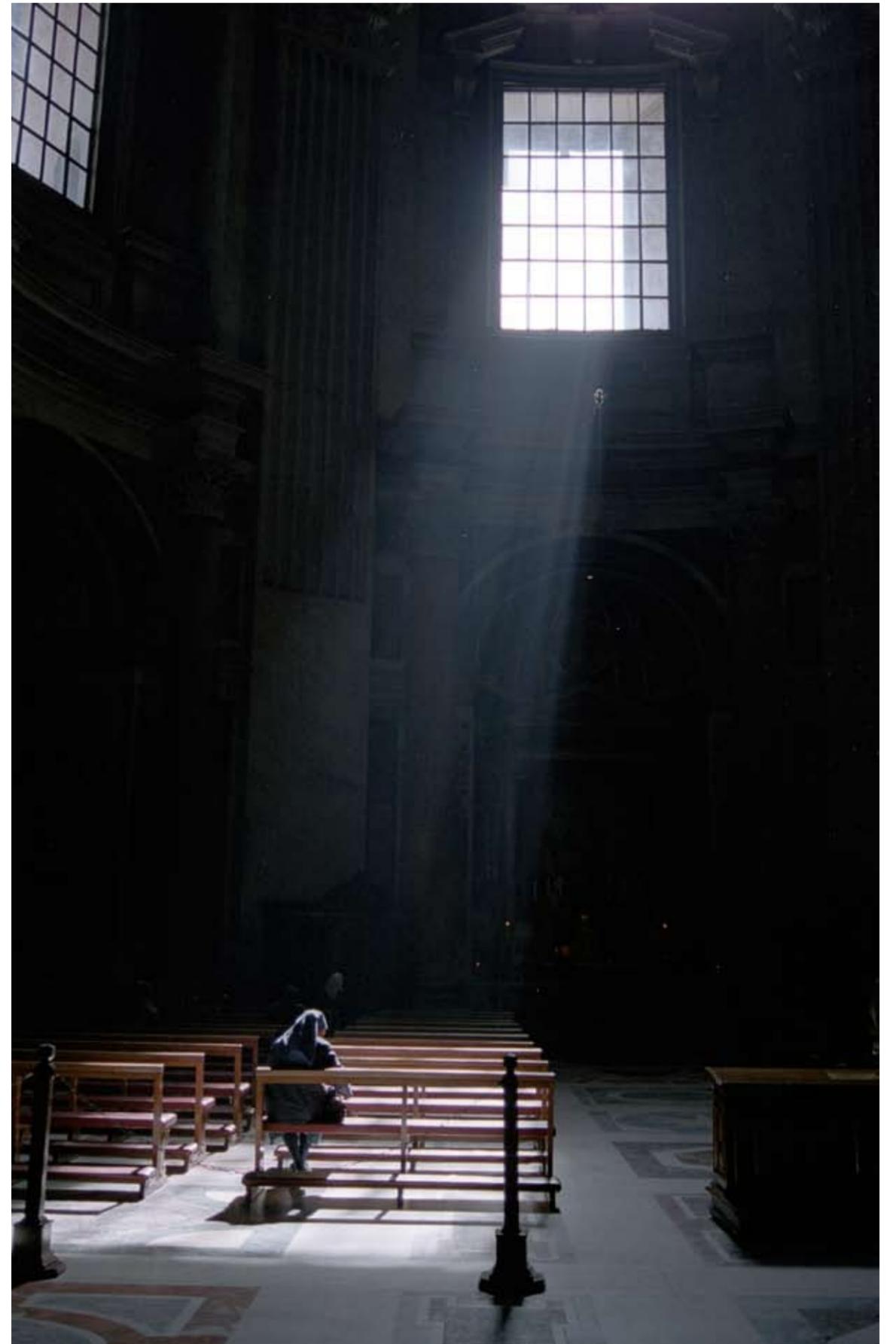


Tourist

Being a tourist means being out of your element, far from home, and possibly a little homesick. This theme explores how it feels to boldly go where you've never been before.

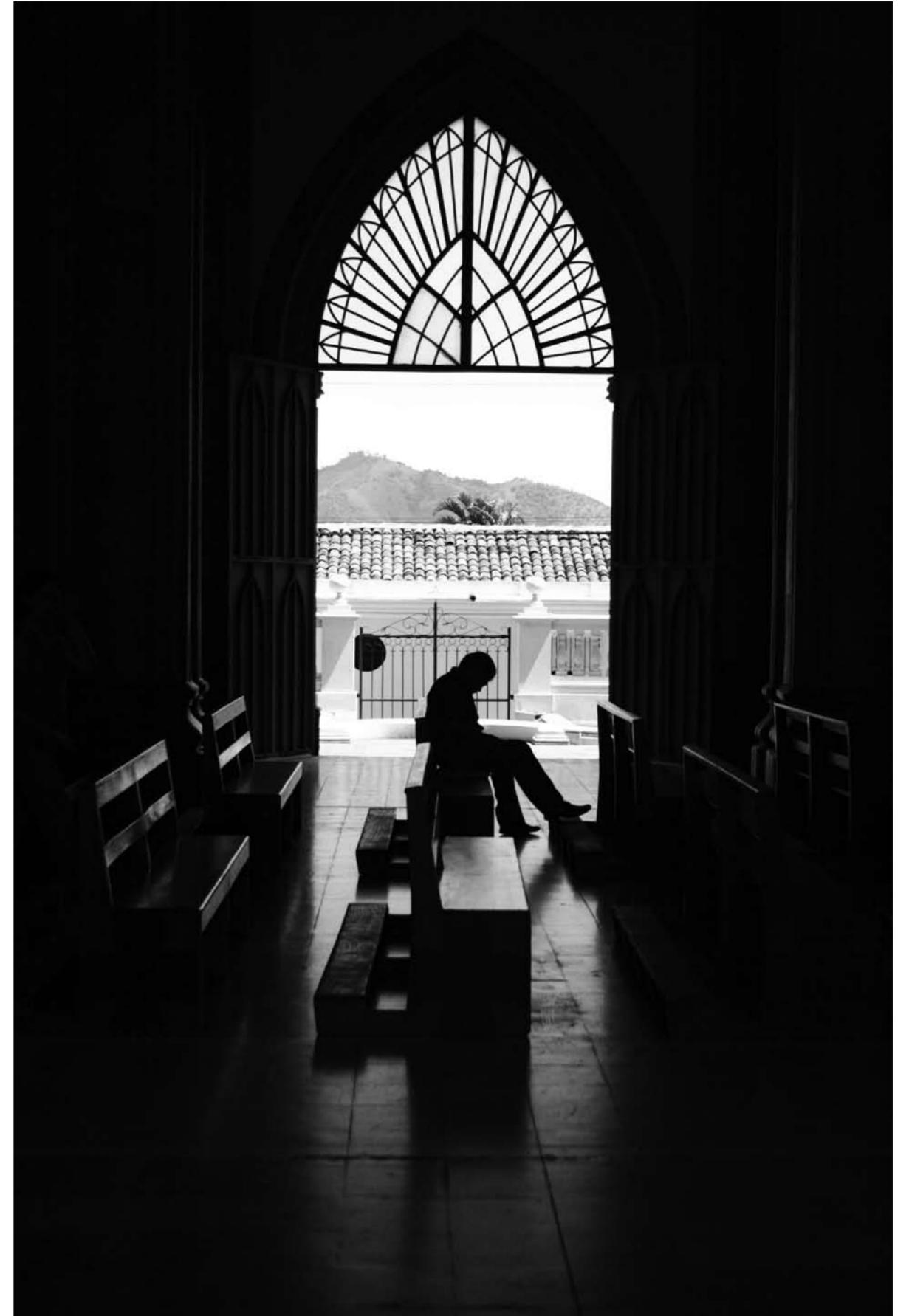
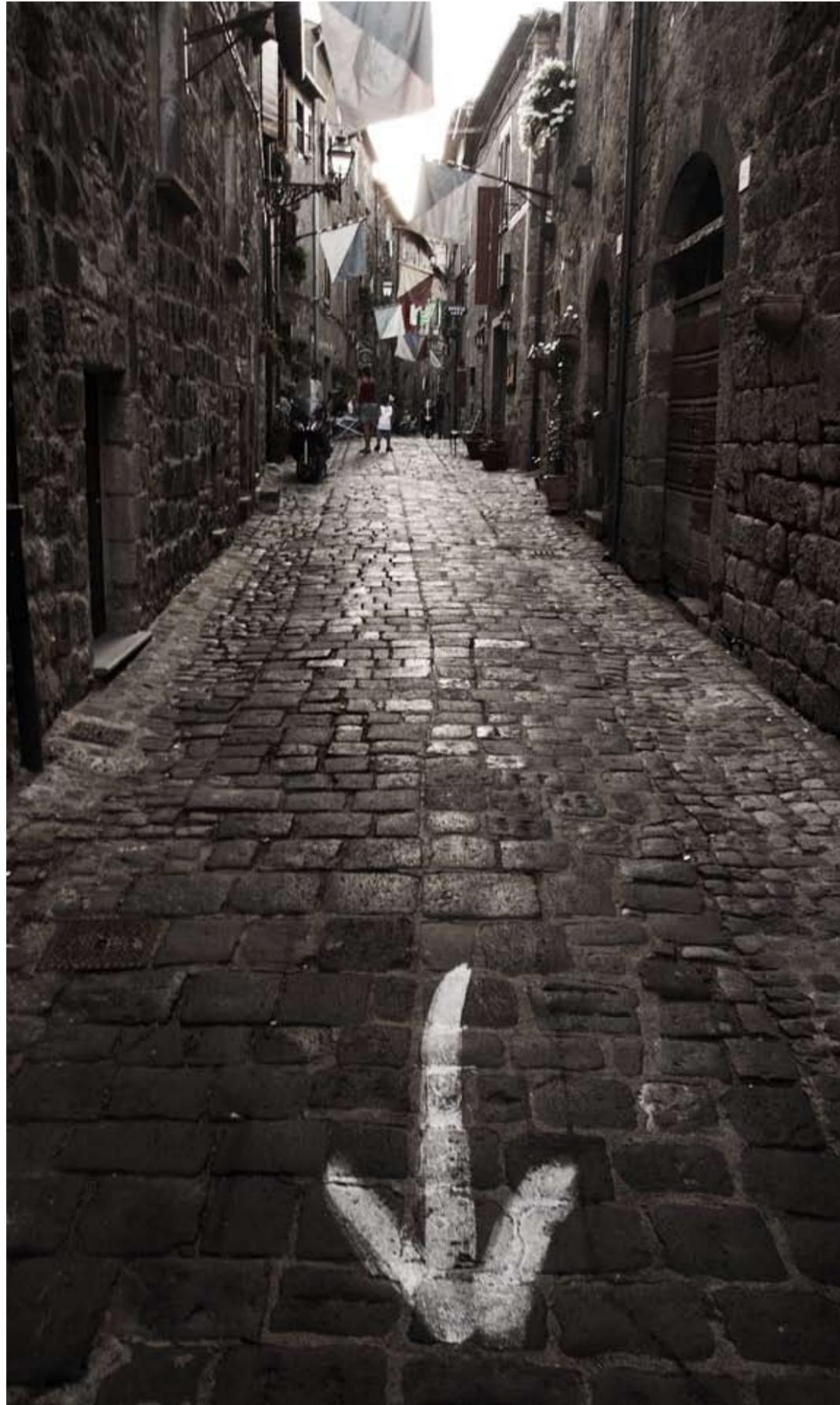


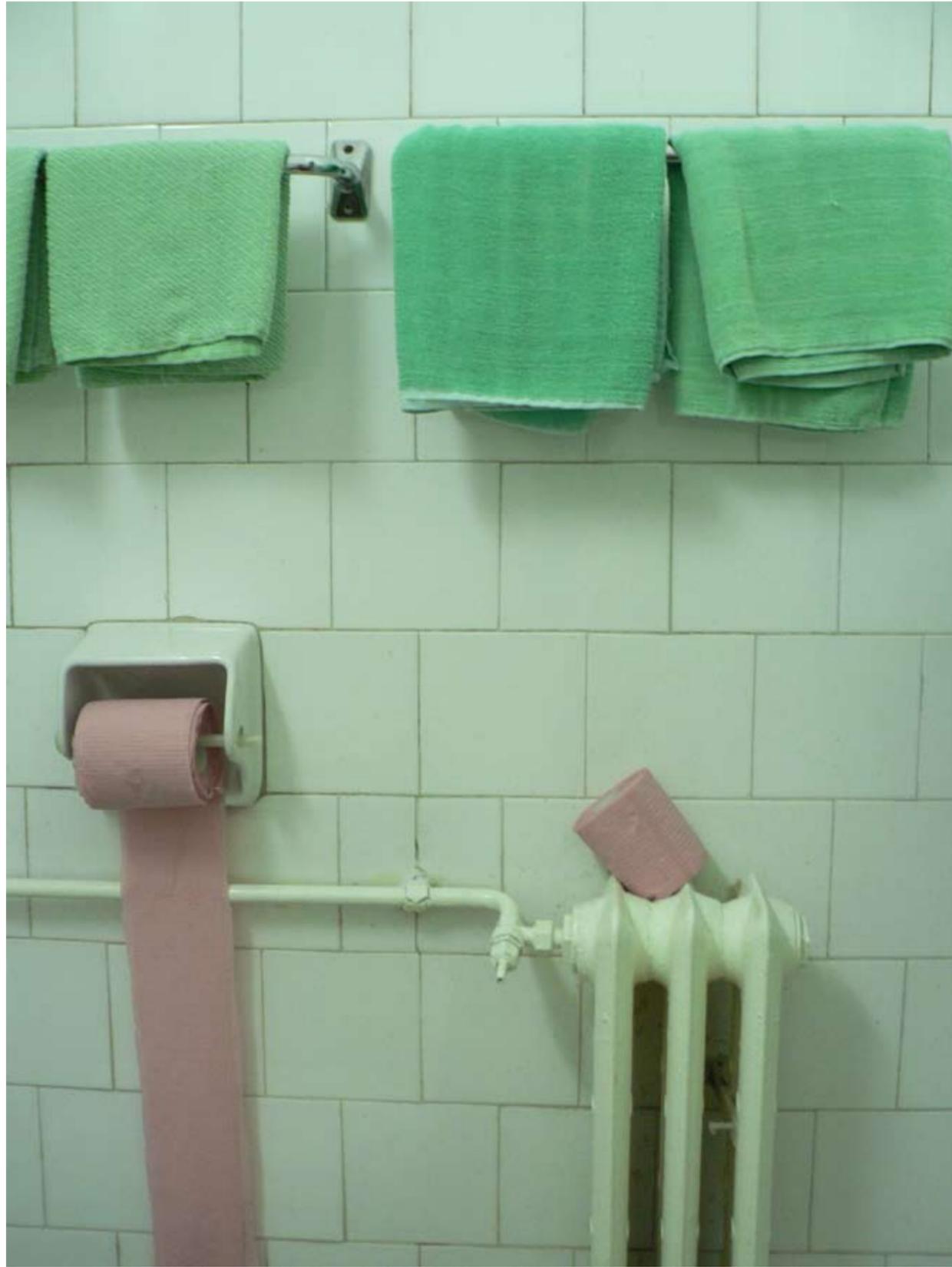




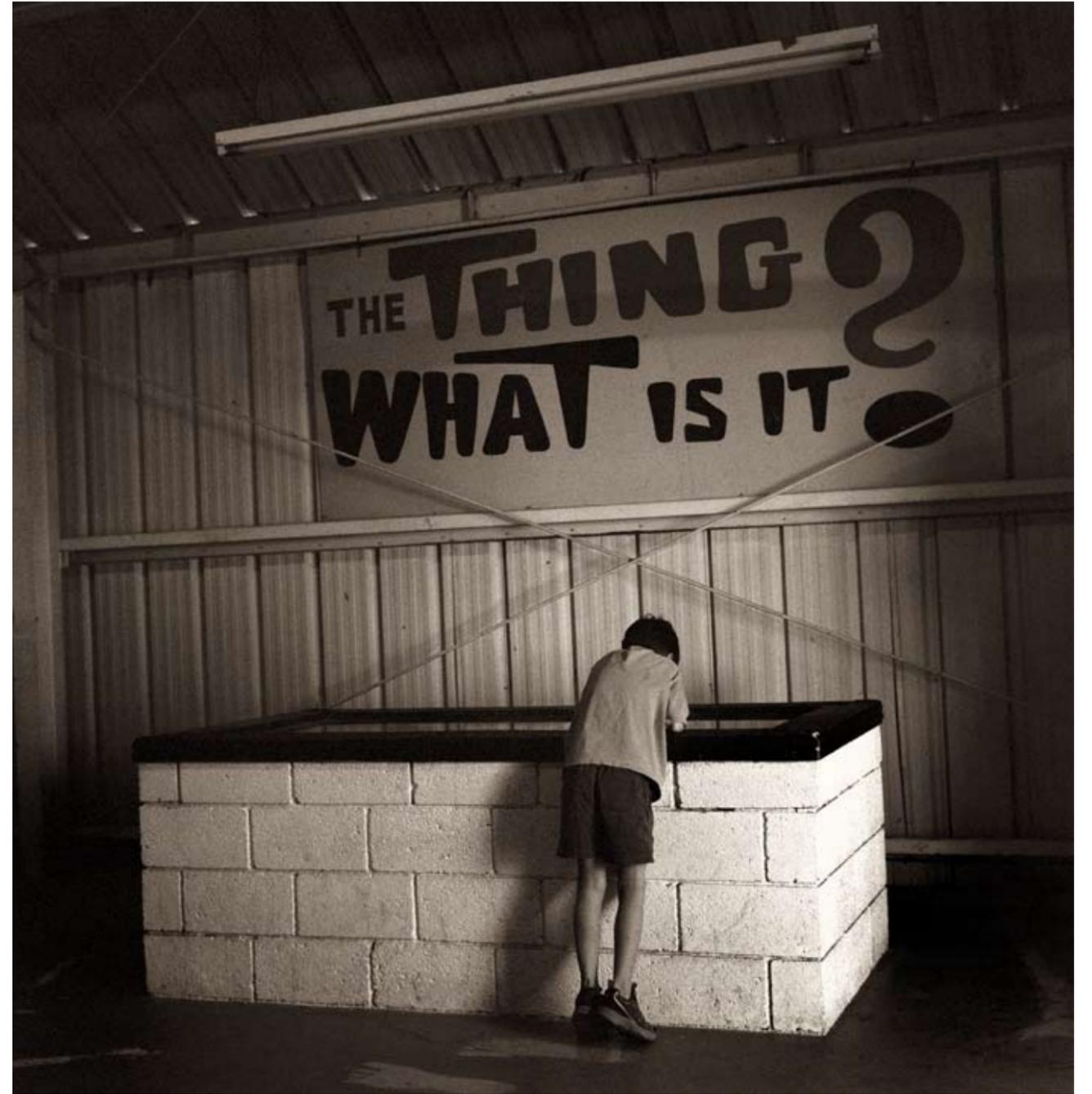


















Almost Naked

By Shen Wei

I grew up in a very conservative Chinese society. Fifteen years ago, when I first got a copy of "Basic Instinct" from the black market in Shanghai, I was not shocked by the sex and violence in the film. I was shocked by the realization of that other people, including myself, were so numbed to intimacy, sexuality, and love. I began to crave the expression of my own personal desires and emotions in a more open and free way.

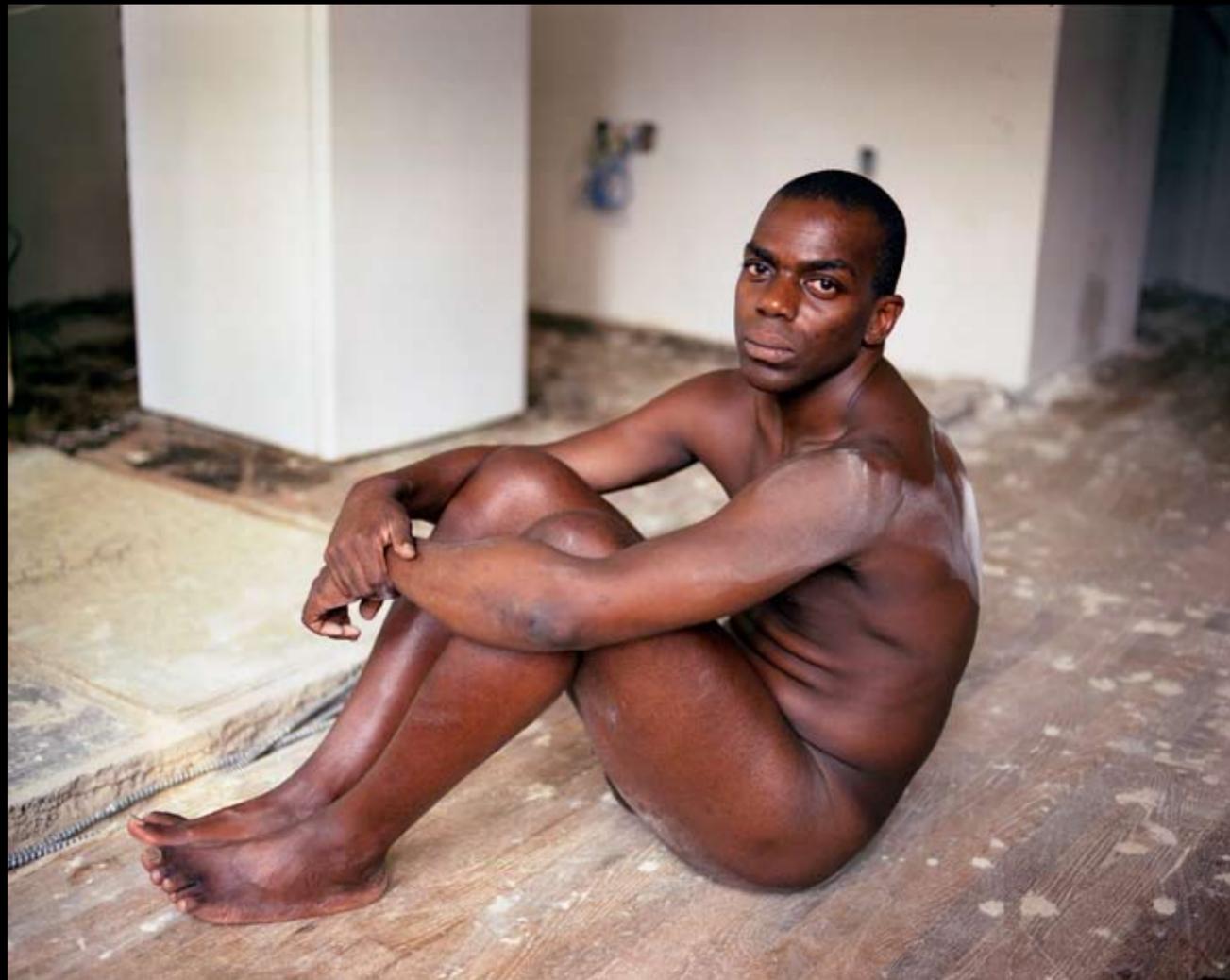
Since I moved to the United States six years ago, my need for self-expression has grown. I'm curious about how others deal with their identity in an open society like America. So I started my ongoing portraiture project, Almost Naked.

I've photographed many strangers around United States in past 3 years. The goal of this project is to raise questions about human nature, emotions, desire, instinct and identity; to reveal things that are unexplainable but solid. I am fascinated with nakedness, expressed both emotionally and physically.

Certainly this project reveals my perspective on America, but I hope viewers of my work make their own discoveries of the people in my photographs.



Shen Wei is a fine art photographer currently based in New York City. He holds an MFA in Photography, Video and Related Media from School of Visual Arts (NYC) and a BFA in Photography from Minneapolis College of Art. Find him online at shenphoto.com.



Hiram, New York, NY. 2005



Fiona, New York, NY. 2005



Matt and Emily, Minneapolis, MN. 2003

Stan, New York, NY. 2005



Jamie, Llano, TX. 2006



Joey, New York, NY. 2005

Intimate

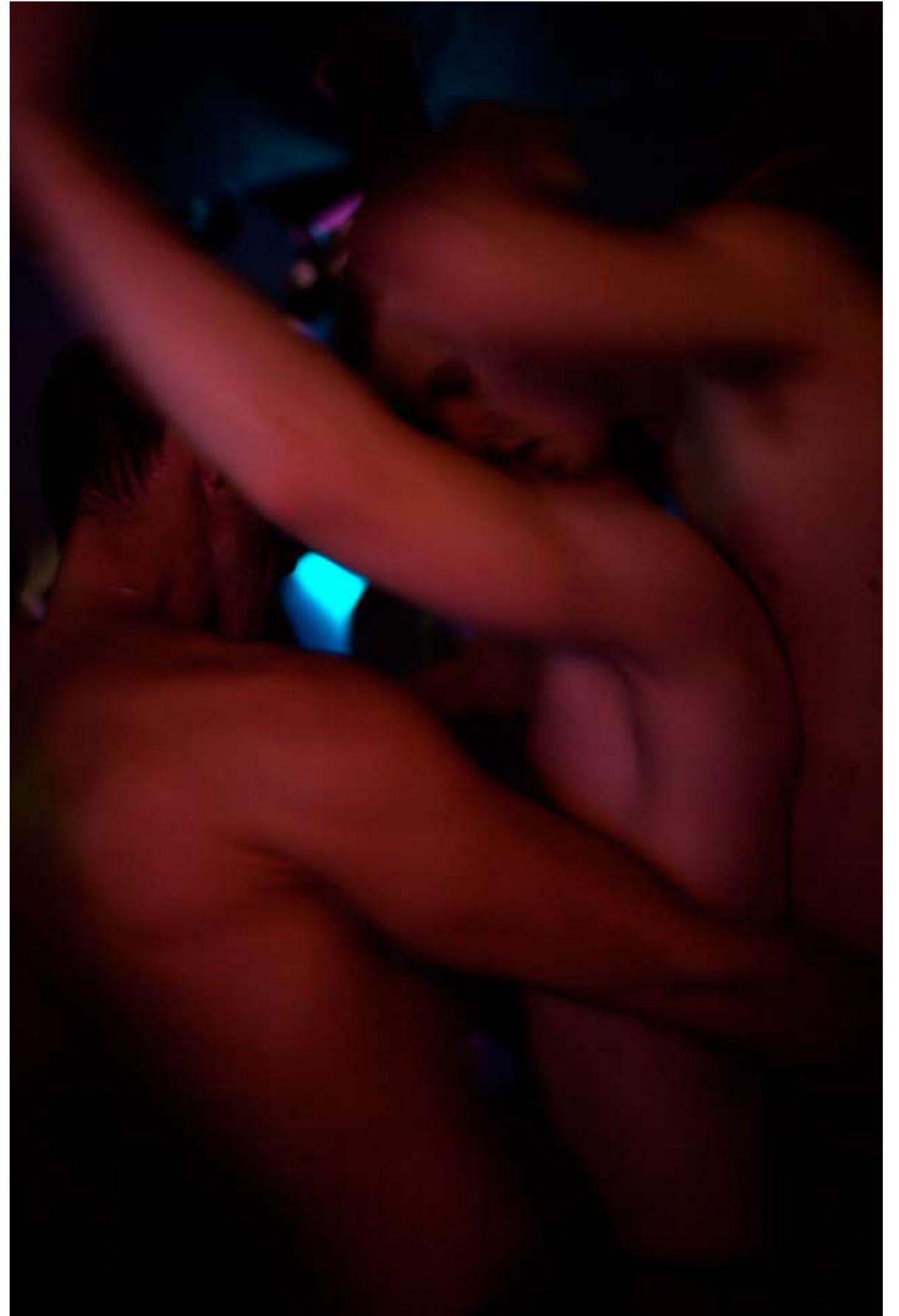
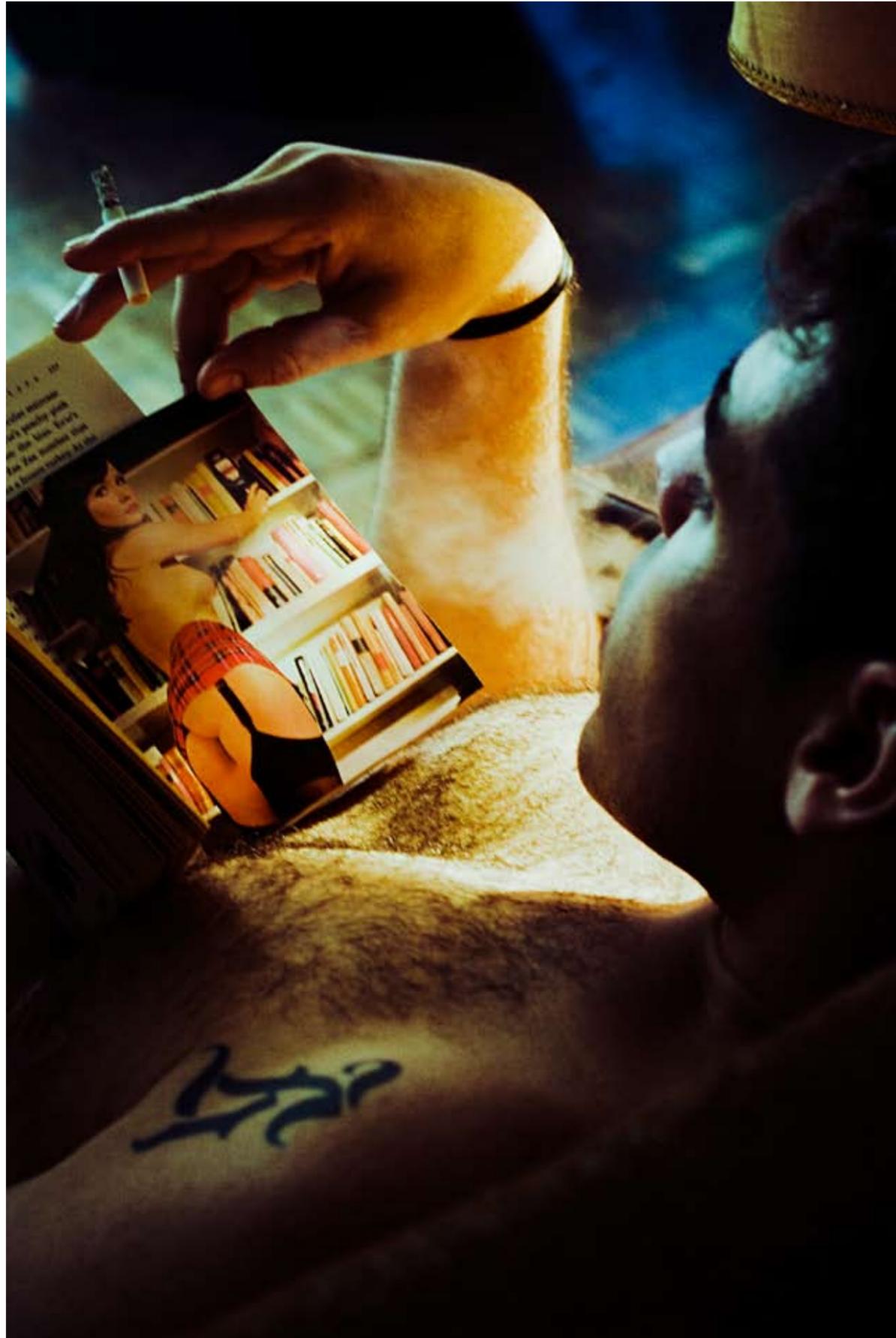
There's something intimate about looking through the viewfinder, zooming in, and clicking. The rest of the world just fades away. When the shutter clicks, in that brief moment of darkness, it's just you and your subject, alone, together.



















Daniel DiMattia of Belgium's Calypso Tattoo creates his unique art using my girlfriend's back as his canvas.



GRANDFATHER BY PAIANO GIACOMO



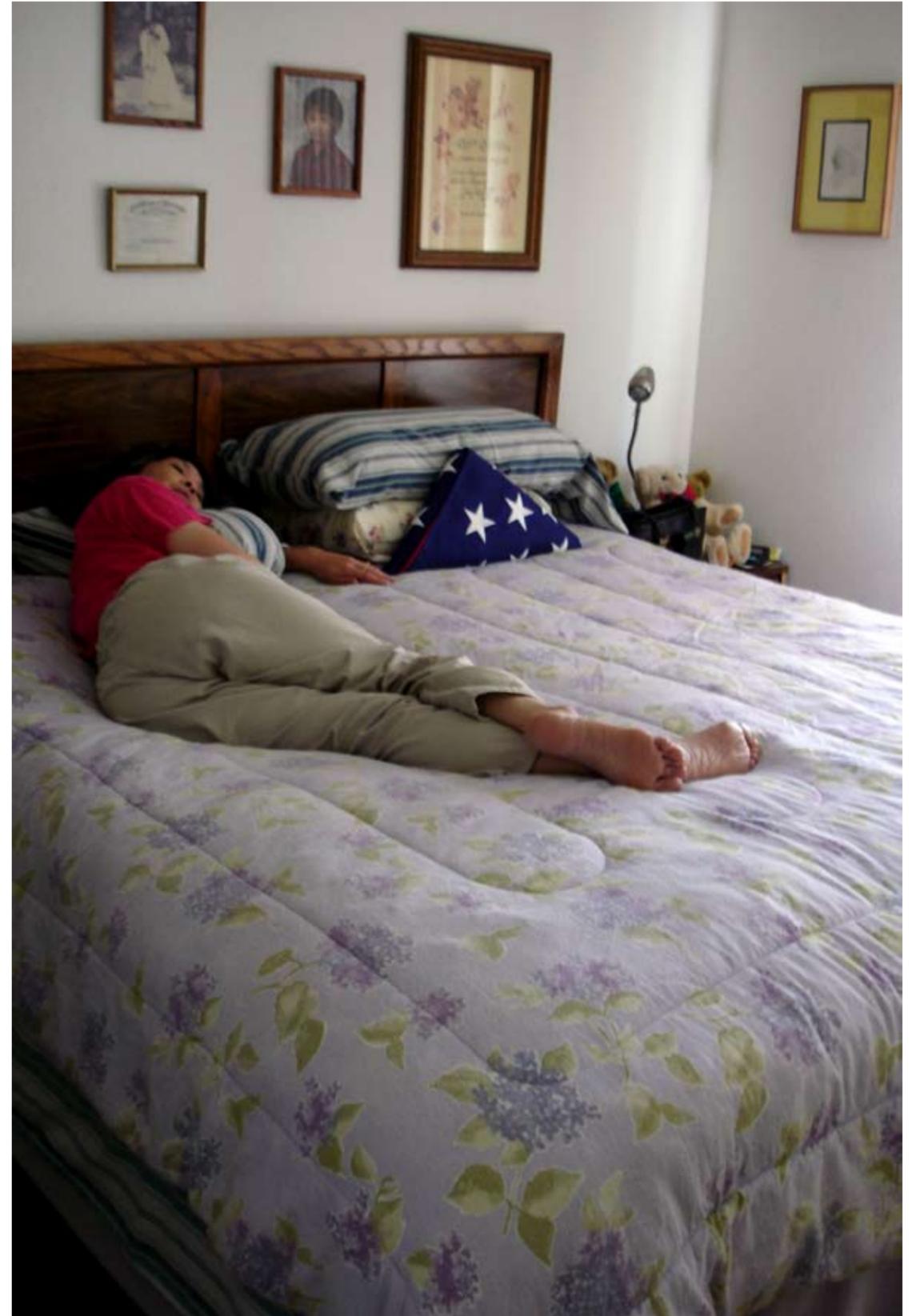
MOHD SUHAIMI



96 BEFORE THE BREAKUP BY METHANIE DEMPSAY BINDER



FRANK KOLODZIEJ 97



I took this photo the day after my father's funeral. The flag on the bed covered his casket.

People in Bed

By Randall Cosco

The bedroom is probably the most intimate place in the house. My goal with this project was to show people in a softer and more vulnerable way – more human than just snapping them against a backdrop in the studio.

Intimacy is such a subtle thing. As I started to photograph places like the 'half-way house' people and the 'single mother family' subjects, I was amazed at how much they would relax and give me more than I had expected. In the portrait session with the Playboy model, I told her that I didn't want the standard cutesy pose that she was usually asked to do by glamor photographers. I wanted something gritty and even contrary to that and after explaining the idea with the raw meat she was actually more enthusiastic than I expected and that is one of my favorite shots in the series.

In some ways, the intimacy in photographing these people in their beds made me feel like I was intruding into something that is rarely seen or captured on film.



Actor Robert Wisden



Actor Leslie Nielsen



Randall Cosco is a Vancouver-based allegorical photographer who also teaches conceptual editorial photography. He has shot hundreds covers for numerous publications and has worked assignments in seventy-two countries. You can find him online at randallcosco.com. Photo of Randall by Art Perry.



Single Mother Family



Playboy Model



Elective Surgery



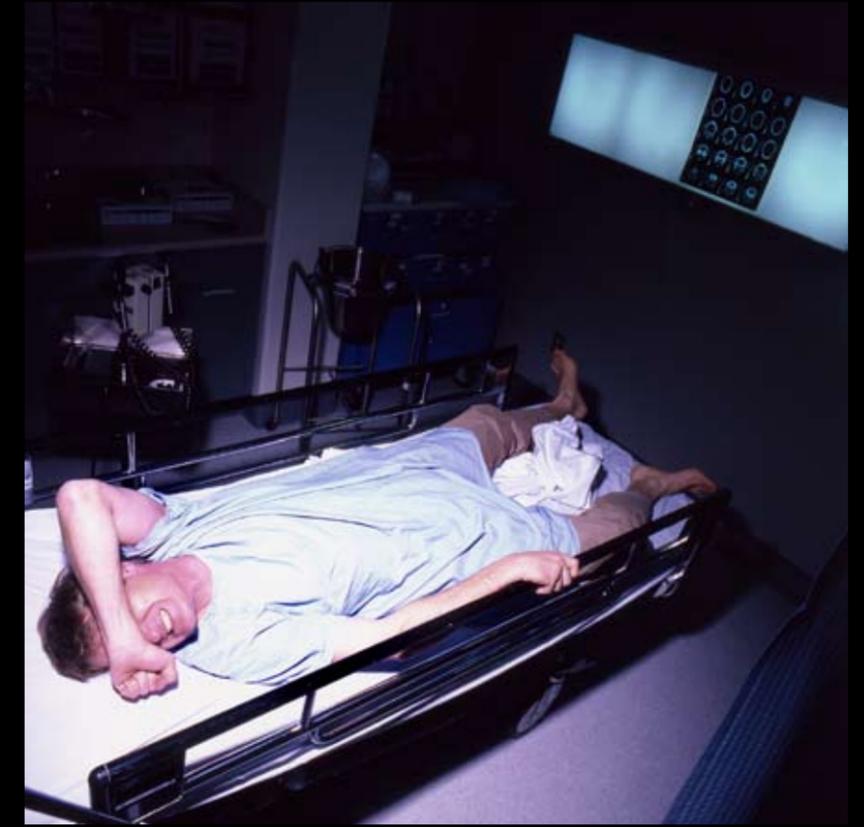
Halfway House 1



Halfway House 2



Common-Law Couple



Intensive Care Unit



Author Lynn Cody



Musician Natalie MacMaster

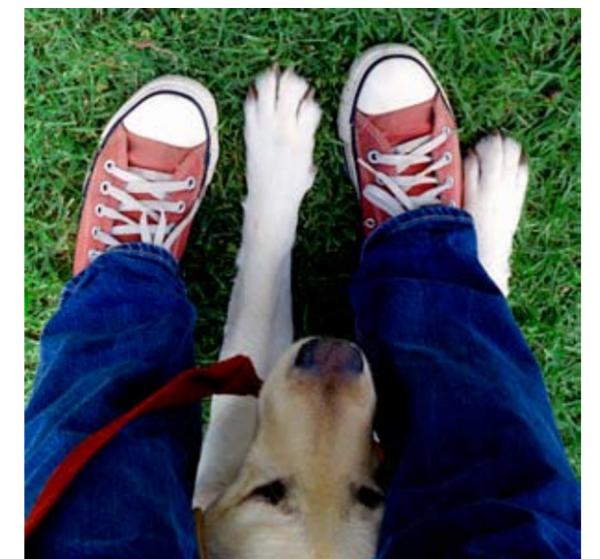


Pieces of Self

Aline Smithson hates self portraits — especially when they're of her. So she's started an unusual self portrait project. She captures her life as it happens, from the ankles down.

The result is captivating because it reveals so little. As the audience, we're forced to fill in the rest of the frame with our own stories, creating a portrait that has as much to do with ourselves as the photographer.

You can see more at alinesmithson.com.



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POST-PROCESSING

Amazingly Simple DIY Can Frames

By Amit Gupta

Beautiful! Simple! Cylindrical! All the qualities you look for in the finest photo frames, now available in Can Frames.

This tutorial will step you through an insanely simple way to show off your photos for the price of a can of beans. All you need is the aforementioned can, some glue, a photo, and 15 minutes!

Ingredients

- A great photo. Panoramas work best, but regular photos that can be cropped wider than they are tall also work well.
- A can. Soup, beans, oatmeal, anything with a label should work. We've used tin cans and plastic and glass jars.
- Acid free rubber cement. Stronger stuff will give better results with heavy photo paper.
- Scissors, tape measure, and rubber bands.

Step 1: Measure Twice

Use a tape measure to measure the height and circumference of your can. These will be the approximate dimensions of the image you need to print.

Step 2: Print Your Photo

Use your favorite image editing program to resize and crop your photo to the dimensions you measured. Your image height should match the height of your can, and the length should be about an inch wider than the can's circumference. You'll want some overlap to help the glue set properly.

The thinner your photo paper, the more willing it'll be to conform to the curvature of your can. Plain paper gives great results, though glossy photo paper will work, too.

Step 3: Cut Once

Use scissors or a cutting blade and ruler to trim your photo to match the height and circumference of your can.

Remember to leave yourself at least an inch of extra width for overlap and a little extra height.



Step 4: Glue Photo To Can

To affix your photo to your can, you can use any kind of strong glue that will bond paper. You'll be attaching the photo to the label that's already on your can.

Here's how to form a strong bond if you're using rubber cement: Apply your cement to your can and let it dry. As it dries, apply a good coat to the back of your photo. Make sure to glue the overlapping part of the photo so it'll stick to itself, and press the wet photo to the dry can.

Step 5: Tie Tightly

To help the photo bond to the can label, wrap the can tightly with several rubber bands. Make sure you've worked out all the air bubbles, and leave it overnight to ensure a good, solid seal.

Tomorrow, unwrap the bands and, Ta da! You're done!

Next Steps

So you've mastered this simple project. Here are a couple more ideas to take you further.

- Use your image editor to chop your photo into multiple pieces and use a stack of cans to display them. You can build a wall of cans if you make your photo large enough.
- Open and empty your Can Frame and use it as a vase! Taller cans work best.
- Use your Can Frame as a mini planter. 🌱

Amit Gupta is the man behind Photojojo.com and lives in New York City. Special thanks to Kevin O'Mara, Rachel Devine, and Marius Mibalache, who took the photographs in the frames.



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I grew up recording sound bites of family life with my mother's dictaphone while living in a small village in the West of Scotland. I traded in the dictaphone for an SLR at the age of 17, and started shooting my friends riding their BMX bikes and playing music.
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Paul Cloutier

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Christopher Cosco

I am currently a photography student, shooting digital with my Canon Rebel XT, but have been doing some black and white film work recently as well, for a change of pace.
jpgmag.com/people/cryptobiot

Sylvain Dumais sylvaindumais.com

I'm a daydreamer. Spitting my time between my photo and design contracts as a freelancer and my guitar. For the rest of the day, I'll walk the dog and cook diner for my girlfriend.
jpgmag.com/people/sdumais

Scott Dunlap

jpgmag.com/people/stuck

Dustin Fenstermacher

jpgmag.com/people/beyonceknowlesitall

Scott Fitzgerald

flickr.com/photos/scottfitzgerald
jpgmag.com/people/fitzy

Leandro Fornasir

I am a photographer, artist and editor TV .
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Andrew Foster aframephotography.com

I am quite possibly the only person on earth shooting film. Go Kodak 160nc!
jpgmag.com/people/aframe

Wesley Furgiuele

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jpgmag.com/people/wespionage

Stephanie Fysh stephaniefysh.com

I am a literary theory trained editor/proofreader in Toronto, Canada. My photographic work centres on the built world and on the nature of self construction and often on the intertwining of the two. I wish to believe that art can transform the viewer.
jpgmag.com/people/stephaniefysh

Paiano Giacomo marcovaldo.org

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Daniel K. Gebhart fotografisch.at

The photo has always the last word.
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Teri Georgiou feline643.deviantart.com

I am a Greek Canadian feline, grown up in Athens, Greece; lived in London, England; and found my way back home to Canada. I love photography, poetry, and cycling. Cooking is a passion, too.
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Anthony Georgis anthonygeorgis.com

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Dina Goldstein dinagoldstein.com

I'm a professional photographer who still loves to shoot for fun.
jpgmag.com/people/honey

Alison Grippo inkcapture.com

jpgmag.com/people/binkybink

Dacian Groza dg.stuffo.info

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Annika Hagen annikahagen.com

I am a Vancouver based writer and hobby photographer.
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Eric Hart

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I am a theatre props carpenter slash artisan turned photographer, semi professional or mostly amateur depending on the weather.
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Lane Hartwell

jpgmag.com/people/fetching

Daniel Harvey

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Sam Javanrouh www.toleftpixel.com

I am an Iranian born Canadian living in Toronto. My job involves animation and design, I take photos on the side.
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Manca Jevscek

I am communication sciences student.
jpgmag.com/people/mrsdoe

Tim Kettering timkettering.com

jpgmag.com/people/timster

Laura Kicey laurakicey.com

Loud on mute.
jpgmag.com/people/laurakicey

Karen Kindler

I am having fun and trying my damndest to document it.
jpgmag.com/people/siestanow

Frank Kolodziej positive-negative.com

jpgmag.com/people/frankko

Shane Lavalette shanelavalette.com

I am currently living in Boston, MA.
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Sarah Le

jpgmag.com/people/h2okatcher

Alexandra Lee

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Kevin Lelland

I am Scottish, 29. My ambition is not to struggle to get out of bed to capture pictures in the early morning light.
jpgmag.com/people/lenster

Eric Lennert 4x6.org

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Tammy Lin

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Camillo Longo

myspace.com/clphotography1
I am an 18 year old photography student.
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Mariah McCormick

flickr.com/photos/ryagalesie
They wouldn't let me bring sexy back, so I occupy my time with photography. It's my pastime, my lover, my stress relief, my creative outlet, and my connection to all things gorgeous.
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Jen Montgomery

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I am a graphic designer living and working in Los Angeles. I recently graduated from Art Center College of Design. My hobbies are cooking, Ashtanga Yoga, and collecting vintage food ephemera.
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Adam Nemec

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Tyler Nixon wink.nixone.com

I am an art director living and working in the quaint northwest city of Victoria, BC, Canada. Being a visual person, I am drawn to the possibilities of photography as art.
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Donald Norwood

I am a print designer living in Washington DC.
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Terence Patrick terencepatrick.com

I am a lifestyle photographer from Los Angeles.
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Rasmus Rasmussen theprint.dk

I am a portrait and stock photographer by day, and a musician and crime writer by night. I love images that tell a story or spark my imagination in some way. I worked in the IT business until leaving it behind to go to photography school in 2003.
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I am Gestalter.
jpgmag.com/people/volker

Mohd Suhaimi

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I am 26, male, Malaysian, and love taking pictures!
jpgmag.com/people/archiprez

Lisa Sweet creativeemotion.com

I am not going to be able to describe myself in 500 characters or less.
jpgmag.com/people/fangedfem

Dean Tabor pbase.com/four12

I am the very model of a modern Major General.
jpgmag.com/people/four12

Tony K. Tjiptodihardjo

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I am a businessman working in the isotank industry. I live with my wife, Yuliana, and my son, Owen, in Surabaya, Indonesia. Photography is my hobby and my passion.
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I am a photographer in Aarhus, Denmark.
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I am a Toronto based photographer, designer, gardener, and creator of the gardening web site YouGrowGirl.com.
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Scott Wallick plaintxt.org

Scott edits English textbooks. Before that, he did a fair amount of traveling. Now he lives for punctuation. Which isn't that bad, really.
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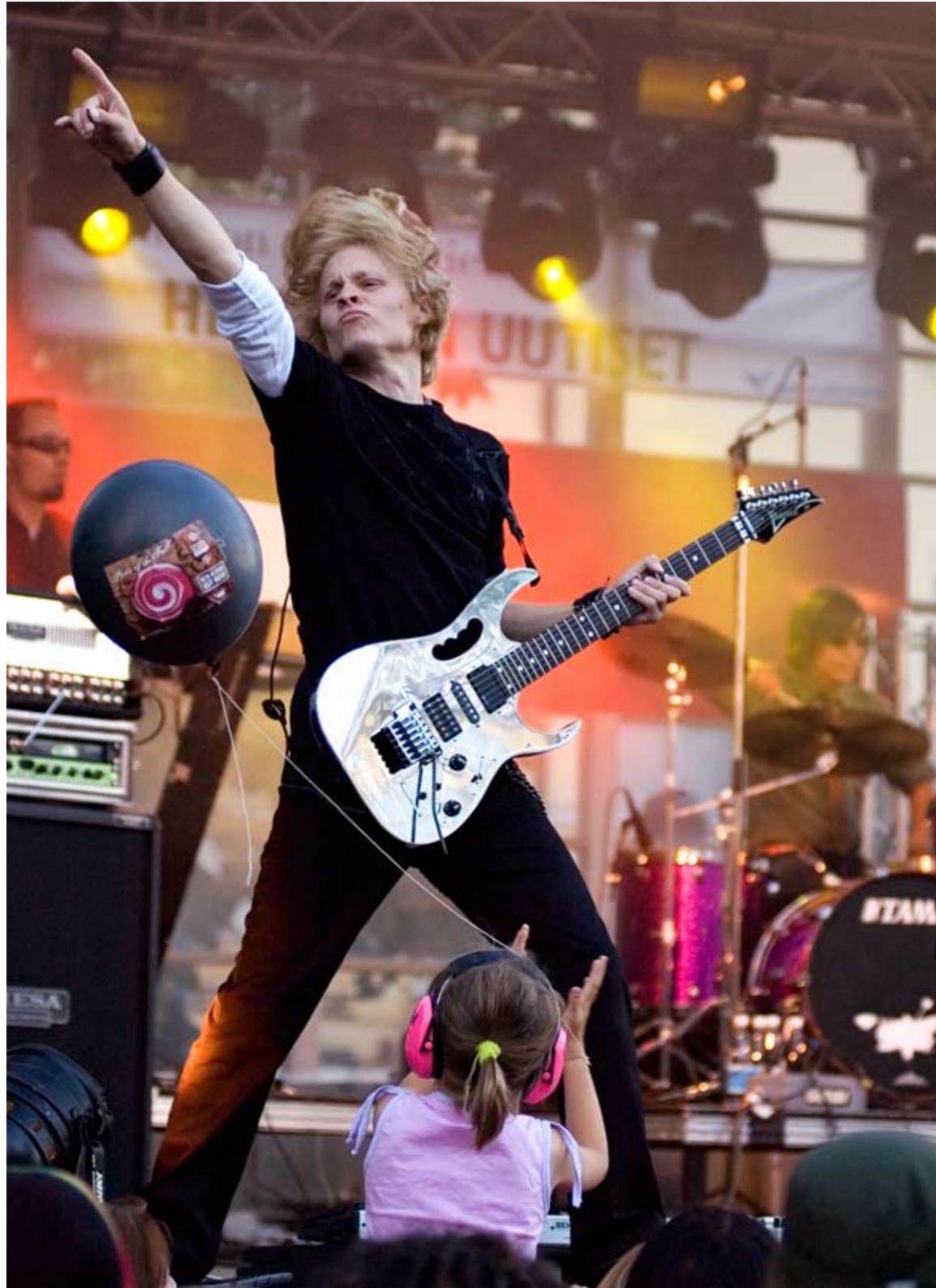
Nathan Walls ismedia.org

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Elizabeth Weinberg

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I am a photographer living in Brooklyn, New York. I'm addicted to iced coffee and taking pictures of lovely light, lovely people, and ridiculous adventures.
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Poets of the Fall by Janne Valo



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

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Michele Hofferr on location in San Francisco using a Canon 20D and a Lexar 4GB 133x CompactFlash card.

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