

Shoot Your Self

What photographers see when we shoot ourselves. **PAGE 73**

Noah Kalina's eternal self-portrait project. **PAGE 96**

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Bunny checks out the photo of herself in JPG Magazine Issue 4.

What you're holding in your hands was created by thousands of people.

JPG is not a normal magazine. Normal magazines are put together by an elite cadre of people who think they know more than you do. They're riddled by payola and run by personal agendas. Everyone talks about the death of the magazine business. We say, if magazines are dying, it's their own damn fault. Hubris has felled larger things.

We're something different. Instead of talking to so called experts, we talked to you the everyday photographers with authentic experience in the trenches. Instead of running yet another "Top Digital SLRs" article written by someone who's spent a few days in a lab with some cameras, we found photographers with first hand experience and asked them to write about the tools they love in a new section called "My Precious." And instead of pretending we're the know it all experts, we gave you the tools to help determine what goes in each issue.

Here's how it works: We announce the issue's themes on our website jpgmag.com two months in advance. Anyone can submit one photo per theme. Then the JPG community reviews the submissions. Everyone gets one up or down vote per submission. Finally, at the very end, the JPG editors review the submissions, as organized by you, and assemble the issue based on a combination of community voice and editorial vision. Photographers who get published get free subscriptions and 100.

You're holding the result in your hands. And here's the best part: At this very moment, next issue's themes are open on the JPG website, just waiting for your submissions and voting. You'll also see lots of calls to participate in the pages of this magazine. The message is clear: JPG Magazine is made by you.

Where We've Been

JPG Magazine started two years ago. Founded by myself and my wife, Heather Champ, we wanted JPG to be a salute to a new generation of photographers. People who, like us, love photography and have found themselves sharing photos online. We wanted to take the best of that work and honor it in print. So we named the magazine JPG after the file format most digital cameras used. RAW had more grotesque implications, and besides, there's already a Raw Magazine.

JPG produced six issues in its first two years. We were like a digital hermit crab, using all the free online services we could find Gmail.com for mail, Flickr.com for discussions, Lulu.com for print on demand all in our spare time.

In 2006, we grew up fast. My longtime friend Paul Cloutier and I founded 8020 Publishing, and made JPG our first magazine. This issue marks JPG's rebirth. Instead of being a small, expensive, occasional, boutique book, JPG is now a magazine sized book, professionally printed and distributed six times a year. Subscriptions are now available and cost just a few bucks more than a single issue used to.

But the biggest change is the web site. On jpgmag.com, you can submit photos and articles to the magazine, see all the contributions by your fellow photographers, and help choose what goes in each issue. We're on our way to being the first truly community driven magazine. But we're not there yet.

Where We're Going

Look for new tools and more fun ways to get involved in the coming months and years. We're also planning gallery shows and books. We want to give as much back as possible to the awesomely

talented photographers who make JPG what it is.

In This Issue

For this special relaunch issue, we picked three themes: Big because we're embiggening the magazine, Hometown it's where the heart is, and Self Portraiture since this magazine is all about you, we wanted to see what you looked like.

The response just blew us away. We recieved thousands of submissions in just a few weeks. Huge thanks to everyone who submitted, voted, and helped. This issue also showcases our first sponsored theme. Special thanks also to Metroblogging.com for sponsoring the Hometown theme.

Join Us

So here's us, on the raggedy edge. Thanks for picking up this issue. We hope you like it. And if you don't, then make the next one better! Join us at jpgmag.com. What it is, is up to you.

Thanks for coming on this crazy ride with us.

Derek Powazek

ISSUE 7 STATS

2,378 photos submitted by 1,434 people.

123,559 votes cast by 3,141 people.

70 photos published in issue 7 themes.

Top ten countries of issue 7 photographers: USA, Canada, Australia, Germany, Italy, France, UK, Denmark, England, Spain.

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JPG Magazine Issue 7

December 2006 - January 2007

Editor/Publisher Derek Powazek
Editor Emeritus Heather Champ
Publisher Paul Cloutier
Business Director Devin Poolman
Technology Director Jason DeFillippo

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Cover photograph by **Lauren Baljeu**, who says: "I was inspired by a German song about strawberry lips. I wanted something sexy, and I always found the biting of lips to be sexy. I used two flash umbrellas, put my Nikon D70s on a tripod, and used a remote to trip the shutter."

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Submit to Issue 8 now on the themes Tourist, Intimate, and Embrace the Blur, at jpgmag.com.



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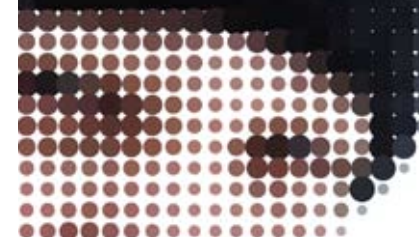
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Meet a Stranger, Get their Photo and Story

My Leica M6

By Toby Boudreaux

My first camera, aside from the familiar disposables sold at drug stores and handed out at weddings, was a Canon 300D with a cheap zoom lens. I returned it after a week.

My wife was teaching a digital photography class at American University at the time, and I'd been reading over her syllabus, acting as a test student, engaging the subjects of ISO sensitivity, aperture width, and shutter speed. It seemed simple enough.

Ever the gadget hungry geek with a penchant for justifying purchases with practical reasoning, I decided to buy a camera with tons of buttons and options and menus to facilitate rapid and incessant experimentation and learn beyond my wife's syllabus. Why, I wondered, would modern cameras include dozens of configurable options if apertures, shutter speeds, and film sensitivity were the only important aspects of photography?

Unfortunately, the camera I chose felt like a creaky Styrofoam container with cheap controls and a phone sized LCD. The body gave when squeezed. It was light and oddly balanced. It felt like a toy. It was a massive turn off and the bell tolls loudly for un sexy gadgets.

After playing with my DSLR for a bit, I realized that I didn't care about the buttons and menus. I didn't see the motive for focus tracking servos. I didn't want to zoom the lens in and out, a millimeter at a time, looking through the tiny viewfinder while battling the tyranny of choice, missing photos in the process. I didn't want people to jump when the shutter fired. Lord knows I didn't want to have a spring loaded flash unit pop up randomly.

What I wanted was to take photos. Despite everything I'd assumed, I didn't want a computer. I wanted a camera.

While waiting for the refund to be posted to my account, I searched for a simpler camera something that didn't include a lengthy manual. After bugging every photographer I knew for a solid, simple camera that didn't stick out like a sore thumb, I set my sights on a new fetish object: the Leica M6 TTL.


Generally speaking, rangefinders encourage a style of shooting that is minimalist, intimate, and loose. In much the same way an SLR encourages careful composition and endless tweaking of every detail before the shutter fires, a Leica M series rangefinder provides very little in the way of adjustments.

I tend to set my aperture and shutter by the light, fix my focal length to ten feet or so and walk around. When something or someone catches my eye, I move into the scene, lift the camera to my eye, and grab a quick shot. Presetting the focal length means there is rarely a need to focus, but when it's necessary, the bright and uncluttered split screen viewfinder makes it a pleasure even in the dimmest of bars.

I shoot with a 35mm f2 Summicron aspherical. Everything about the lens is perfect. Optically, Leica lenses are incredibly sharp and their operation is smooth and consistent. The lens clicks into the mount snugly and seems to become a part of the body. Leica cares a great deal about details like these. The lettering of each lens is engraved into the metal and painted with care. The vulcanite coating on the body is placed with precision. Each camera is made by hand and it shows.

You can't go wrong with a Leica M, but there are only a few models I tend to recommend. The M6 is probably the most popular on the used market, but the M3 produced in the 50s and 60s is also a great machine. The M3 lacks any sort of internal meter and has the nicest viewfinder. If you shoot with anything wider than a 50mm lens, though, the M3 isn't for you, due to a lack of frame lines for wider lenses.

The current production line includes the M7, which breaks from Leica tradition by ditching the cloth shutter and purely mechanical operation for an electronic shutter. The electronic bits of the M7 allow for automatic aperture priority shooting, which is a bit of a departure for Leica shooters. The ultimate M camera is the MP, which is a return to the basics in terms of design and construction, but with the inclusion of an updated metering system. A digital body, the M8, was just introduced, but I'd rather not think about it just yet. All those electronic components disrupt my romantic vision of the Leica.

The most romantic part of owning a Leica, to me, is the commitment that comes with ownership. Leicas seem to outlive most photographers, even under heavy use. I know that my M6 will outlast me, and I hope it, along with my wife's syllabus, will prove to be a great teaching tool to my children and grandchildren. 

Toby Joe Boudreaux is a transplanted Southerner living with his wife in Brooklyn, NY. His time is split between acting as Director of Technology for The Barbarian Group and personal photo projects.





My Hasselblad 500 C/M By Gayla Trail

I made my first real foray into photography in the mid 90s while pursuing a degree in Fine Art. I'm not sure if it was intimidation, laziness, or lousy schooling, but after two courses I could produce a black and white print and had cultivated a variety of misconceptions about photography, without ever having learned how to use a camera or take a picture.

I came out of school under the impression that fancy people take fancy pictures of fancy things with fancy cameras. After a long flirtation with digital, I eventually made my way back to film with a few cheap box cameras and plastic toys. Going back to the fundamentals of light and film taught me how to take a picture and that photography could be more than a career in cat calendars like my teacher or fashion photography like 95% of my graduating class.

Just over a year ago, I lucked into the chance to buy an 80s era Hasselblad 500 C/M kit at a ridiculously cheap price. The kit included a dreamy Carl Zeiss Makro Planar 120mm f4 lens, a Zeiss Distagon 60mm f3.5 lens, 2 old 12 backs, and a Polaroid back.

Over the years, I had worked my way through a variety of cameras and styles, and I knew I preferred the clarity of large, square pieces of film. But I couldn't allow myself to

even fantasize of owning a Hasselblad. Instead, I fought for months with a Kiev 88, a cheap Hasselblad knockoff. Cheap is the operative word here since, while the camera successfully apes the Hasselblad style, it is incredibly fragile and temperamental; demanding yet unreliable.


And then along came the Hasselblad. The seller, my first boss out of university, had the kit since his college days and was contemplating passing it on to someone who would love it like he had. Before pulling it out to show me, he described it as a camera so beautiful one would want to take it to bed and cuddle. That's the first thing I learned about owning a Hasselblad. It comes with a mythology and pride of ownership—a cheesy sensibility that appeals directly to a part of me that is embarrassingly sentimental.

Once I finally talked myself into the purchase, I was eager to take on a new and better tool. What I was not prepared for were the emotions related to class and entitlement that crept into my psychology: Did I deserve this camera? Coming from lower class roots, I had pride in making something out of nothing. Robert Johnson learned to play guitar by tacking wire to the side of the house! and strongly believed you can take a good photo with a shitty camera. Graduating to a Hasselblad felt

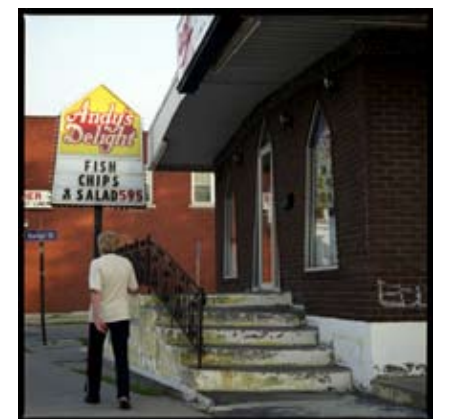
like a betrayal of my ideals.

While I got over myself in a hurry, wearing this camera around my neck has purchased admission into a photographic country club of the mind. People stop me on the street to offer an approving nod and formerly uppity camera store employees slide something resembling respect across the sales counter. On the flip side, my capability as a photographer is sometimes called into question “Do you know what you're doing with that thing little lady?” and the camera is praised for taking photos all on its own.

A manual Hasselblad isn't for everyone. It's a slow, heavy, and cumbersome camera, not suited to photographers that rely on quick action and capturing the spontaneous. What I love is that it encourages a slow, contemplative photographic style.

Over the year, I've developed a relationship with my camera. It has lived up to its reputation as a camera I can see myself growing old with. While you won't take better pictures with an expensive camera, it will give you something to cuddle with at night. 

Gayla Trail is a Toronto based designer, photographer, writer, urban gardening champion and creator of the acclaimed gardening website You Grow Girl. You can find her online at makinghappy.com.



Hoya R72 Filter

By Paul Cloutier

When I first started shooting, I was inspired by the work of Ansel Adams and Edward Weston. Their photos captured the world in a way that the eye was never meant to see. I learned to ape their style in the darkroom, but it was never as dramatic as what I saw in my head.

Then I was introduced to infrared photography IR. Most people are familiar with heat sensitive images where the hot things are red and the cold things are blue or green, but most infrared photography is actually near infrared. This is a part of the electromagnetic spectrum that can't be seen by the human eye, but can be seen by special film or digital sensors.

Near-infrared is different from what you see in movies. It doesn't actually show you what is hot or cold—it shows reflected infrared light. With infrared photography, things that have a lot of reflected IR show up as white while things with no reflected IR show up as black. One of the most striking instances is a fluffy sunlit tree in front of a clear blue sky, resulting in a black and white image with a glowing white tree and a pitch black sky.



I was drawn to this style of photography partly because of its graphic nature and partly because it gave me access to a hidden world. Suddenly I was able to capture something that actually existed, but people just couldn't see. Because I shoot a lot of ghost towns and abandoned places, this secret light source really appealed to me. It was as if there was all this stored up life, hidden in plain sight.

Infrared film has always been annoying to work with. It's expensive and, obviously, very sensitive. Most have to be loaded in darkness to avoid fogging the film and the darkroom has to handle it the same way. But it was the only way to get the job done and when I switched to digital I lamented not being able to

work in IR anymore. I soon discovered several ways that people were making IR work with digital cameras.

Digital sensors are naturally sensitive to IR, so most cameras come with an internal IR-blocking filter to cut down on interference, making it pretty difficult to create IR images. Still, there are several ways to make it work. One is to remove the built-in IR filter from the sensor, which works great but it renders the camera nearly useless for average shooting and can be expensive.

Instead, I chose to use a visible light filter, which allows me to use the camera for visible light shooting. I chose the Hoya R72 filter because it was a little more affordable than other IR filters. It's a standard screw on that blocks all visible light, only allowing infrared light through. I have one for my 28mm and my 50mm, but you can get one for just about any lens.

There's just one catch to this approach. Because you still have the camera's built-in filter blocking most infrared light, you have to use fairly long exposures. I usually open the shutter for 3 to 10 seconds. Some cameras are better for this than others, but all of them will work. All you need is the filter, which can be had for between 50 and 100, and a tripod for the long exposure.

If you are looking for a way to jump-start your creativity, an IR filter might just be the perfect addition to your camera bag.

Paul Cloutier is a designer and photographer living in San Francisco. He shoots a lot of ghost towns and landscapes and goes by "ibeorem" on the JPG site.

Lightsphere II

By Ryan Brenizer

There are photographers who want control over everything and spend days on giant setups to make sure that every bit of light is perfect. Then there are the Bresson devotees of ambient light, seeking it out in the world around them with slavish devotion.

And then there are the rest of us. We love the light of the world, and we like to work without a ton of gear so we can discover beauty as it finds us, but we realize that sometimes bad light happens to good photographers. We don't always have the choice of where and when to shoot, so we keep a flash handy to do the rest.

The problem for me was always that I wanted the option of getting the softest, most natural looking light as possible. So I came to see flash use like billiards. Where can I bounce? What can I bounce off of? How high is that ceiling? What color is it? Where's the wall? Forward, to the left, backwards, twist, off-camera, on-camera ... argh!

Gary Fong, a long time wedding photographer, had the same dilemma—you need an awfully big flash to bounce off the roof of a cathedral. So he invented and studiously refined a large diffusing dome, the Lightsphere.

It is, at heart, a piece of Tupperware. But used properly, and in conjunction with bounce flash when possible, you can throw a whole scene into soft lighting, even with objects at varying distances from your camera. I've found, unsurprisingly, that it's most handy with wedding photography, particularly the large group or table shots that you have to do on the fly, making sure that each face is perfectly exposed.

Better still, the effect it gives almost seems to be no effect at all. It's not a ring flash, blasting away shadows. When used properly, the world just seems well lit. I don't always want the world to be well



lit, of course. Sometimes I want it to be moodily lit or stylistically lit or even just plain poorly lit. I find the Lightsphere lights rear-sync flash shots of motion too well, for example, taking away the contrast and drama that highlights a frozen instant against a backdrop of motion blur. Your mileage may vary.

The Lightsphere II comes in two parts, a flexible transparent plastic diffuser and a hard plastic dome. The flexible piece can easily be crammed into a camera bag, taking up about the same amount of space as a medium sized lens. The hard plastic dome can come in handy for times when you can't get any light at all from bouncing, but almost everyone I know has lost theirs, because it makes it harder to pack and is easy to

misplace. I keep it out of my bag unless I know I'll need it for the whole shoot.

I recommend the Lightsphere for people who really love the soft light look, and particularly for professionals. Why pros? It has nothing to do with skill—amateurs can afford to try to make their own with much cheaper do it yourself diffuser, but most clients will not react kindly to their photographer walking around with an actual piece of Tupperware sticking out the top of their camera.

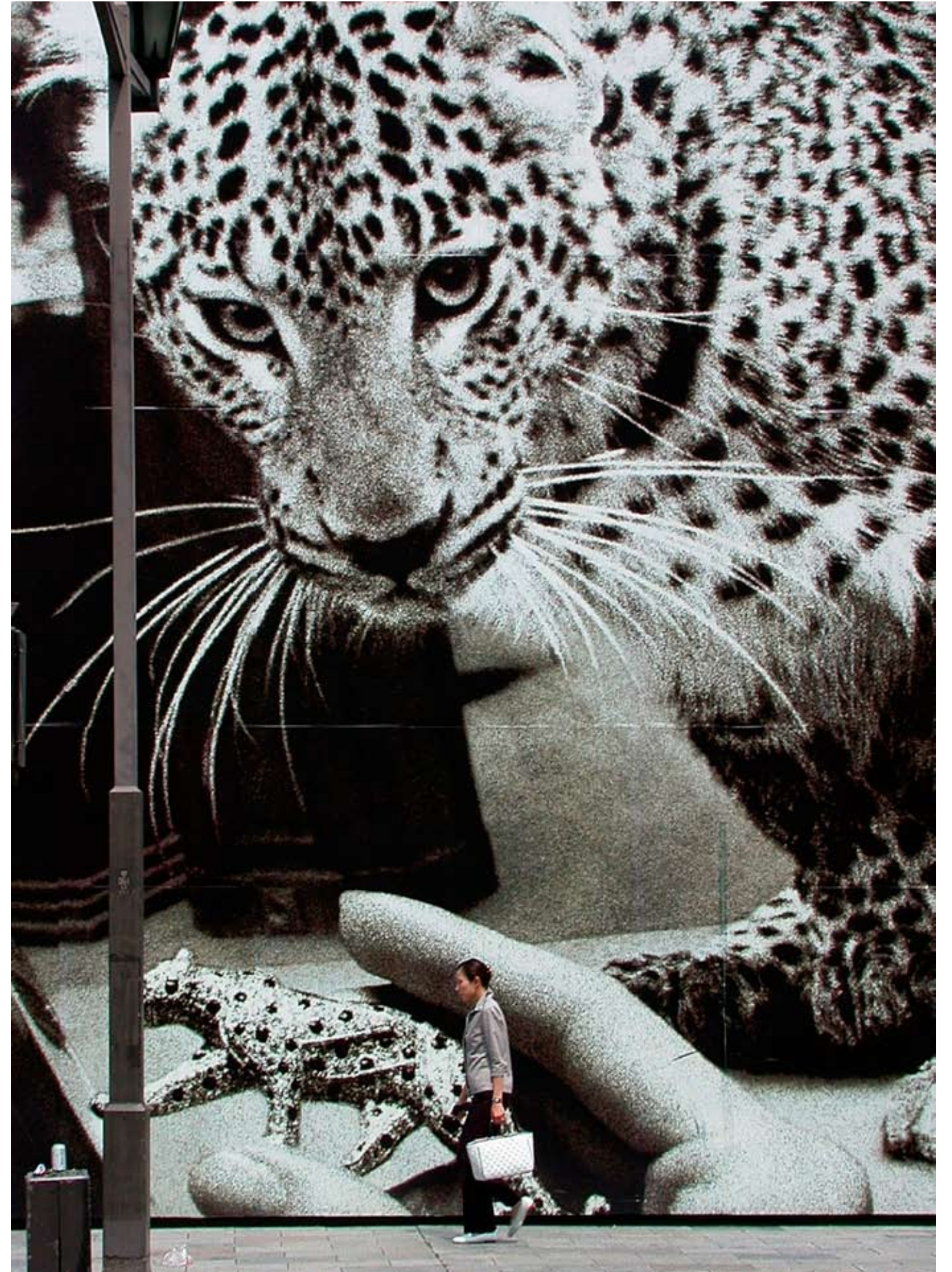
Ryan Brenizer is a photographer and writer in New York City. His photos have appeared in the New York Times, Wired.com, the Kansas City Star, and Time Out New York. You can find him online at RyanBrenizer.com.



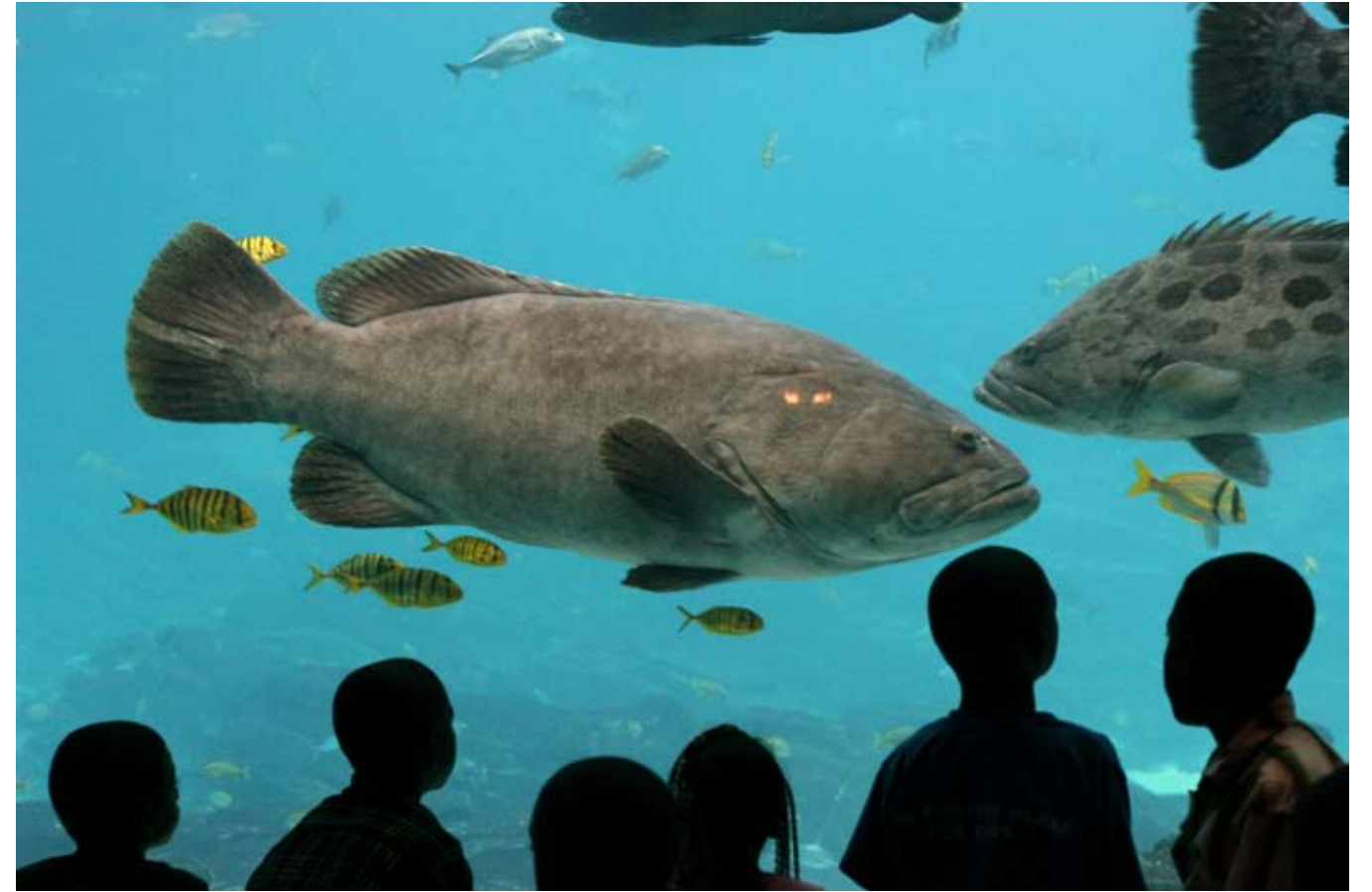


Big

Ginormous, immense, massive, vast, tremendous, gigantic, mighty, gargantuan, elephantine, titanic. This issue marks JPG Magazine's enlargement from a precious 6x9 to a mammoth 8.5x11, so we're in a big state of mind. We asked the JPG community for photos of bigness – from big thinking to big bangs. The result shows that sometimes big ideas come in big packages.















STORM AT SUNSET BY JAMES JORDAN



28 CARNIVAL FERRIS WHEEL BY DREW MAYNARD



LA GRANDE PEINTURE BY BRIAN FAIR 29







The Rasterbator

Getting Big with Matias Ärje

Have you ever gotten close enough to a billboard to see all the strangely captivating multicolored dots that form the image? Now, thanks to the work of a clever Finn, you can make the same kind of beautiful halftoned enlargements of your own photos.

Matias Ärje is the creator of the Rasterbator, a free online tool that can turn an unsuspecting JPG into a beautiful dotted billboard. All you need is a printer, some paper, scissors, tape or glue, and a little time to spare.

Since the Rasterbator went online in 2004, it's rasterbated 1.1 million images onto 30 million pages. Not bad for a side project whipped up by a self-proclaimed "lazy-ass web developer."

We asked Matias to answer some questions about his creation, and he was kind enough to reply. Check out his interview, along with some rasterbations by members of the JPG community, on the following page.

MORE INFO ONLINE

Rasterbate your photos

JPG's Rasterbator theme

Visit Matias' homepage

homokaasu.org/rasterbator

jpgmag.com/themes/19

arje.net

JPG: Who goes there?

I'm Matias Ärje, web specialist with artistic inclinations, author of the Rasterbator. 29, M, Helsinki, Finland.

How did the Rasterbator come to be?

Several years ago I was living in a student dormitory and had a roommate, Aarne Junkkari, with whom I shared sort of anthropological or sociological interest in kitschy religious apparel. We decided that the living room needed some redecorating and got the idea of creating a huge poster of the now late Pope John Paul II.

Just enlarging the image yielded crappy results as the quality was greatly reduced, but we played around with Photoshop and used the color halftone filter to create a rasterized image. It was a lot more striking than we expected.

During the following years, many people asked how the poster was made and mentioned that they would like to make one using their own source image and I started wondering whether this could be automated – apparently it could.

What's the response been like?


Most of the feedback is positive. People extend their gratitude for such a free tool. The only negative feedback is that teachers tell me that they would like to use the application, but they cannot because of its name. Curiously, this is limited to America. Other teachers, including British, gleefully teach the joys of rasterbating.

Yes, it's wordplay of an utmost naiveté, but nevertheless, the Rasterbator has turned into a very strong brand. Originally, "rasterbator" was a slang term for a graphic designer who perfected his work for a long time with no apparent progress. I'm quite happy we've been able to hijack the term.

What's the coolest thing you've ever seen come out of the Rasterbator?

I'm very happy to know that people use it in schools, to create montage paintings and demonstration posters. I would never have expected it would be used for creating banners for the 75th birthday party of an Austrian grandmother.

Tell us something about the Rasterbator nobody knows.

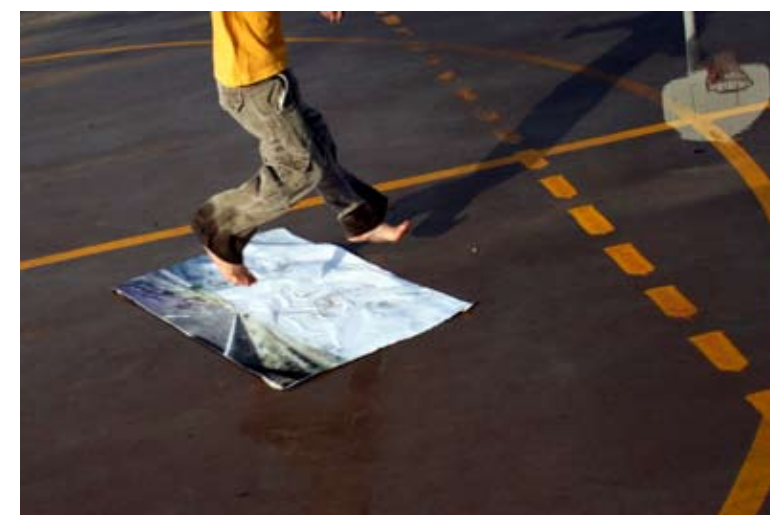
Some lazy-ass developer programmed the simplest possible method for creating halftones for the Rasterbator. The colorization is even more stupid, but only print professionals would notice. And the process isn't even rasterization, it's actually halftoning. 



CHARLES MCNALLY



IRALEIGH ANDERSON



KRISTAL ARMENDARIZ

Hometown

Sponsored by [Metroblogging.com](https://metroblogging.com)

Home is not just about where you're from - it's also about where you've chosen to be. What does your hometown look like, and how does it feel? We asked the JPG community of photographers to capture their hometowns. Here's what they saw.







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OLD SALEM IN WINSTON-SALEM, NC BY MICHAEL DEHAAN



THE ROAD HOME, MINNEAPOLIS, MINNESOTA BY NANCY JOHNSON



54 NEWBURYPORT, MASSACHUSETTS BY MARIAH MCCORMICK



POST-KATRINA NEW ORLEANS BY MORRIS BRUM 55







Atlanta, Austin, Azeroth, Bangalore, Bangkok, Berlin, Birmingham, Boston, Chennai, Chicago, Dallas, Denver, Detroit, Dubai, Dublin, Graz, Hawai'i, Houston, Hyderabad, Islamabad, Istanbul, Karachi, Lahore, London, Los Angeles, Manila, Melbourne, Miami, Minneapolis, Montréal, Mumbai, Nashville, New Orleans, New York City, Orange County, Orlando, Paris, Philadelphia, Phoenix, Portland, Rio de Janeiro, Sacramento, San Francisco, Seattle, Singapore, Tokyo, Toronto, Vancouver, Vienna, Washington D.C

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We asked four photographers to take on their home towns. Their photos tell the stories missed by the daily news and travel rags, painting a portrait of what it means to be home.

Where I'm At



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Chicago



66 Mark Powell's
Mexico City



68 Rob Gardiner's
London



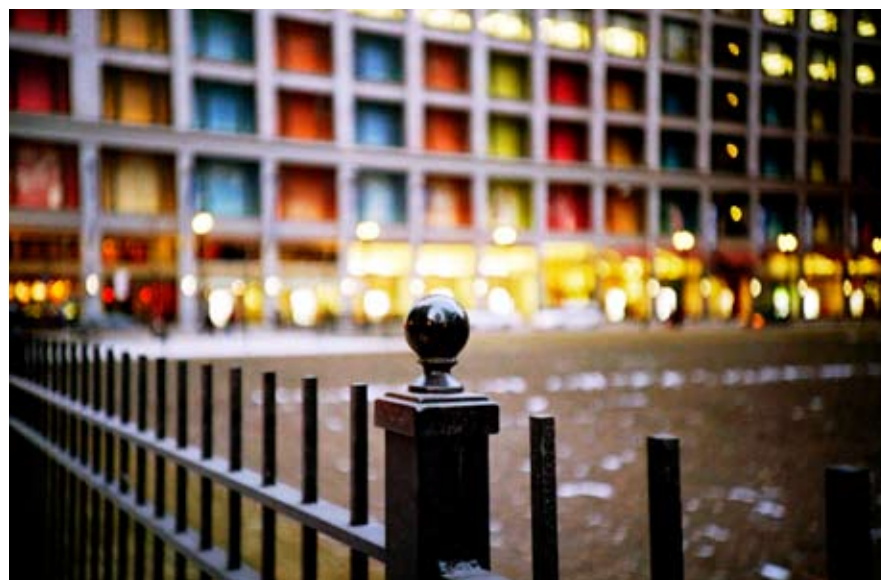
70 Joseph O. Holmes'
New York City

Dawn Mikulich's Chicago

When I started carrying a camera five years ago, I had no idea how Chicago could inspire and change me. Chicago's spirit, vibrant color and warmth not the weather provided me with the comfort I needed to become the photographer I am today.

I found everything I could ever want in the details, both small and large. Whether it was the inviting heart shaped chair left outside by a shop owner, the way morning light reflects off Lake Michigan, or grander details like the endless art and architecture, I kept discovering these things which felt like they were put here just for me to enjoy. I'm convinced that other people must feel this way, even on the shortest of visits.

***Dawn Mikulich** lives in Chicago with her husband and an 11 year old Westie named Bernie. In 2005, she abandoned the 9 to 5 world to pursue her dream life as a professional photographer. You can find her online at chicagouncommon.com and dawnm.com.*



Mark Powell's Mexico City

There's nothing like flying into Mexico City at night. A universe of imagined realities presents itself from above. Lights twinkle fast and hot as if they were individual personalities screaming for attention, boiling up into the air in a bowl of fire that is the valley of Mexico.

On the ground, there is a definite scent that welcomes you back home. It smells like a mixture of burnt paper and papaya. The light is different here. It radiates a pure white, the yellow seems to be missing, the clouds hover closer because of the altitude. You can't tan from it, just turn a little green. It's a reassuring light, a big pueblo light, a light that completely envelopes everything.

When I first came to the city, it was wonderful to photograph. I hit it while it was hot and reacted to it without effort. Photos seemed to come easily. Lately it has become harder to shoot in the city because it is my home. It has settled inside me and is now hard to separate.

My family is here, my son was born here and it is now where I work. I am excited by its familiarity, and the photographic landscape it offers. Little secrets show themselves more now as if the city were a dog that now knows me, nudges me, licks me on the hand, points me, urging me to see it as a confidant without the bite.

Mark Powell is a photographer living in Mexico City. His first book of photographs, *Very Important Person*, was just published. He has exhibited his work around the world. You can follow Mark's work at markalor.com.



Rob Gardiner's London

London has an immensity that reaches beyond the aera that it occupies. It has evolved over millennia, reinventing itself countless times as new waves of people enter it. I take photos on the same streets that have seen the footsteps of Roman emperors, Vikings, kings and queens, Churchill and Shakespeare.

I photograph London with a primitive pinhole camera that seems to exist outside of time. The images it captures stretch and squeeze reality through a tiny pinprick sized hole onto a sheet of film. People and vehicles become ghostly blurs across the frame, everything appears both ancient and modern. This is how I see my hometown.

***Rob Gardiner** is an Australian born photographer who moved to London three years ago after a five year stint in New York City. His work on London is largely based on Polaroid prints from a 4x5 pinhole camera.*



Joseph O. Holmes' New York City

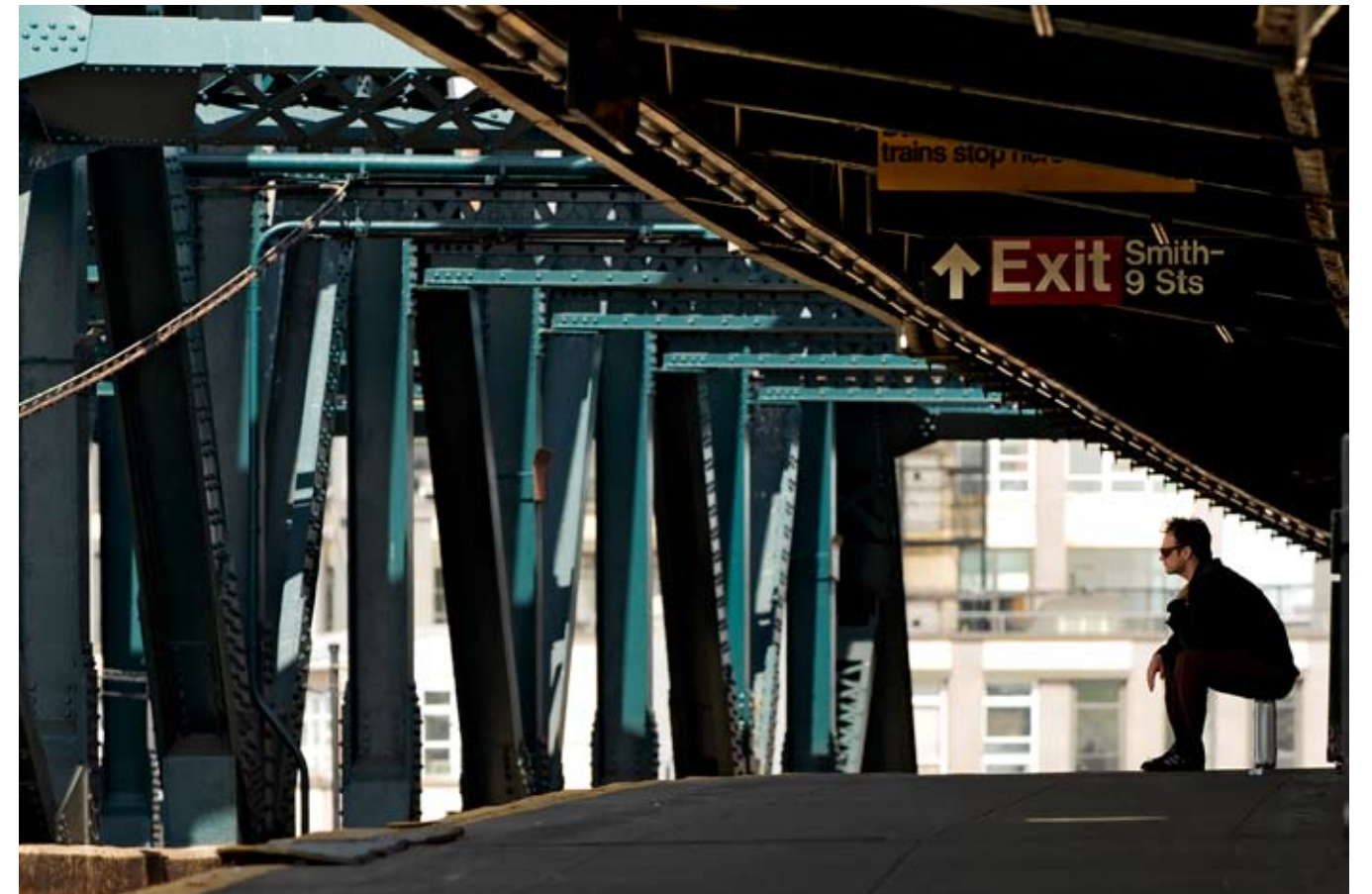
New York is a famously tough town, and after living here for 26 years, I realize how long it took me to grow into it.

My first impression was that New York is a dirty, noisy, crowded place, and it's hard to argue with that. But after a few years, steeped in the city's moodiness every day, I began to notice the dirt and noise and crowds only when I returned from cleaner and quieter places. A trip back into Brooklyn from the airport always gave me a fresh jolt of culture shock.

And then one day I stopped thinking about the noise and dirt and crowds altogether. Maybe the city had changed. More likely, it had gotten under my skin. I began to love my adopted home not despite the dirt and noise and crowds but because of those things, because they're part of what makes New York City what it is. It's gotten to the point where clean cities feel a little austere.

New York remains a tough town to photograph, though, at least in a way I find satisfying. It's easy to let the city overpower the photographer. There's no trick to shooting skyscrapers and steamy streets if you don't mind being elbowed out of the final product. This city only started to respect me when I started pushing back. Lately I've been working at finding a halfway point, the place where city and I are both there in the final image, not giving an inch of ground but always coming back for more.

Joseph O. Holmes lives in Brooklyn, New York, with his wife and two children, and teaches digital photography at New York University.

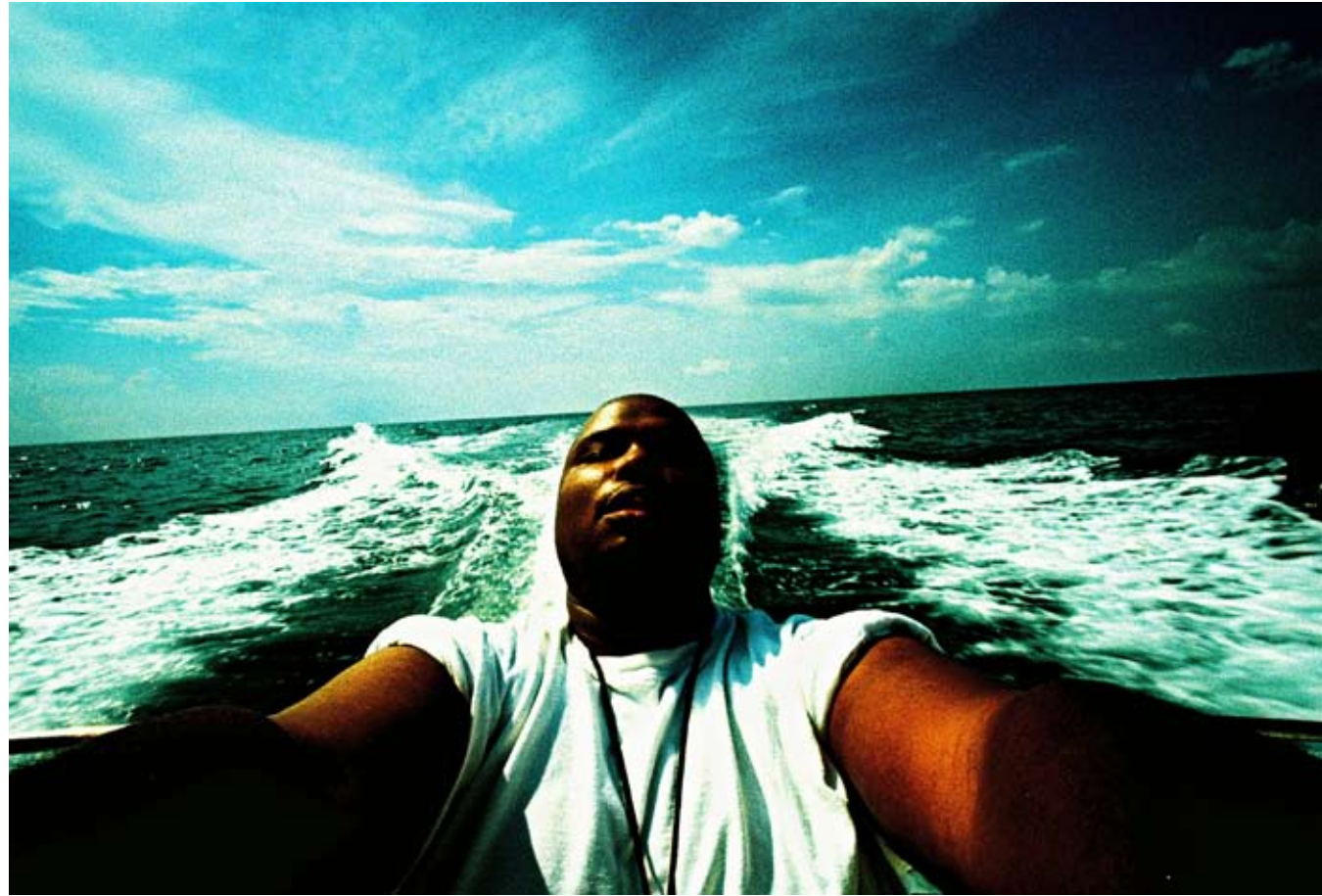




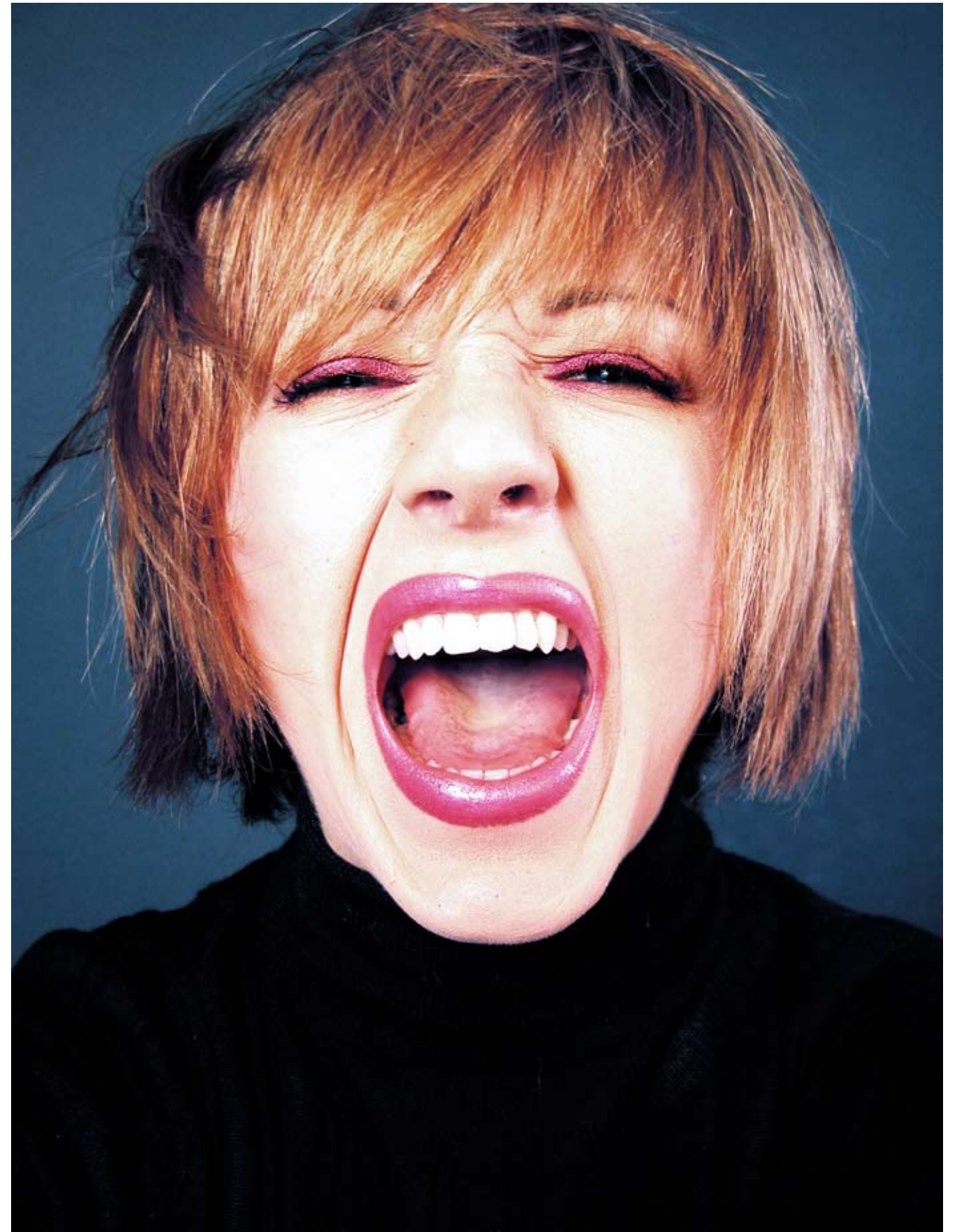
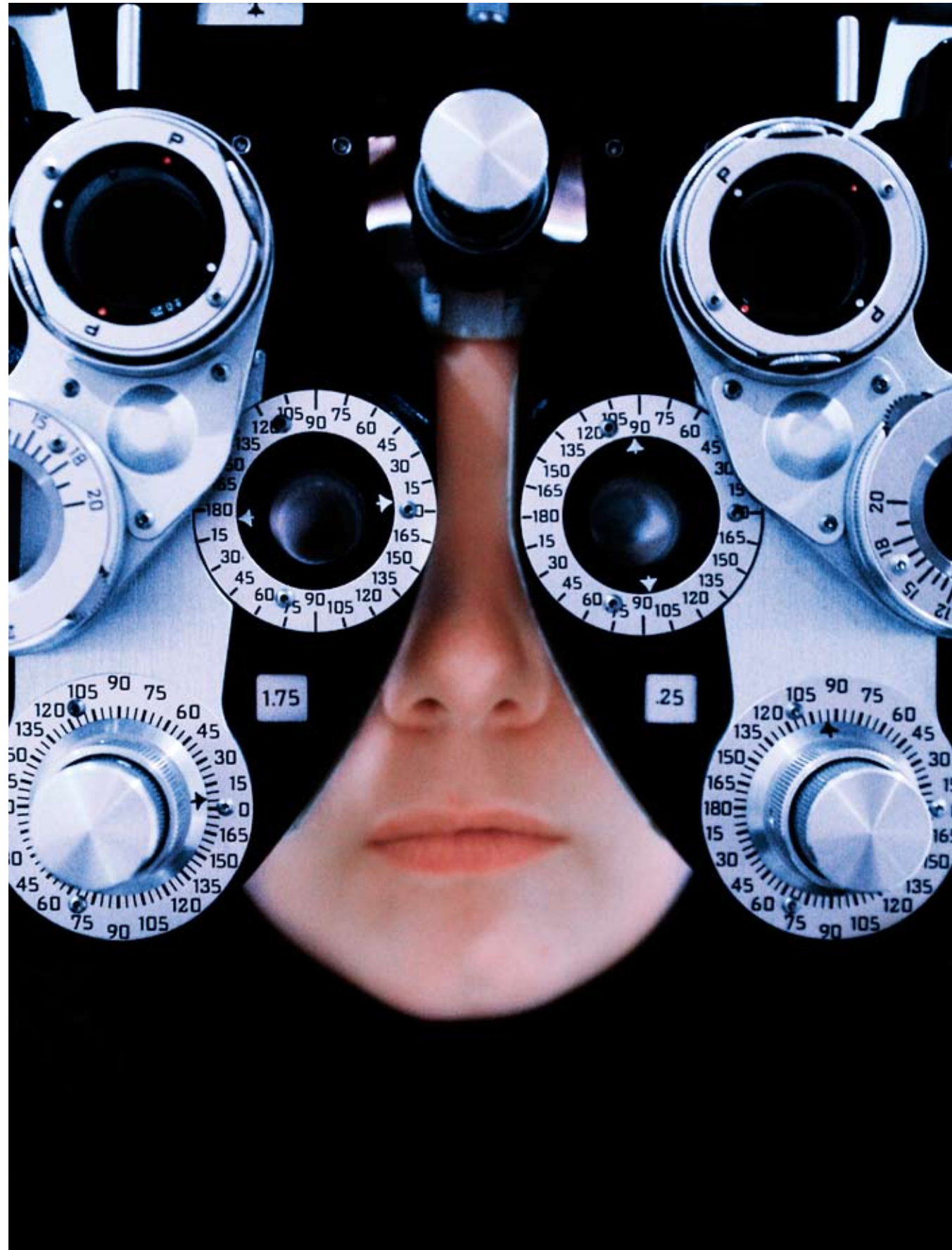
Self-Portraiture

When we photograph ourselves, we are free from the obligation to smile. Some of us dress up, turning into new characters. Others bravely expose their true selves in new ways. Whatever the response, something amazing happens when the photographer is both the artist and the subject.













MASSIMO FIORENTINO



82 FLORIAN MEIMBERG



TRAILER TRASH BARBIE BY HANA MOHALO





ZACH SLOATSKY



BRITTONIE FLETCHER

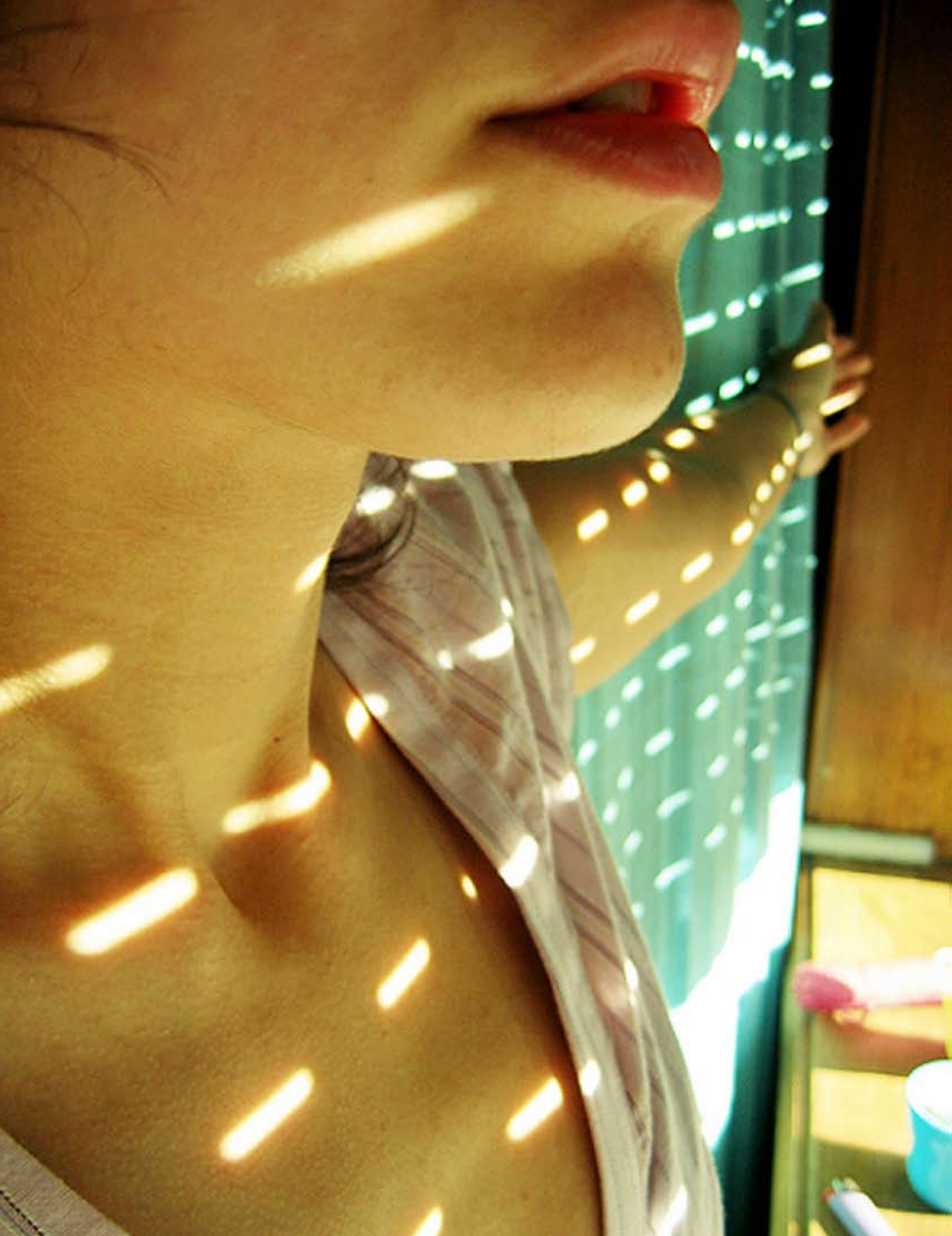


86 MARTIN RILEY



GARRETT MACLEAN 87









A Life in Progress

Noah Kalina's Eternal Self-Portraiture Project

We've all done it. Maybe it was the last shot on a roll of film. Or maybe you were just having a good hair day. Whatever the reason, you take your camera, point it at yourself, and shoot.

But not everyone's done what Noah Kalina has. He's pointed his camera at himself just about every day for the last seven years running. His position and expression stay the same, but everything else changes, drawing your attention to the little differences: the shirt of the day, the length of his hair, the shifting background.

When Noah made a video montage of the first six years of photos and posted it to YouTube, it made him a mini-celebrity. We wanted to know what that was like, so we sat down for a chat.

Please tell us about yourself.

My name is Noah Kalina. I am 26 years old and I live in Brooklyn, New York. I am a professional photographer.

Why did you start taking photos of yourself every day?

I was a 19 year-old photography major at the School of Visual Arts in New York City. At the time, I was mostly just shooting with film cameras. In 1999, digital photography was just starting to emerge, and I was really attracted to the possibilities that shooting digital could bring. I coupled this with an interest I had in the subtleties of the aging process, and the idea was born.

Ever missed a day?

In the beginning of the project, I didn't think it would actually be possible to do it every single day, so I would forget or go away without the camera. But as time went on, it became more and more important, and it quickly became a routine for me. I haven't missed a day in over three years. In total, I have missed 22 days, and five days were lost in a hard drive crash.

What's the reaction to the video been like?


The reaction has been amazing and totally overwhelming. I have done television and radio interviews all over the world, which have been both fun and nerve-racking.

The day it became the number one clip on YouTube, I received close to 1,000 emails in less than 24 hours. People from all over the world were writing me and telling me how I inspired them to start making art again. A lot of people told me they were going to start doing the same project with their children. Some people told me it gave their lives meaning again. I was even described in some emails as the pioneer of a new genre of photography. I'm not sure how comfortable I am with all of the praise I've been getting, but it's certainly very flattering.

What's it like for you to look at the photos/video now?

I can't watch the video anymore. I have seen it hundreds of times and to be honest, I'm sick of it. I never really even looked at the individual photographs much when my project was just the website. It's just something I do. I'm not an egomaniac who loves to stare at himself.

Are you still shooting yourself every day?

Yes, I still photograph myself every day. The subtitle to the video is "a work in progress," so I have taken a photo every day since I posted the video and I will continue to for the rest of my life. It's too bad I won't get to see the final cut. 

See what Noah looks like today: everyday.noahkalina.com

10 Tips for Better Mirror Shots

By Heather Powazek Champ



I was neck deep in it before I realized what was happening. My habit of taking mirror self portraits started over 20 years ago. I gathered these photos into their own album and, in 1999 while I was in between jobs, I scanned my collection, and shared them online as Jezebel's Mirror.

In October of that year, I created an adjunct site called Friends of Jezebel's Mirror FOJM and began taking submissions. I quickly became enamoured with the slices of life that people were sharing with me and in June 2001, FOJM relaunched as the Mirror Project mirrorproject.com.

With over 33,000 submissions to date, I've looked at a lot of mirror self portraits, and have learned a few things. There's no right way, of course, but here are some of my personal tips for better mirror self portraiture.

1 Get Out of the Bathroom

We've all taken that mirror shot in the loo. Mix it up! We live in a shiny, shiny world. Glass or plastic windows, doors, beverage containers, sunglasses, water, metal cars, appliances, sculptures anything somewhat smooth though not necessarily flat that reflects you can become your canvas.

And if you're traveling, be sure to plan a trip to these mirror shot friendly locations: Rundle Mall aka "Mall's Balls" in Adelaide, Australia; Cloud Gate aka "The Bean" in Chicago, the Palais Royal Fountain in Paris, and the Experience Music Project in Seattle.

2 Eyes on the Camera

When you're taking the picture, don't look at your own reflection, no matter how good a hair day you're having. And don't look at the display of your digital camera either. Look into the mirror reflection of your camera, directly at the lens. That way, in the photo, you'll be looking at the viewer.

3 Don't Hide Behind the Camera

If you're looking at yourself, then you've most likely pulled the camera away from your face. Good. We all know what a camera looks like. We want to see you! Extend your arm, put the camera on the ground, balance it on your head get creative!

4 Turn Off that Flash

Nobody wants to be a flasher, and that blast of bright light does nothing for your photograph. If the light is low, take a deep breath and exhale when you snap the photo. Also try holding the camera at waist level with your feet planted apart you can turn your body into a tripod and steady yourself.



5 Not Just the Face

Lets say you see a cracked mirror on the street someone's seven years of bad luck can be your gain. Try shooting yourself from the ankles down. Given how quickly fashion changes, one day you might look back and wonder what you were thinking when you sported those platform, multicolored sneakers not that this has ever happened to me, of course. Mirror self portraiture can be a wonderful way to document your passage through life and all those fashion choices or disasters you made.

6 Your Shadow is Not Yourself

Despite what Peter Pan thinks, there's not enough "there" there for a photo of your shadow to be considered a reflected self portrait. We could debate the semantics, but it's something better done in a bar over a few drinks, where if worst comes to worst, we could toss around the furniture. This isn't to say that I'm not a fan of the shadow self portrait, but it's just not a mirror shot.

7 Bring a Friend

The more the merrier, I say! Including your buds can be a great way to document a fun day out or an evening of mayhem.

8 Make it a Project

Take the same mirror shot in the same place every day, so you can see the world change around you. Or take a mirror shot every time you see a vintage car think shiny bumper, holiday ornaments Christmas with the family, or track the growth of a new family member be they two or four footed.

9 Take a Mirror with You

A reflective piece of card stock, a plastic holiday ornament, or a small hand mirror wouldn't take up too much room in your bag. Like a boy scout, you'll be prepared.

10 Break All the Rules

Ignore lists like this one and blaze your own path. After all, sometimes the best shots are the ones that just happen. 📷

Heather Powazek Champ is the creator and curator of The Mirror Project mirrorproject.com, lives online at bchamp.com and also happens to be the cofounder of JPG Magazine. She likes shiny things.



Happy Self-Portrait Day!

A Conversation with Michelle Howley, Online Self-Portrait Collector

Michelle Howley is the proprietor of Self-Portrait Day (selfportraitday.com), where any online photographer can sign up and post their favorite self-portrait for all to see. We wanted to know what inspired her to start the site, and what she's learned about self-portraiture as a result, so we sent her some questions. Here's what she had to say.

Who are you? Tell us about yourself. A/S/L?

My name is Michele Howley. I am a 32-year-old Graphic Designer working in Manhattan. My favorite design program is Illustrator, favorite serif font is Mrs Eaves, favorite sans serif will probably always be Helvetica Neue. (I can't seem to shake that damn family.) I live in Greenpoint, Brooklyn with my husband, Tobyjoe. I married my only one-night stand. Oh, I'm a girl. 36C.

How did Self-Portrait Day come to be?

Self-Portrait Day began when a fellow blogger (Amanda) put up an image of herself on her own website. I immediately began to imagine her in the 3-Dimensional world. I suggested in her comments section that a bunch of us create self-portraits for the following Thursday. Unemployed at the time, and craving a design project, I began designing the site. We purchased the domain name and in three days it was up and running.

A COUPLE OF MICHELLE'S FAVORITES FROM SELFPORTRAITDAY.COM



100 BRANDON STONE



RACHEL JAMES



What is it about self-portraiture that floats your boat?

It might be the designer in me but I think what draws me to self-portraiture is watching how people "sell" themselves. With Self-Portrait Day, we wanted to create a site so that people could potentially discover new faces, so each person needs to stand out if he or she wants another visitor.

And then there's the visitor's role. What draws them in? Were they attracted to the person? Were they disgusted? Did they like the color blue? Did the technique draw them in? Style? I like asking these questions.

Every time I see a new self-portrait, I start coming up with stories about where the person was standing at the time they took it, or what they were thinking. I've come up with entire histories based on one small image and I love that. It's a mini window into someone else's life. Plus, my made up stories are never wrong.

What was the response like?

The response was really huge at first. We had so many new additions and visitors. Thousands of people were clicking in. The design seemed to go over well and the word got out really fast. I was shocked it was accepted so well. Totally surprised me.

Over time, our additions began to taper off. The dark ages lasted for several months. I talked about getting rid of it entirely.

Then Tobyjoe rebuilt the site. That took a couple of days of his free time. And then one Sunday night we relaunched it, automated and improved. We added a search function and individual pages. We sent out a massive email blast to our entire database and had a lot of new sign-ups. I think that email blast acted as a defibrillator and got it back up and moving. Now, it takes care of itself entirely. Although, I police it heavily to make sure there aren't any unwelcome penises. (We've had a few of those.)

Any great stories from SPD?

Oh, several. We have had many people reunite. I couldn't believe that happened, actually. There were two women who hadn't seen each other in 10 years who managed to get back in touch. Their story made me so freaking happy.


There was also a woman who got really upset with me that we wouldn't allow her to show her vagina. I think "clit" was the word she preferred. She wrote me a few emails asking me to check out her site, that it wasn't that bad, etc. I'm all for a little vagina from time to time, but I didn't feel it was appropriate for SPD.

What's the secret of a good self-portrait?

For SPD, since the site's main idea is to help people discover new faces, I think the self-portrait needs to be engaging – especially since it's up against 11 other people per page. If you want to steal the eyes away from the guy posing with his cat, do something interesting.

I have clicked on images that have caused laughter, made me think, "What the fuck?," or are just downright pleasing to the eye. Quality is a huge deal as well. If you upload a really small, low res image, chances are people aren't going to click on your link. It really is a competition, when it comes down to it. It's about selling yourself. That's the way I see it, at least.

I had one guy in the beginning report getting hundreds and hundreds of hits from us whereas others on that page weren't getting nearly as many. His image happened to be really engaging. It was black and white and shot with a wide-angle lens. I still remember it to this day. Plus, he's smoking a cigarette (I think it was a cigarette) and he looked badass. I was instantly sucked in.

As an art form, I think a good self-portrait is something that makes me feel as though I'm not supposed to be there, like I'm an intruder somehow, like the artist is letting me in on a secret. And by being exposed to their vulnerability, I feel guilty. That could be the Catholic girl in me, but for some reason I am immediately drawn in to work like that. In a way, they make me feel special, unique. 

The People in My Neighborhood

David Gartner wants to meet your neighbors. So he put up the lyrics to the old Mister Rogers song and asked photographers to print them, hand them out to the people in their neighborhood, take photos, and send them to him.

So far he's received illustrated songs from India to Australia to Korea. The photos shown here were taken by Heather and I on Christmas day, 2004, in our Cole Valley neighborhood of San Francisco.

To see all the photos and download the lyrics to make your own, visit David's site: vsgoliath.com/neighborhood/.



WE DON'T BLOW

You know 'em – they fall out of every magazine on the rack. They're called "blow-in cards" and they suck. They litter the aisles and annoy magazine readers worldwide.

So we don't use them. Instead, we just say this: If you like this magazine – and we hope you do – please subscribe. It's just \$24.99 for 6 issues a year (US) and you can subscribe on our website without wasting any paper.

www.jpgmag.com/subscribe

DIY Holiday Photo Gifts

By Karina Berenson

It's that time of year again. Everywhere you look, someone is peddling some form of holiday cheer for you to buy. But before you head out to navigate the insanity of the mall, take a look through your photos. You're sitting on top of a gold mine of gift-giving opportunities. Here are three simple DIY ideas to turn your photos into unique, fun, and painless gifts for your friends and family.



Magnet Frames

If sending holiday cards is your thing, then why not make some of these cards with a built in magnet frame that'll keep that holiday cheer going throughout the year?

1. Get some blank cards or make some by folding card stock.
2. With a pen knife, cut out a window for your photo on the front of the card. You can also buy pre cut window frame cards if you're feeling lazy .
3. Here's the fun part: Decorate the frame surrounding the opening. The cards pictured are covered with wood grain contact paper and a scanned photo mat from an antique album.
4. Optional: Cover the decorated frame with peel and stick laminate to make the frame more durable.
5. On the back of the frame, apply adhesive backed magnet sheet cut to fit your card frame (remember to cut out the opening for the photo .
6. Tape a photo onto the back of the frame and add a little note letting the recipient know to cut off the frame and stick it on the fridge.



Photo Wristband

Perfect for the anti time telling person in your life, this project takes a broken thrift store watch and turns it into wearable art.

1. Find an old, broken wristwatch with a band that you like the bigger the watch face, the better .
2. Carefully pop off the back of the watch with a knife and remove the watch innards until you have just the clear watch glass.
3. Using the removed watch face as a template, cut out the image you want to use and cut out some thin cardboard for backing.
4. Use double stick tape to attach the image to the cardboard, then pop the whole thing in the watch.
5. Stuff with some cotton to hold in place and snap the watch back together.


Note: Some digital watches have a design printed on the watch glass, so just make a new one. Pop out the watch glass and use it as a template to cut out your image. Then stick some peel and stick laminate on the image and glue the whole thing to the watch front.



Photo Coasters

Coasters are not just for us Type A folk they really are useful. Really! And when designed with your favorite photos, they are a great way to liven up your next drink with friends.

1. Buy some plain cork coasters available at craft stores I used some from IKEA or cut your own coaster sized cork pieces from a cork roll or cork tile (from an office supply store). Four by four inches is a nice size if you're cutting your own.
2. For super water proofness, cut out some peel and stick laminate sheets to fit over images you want to use and stick them on.
3. Using the cork coaster as a template, cut out your laminated images.
4. Glue image back to the coaster and let dry under the weight of a book or two.
5. Wrap them up with the recipient's libation of choice.

Remember to have fun and snap lots of holiday photos you can use them for your gifts next year! 



CD Jewel Case Frames

Wonderful Wall Art Faster than You Can Say "Polar Bears!" By Amit Gupta

Come clean. Most of your walls are as bare as the day you moved in. Consider this a friendly intervention.

Here's a clever project that uses CD jewel cases to make rearrangeable, refillable, photo frames for those empty walls of yours. We'll take you step by step through the process and show you how you can get your photographs off line and on your walls in about half an hour!

Pooooooooolar Bears.

First, gather your ingredients. You'll need: photographs 5"x7" prints work well, CD Jewel Cases, cardboard, scissors, a ruler, tape double sided works best, archival if you're picky, and Velcro strips with adhesive backs.

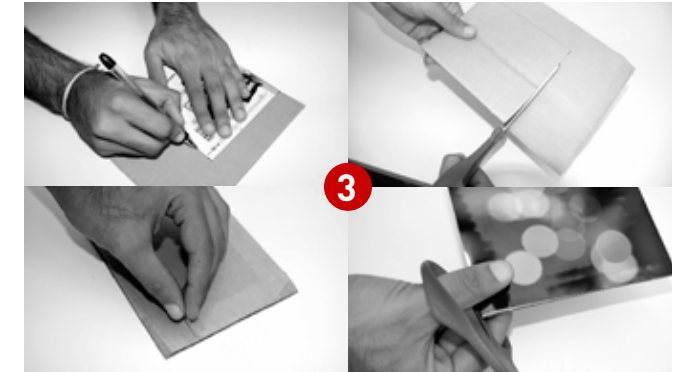
Got everything? Fabulous! Now the fun begins!



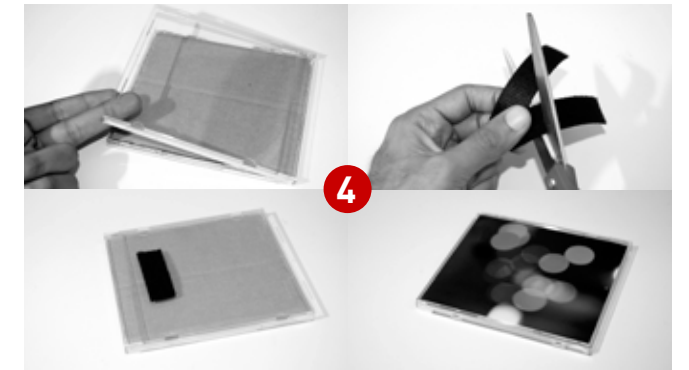
Step 1: Remove the plastic insides of your jewel case. Be gentle! Try using your fingernails or twisting the frame of the jewel case a bit if it doesn't come off easily. Once you get it, remove the paper insert in the back of the jewel case. Next, tear the perforated edges from the paper insert so you can use it as a template with which to trim your photo.



Step 2: Now you need to trim your photo so it fits snugly inside the jewel case. Turn your photo face down on a table and lay the jewel case insert on the photo's back. Move the insert around until you have a good crop, then draw around the insert with a pen or pencil. Use your scissors to cut out your trace. Your image should now be 5 3/8" by 4 5/8".




Step 3: Next, you'll create a cardboard back for your photo to prevent it from buckling. Using the same technique as in Step 2, trace around your jewel case insert and cut out a piece of cardboard that's the same size as your photo. Use double sided tape to attach the cardboard to your cropped photograph. Be sure to go around all the edges to prevent peeling.



Step 4: Time to assemble your frame! Plop your photo into the back of your jewel case, facing out. Put the jewel case back together without the plastic insert that held the CD. Close it up. Stick one side of your Velcro tape to the back of your finished case the side without the photo. A couple inches should do it. Stick the other side of the tape to the spot on the wall where you'll hang your frame. Now just put on some music and have fun hanging your awesome new frame!

Simple, cheap, and easy, right? Now that all your music's on your iPod anyway, CD jewel case frames are a great way to put all those dusty CD cases to use.

For a unique look, line up many frames next to each other or in a grid. Or cut one image into nine pieces and arrange nine jewel case frames in a grid to show them off. Since you used Velcro, you can rearrange your frames whenever you like! 

Amit Gupta is the man behind Photojojo.com and lives in New York City. Special thanks to Maren Fischinger who took the photographs used in the frames for this tutorial.

Introduce yourself to someone you don't know and ask to take their photo.



Chris by Josh Sisk

I met Chris on a recent Friday in Baltimore. We were both drinking and ended up at the same party. Those dots on his forehead and brow are tattoos. He asked me to help him shoot an art film he wants to do, but I haven't heard from him yet.

The San Francisco Twins by Derek Powazek

Vivian A. Brown and Marian B. Brown have been San Francisco's unofficial mascots for four decades. We bumped into them on Powell Street last night. When Heather tried to take a candid, they said, "No, sweetie, let's do this right." They guided us to the hotel steps for a "proper photo." They moved here in 1970 and never want to leave. I can relate.



Contributors in their own words. If you like their work here, visit them online for more.

Paulo Alegria flickr.paulgi.com

I was born in Portugal in 1970. I got my first “serious” camera in 1982. It was a Pentax, stolen from my father’s desk drawer. About 5 years later, I found the shutter button. Since then, I couldn’t stop. That click sound became music for me.
jgpmag.com/people/paulgi

Robin Andersen tecgirl.com

I’m a photographer, a full time art student, a director and cinematographer super shorts, music videos, experimental , a bartender, a VIP hostess, a Playboy model, and a local blogger for the SF Metblog. I am also really into global travel, martial arts, snowboarding, riding my stock blue ’78 Vespa P200, MAC makeup, all kinds of music a one time DnB DJ , watching movies, and meeting new interesting people.
jgpmag.com/people/rjandersen

Dawn Armfield girl-inchoate.com/photos

I am an avid photography hobbyist. I don’t shoot for a particular audience but more to show the world as I see it nuances of the world in general. I like looking at the ordinary as if it were extraordinary, or the mundane as if it were original.
jgpmag.com/people/darmfield

Val Ayres flickr.com/photos/valayres

I am an art director/designer, amateur photographer, and movie freak based in Rio de Janeiro, Brazil. I am moved by images.
jgpmag.com/people/valayres

Lauren Baljeu

jgpmag.com/people/tournesol

A.S. Beveridge

I am a freelance photographer and DJ living and working in Tokyo, Japan.
jgpmag.com/people/asbcreative

Gaetano Bognanni

jgpmag.com/people/skizo

William Bragg williambragg.com

Some stuff I like, some stuff I don’t. I like photography. My Mom taught me to share. I like to share my photography. I love my Mom.
jgpmag.com/people/wbragg17

Morris Brum flickr.com/photos/mamish

New Orleans based photographer.
jgpmag.com/people/morris

Nicole Bruni flickr.com/photos/nicole719

A good Italian thirtysomething girl with a deep and abiding love for dogs, calamari, a good stiff drink and bald men. I am working on my technique, but I take pictures of things for fun, and for my sanity. I have a high stress job and photography is my escape.
jgpmag.com/people/nicolebruni

John Carleton

flickr.com/photos/johncarleton

I am an ecstatic husband and father and an aspiring photographer.
jgpmag.com/people/johncarleton

Phillip Chee utata.org/members/pchee

jgpmag.com/people/ComputerScienceGeek

Piotr Choctow pcf.go.pl

jgpmag.com/people/mizarek

Tony Contreras

jgpmag.com/people/yerko

Michael DeHaan

flickr.com/photos/mpdehaan

I’m a software developer, occasional cyclist road & MTB , part time moose psychologist, rocket surgeon, world conqueror, and photographic genius Not! living in Raleigh NC. My main interests include infrared photography, TLRs, Lensbabies, night photography, traffic cones, and general photographic randomness.
jgpmag.com/people/mpdehaan

Kim Denise

jgpmag.com/people/kimdenise

Jared DeSimio

jgpmag.com/people/desimioj1

Luigi Di Crasto

flickr.com/photos/onedream

jgpmag.com/people/onedream

Chris Dowling

jgpmag.com/people/seventeenth

Brian Fair

jgpmag.com/people/brianfair

Andrew Finden thebuffi.r8.org

jgpmag.com/people/findo

Massimo Fiorentino interiority.com

I live in Copenhagen, Denmark, with my fantastic girlfriend and a bunch of teddy bears. I’m a technology freak, movie/music/photography/art nut and my interests range from the absurd to the mediocre. I’m currently studying hard to switch lives and become a movie director, believing that I have a few stories up my sleeve that I’d like to tell.
jgpmag.com/people/mfiorentino

Gary Gao karmasoup.org

I am a kid who is just beginning to get to know the world.
jgpmag.com/people/karmasoup

Alison Garnett

jgpmag.com/people/supercapacity

Steph Goralnick

flickr.com/photos/sgoralnick

I am a graphic designer by day and photographer by night/weekend/sick day. Born and raised in Woodstock, NY, I left the fancy free barefoot lifestyle for the broken glass and chicken bone strewn streets of Brooklyn 7 years ago and never looked back. I am generally armed with either a Canon 20D, Canon Powershot SD500, Holga, or Lomo LC A. My favorite subjects to immortalize are my friends performing the ridiculously absurd things I somehow convince them to do for the camera.
jgpmag.com/people/sgoralnick

Paul Habeeb skilar.com

I am a student.

jgpmag.com/people/skilar

Gwen Harlow gwenharlow.com

jgpmag.com/people/gwen

Warren Harold

thatwasmyfoot.my-expressions.com

jgpmag.com/people/Warren

Eric Hart flickr.com/photos/eqqman

I am a theatre props carpenter slash artisan turned photographer, semi professional or mostly amateur depending on the weather.
jgpmag.com/people/eqqman

Angela Henderson slolane.org

jgpmag.com/people/PillowFight

Nancy Johnson flickr.com/photos/njohnson

I am a 22 year old half Korean girl who enjoys taking pictures, astrological realisms, and the hilarity of early 90s snap on bracelets. But who doesn’t?
jgpmag.com/people/njohnson

Michelle Jones michellejones.net

I am a 30 year old photographer, writer, white collar worker bee.
jgpmag.com/people/michelle

Alistair Keddie bigalbaphotography.co.uk

jgpmag.com/people/bigalba

Laura Kicey laurakicey.com

jgpmag.com/people/laurakicey

Diana Lemieux

jgpmag.com/people/dlemieux

Heleri Luuga flickr.com/photos/is_this_it

jgpmag.com/people/hele

Garrett MacLean

millionfishes.com/garrett/garrett.htm

I am a photo assistant, learning in the studio instead of being under the yolk of further student loans. Photography keeps me alive.
jgpmag.com/people/hiddenstitches

Jon Madison jonmadison.com

I’m a father, writer of software, and musician who takes pictures. I teeter the line between documentarian and artist.
jgpmag.com/people/jon

Dave Markowski locobokeh.com

I am a 30 something dad, designer and photography addict. My gear currently consists of a Canon Digital Rebel XT, Canon 17 40L f4, Canon 50mm 1.8, and a few other odds and ends.
jgpmag.com/people/doofusdave

Ernest McLeod

flickr.com/photos/placeinsun

I am a writer and artist living in Vermont and Montréal. My goal with photography is to find the extraordinary detail amid the ordinary detritus of everyday life, those things which instinctively make me stop in my tracks. I’m also attracted to that moment of day when the sun shines brilliantly before being lost to the horizon.
jgpmag.com/people/placeinsun

Florian Meimberg

jgpmag.com/people/florianmeimberg

Kevin Meredith

flickr.com/photos/lomokev

jgpmag.com/people/lomokev

Ayesha Moarif

flickr.com/photos/_dilettante_

I’m a 27 year old Frankistani living in Vancouver. Visual dilettante, I take and scribble pictures when I can.
jgpmag.com/people/dilettante

Hana Mohalo myspace.com/fackyouman

I am a dreamer who needs to apply the phrase “don’t dream it, be it.” I want to be a photographer, a fashion magazine editor, an interior designer, a shoe maker and a baker. But I don’t know how to even bake! I do know how to take a great photo. This is what I love.
jgpmag.com/people/prettypretty

Edouard Mouy thefotokid.com

I am 17, year 12, living in Melbourne, drinking coffee, listening to jazz. I like street photography and I’m starting to get into portraiture. Love Melbourne for the streets and alleyways, great for shots of people going by.
jgpmag.com/people/thefotokid

Josie Moyer latitude13.com

jgpmag.com/people/latitude13

Gabriel Naylor gabrielnaylor.com

I am a Visual Effects compositor and photographer. I first became interested in photography when I was in high school. I worked in my own dark room for years. I have since worked in digital formats and my skills in photography won me first place in the “Artistic” category at the 2005 Photoshop Guru Awards. I currently work freelance at Copper Post Digital & Catalyst Effects in Phoenix, AZ.
jgpmag.com/people/gabe

Dustin Parr heremydear.com

Cat photographer.
jgpmag.com/people/chairsmissing

Brian Pittman

jgpmag.com/people/peacemonkey

Martin Riley

jgpmag.com/people/martinish

Jon Roobottom roobottom.com

jgpmag.com/people/roobottom

Tom Scherbluk spinlab.ca

Here in Toronto, I do various marketing consulting, photography and multimedia work, but my cameras are my true addiction!
jgpmag.com/people/spinlab

Gordon Stettinius eyecaramba.com

jgpmag.com/people/eyecaramba

John Halcyon Styn cockybastard.com

jgpmag.com/people/halcyon

Jacek Szydowski madphotos.kylos.pl

jgpmag.com/people/mad3

Sergey Todorov

jgpmag.com/people/serdjo

Larry Joe Treadway gotreadgo.com

I am a plastic junkie. Not a junkie of things artificial but of cameras made of cheap crap. My images prove it.
jgpmag.com/people/tread

John Watson lightproofbox.com

jgpmag.com/people/fd



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