Snap

MAKE BEAUTIFUL

JUNE 2012

CLIMAX

One Word That's Changing History

The Dark Night

Why The Limousines frontman Eric Victorino lives to create

David Loftus's Fabulous Feast

Make a Bangin' Mixtape

Inked: San Francisco's Tattoo Royalty



SHOT USING AMERICANA LENS / US1776 FILM

In the summer of 2004, I took my first job as a graphic designer: a paid internship at Telephony magazine, a trade publication for the telecom sector. It was quite a departure from my days as an art student, and I wasn't necessarily passionate about telecom. Nonetheless, I was working at a magazine. Life was good.

AFTER A COUPLE YEARS, I realized working at a magazine is great, but I wanted more creative freedom. I wanted to work on projects that excited me, and that might even make a difference in the world. That's when I decided to start a design studio, Synthetic, with my best friend and fellow art student, Ryan Dorshorst. We had a variety of clients in different industries, and business was great. But when the recession hit, we ran low on cash, credit, and client work. We faced a dilemma: shut down the company, or try something completely new to save it.

Enter Hipstamatic. With less than $3.00 in our company bank account, it was a labor of love and necessity. We spent many sleepless nights over the the course of two months working on it, and on December 9, 2009, Hipstamatic was "Ready For Sale" in the App Store.

Everything changed after we launched Hipstamatic. We've grown from 2 co-founders to a company with 15 employees, who I'm lucky enough to call my friends. We work from our own custom-built playhouse in San Francisco, California—the Haus of Hipstamatic. And although the company is a lot different now, our goal is simple: make products that inspire us all to take more photographs.

Today, we are introducing a new product to the family, Snap. It's a monthly magazine focused on all the things we care about and love to take pictures of: music, fashion, art, and culture. I've never been more excited in my whole life. Yes, it's a beautiful piece of eye candy, but I'm also really excited for our editoral content. In particular, Climax—an exploration of the things that we all think yet rarely speak about. I'm talking SEX, RELIGION, & POLITICS. It's my hope that the section can help start the conversation about some of the more polarizing issues we're facing today.

We hope you love reading this magazine as much as we loved bringing it together. We also want your feedback, so reach out, *feedback@snapm.ag*.



LUCAS ALLEN BUICK
CO-FOUNDER AND CEO OF HIPSTAMATIC

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SHOT USING KAIMAL LENS / INA'S 1969 FILM

We're launching a magazine. We're launching a magazine. Omigod.

IF I HAD A NICKEL for every time that thought popped in my brain, I could buy Condé Nast's whole portfolio. The prospect of creating a magazine from scratch is daunting, yes—but it's also exciting as hell. Everything we do at Hipstamatic is powered by passion, but Snap has already become our baby, our labor of love. We've thrown ourselves into this project, and cradling that iPad in my hands is the best feeling in the world.

Snap was born of a desire to share what we love. It's a place to showcase the beauty around us, through our eyes and yours. That's why this inaugural issue is called Make Beautiful: it's the Hipstamatic mission, and we're constantly inspired by those shaping a better and more beautiful world. The people in this edition of Snap are some of our favorite creators—they span industries and mediums, continents and languages, philosophies and backgrounds. Whatever their motivations, they're driven to create. And we think that's fucking awesome.

The real beauty of it is that we're all creators. So send your rockin' photos, your letters, your two cents, to submissions@snapm.ag. Show us how you're making beautiful.

And the journey begins: welcome to Snap.

Keep snappin',

KATIE CARROLL
THE EDITOR AT SNAP

katie@snapm.ag

Hipstamatic

Moment Captured.

PHOTO BY

LAURA BUICK

—

ROBO GLITTER LENS
INA'S 1969 FILM
NO FLASH



JUNE 2012

COVER
Eric Victorino & Sarah Collins in Los Gatos, CA shot using *Americana lens and Freedom film.*



SHOT USING AMERICANA LENS / FREEDOM FILM

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COVER STORY

THE DARK NIGHT

The Limousines frontman, Eric Victorino, talks about his banishment from Etsy.com and what drives him to create.

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We're celebrating the guerrilla art movement: its strength, its passion, its enduring ability to Make Beautiful.

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A look behind the guys at Seventh Son Tattoo in San Francisco's SoMa neighborhood.

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MAKE BEAUTIFUL

Nine Hipstamatic photographers were asked one simple question: "How do you #MakeBeautiful?"

HELP US MAKE SNAP EVEN MORE AWESOME

We're stoked for our Hotter Than July issue—and we want you to help bring the heat! Send us your rockin' photos, words, and ideas and you could wind up in the pages of next month's Snap.

TAP TO EMAIL US

OBSESSED
Coachella shot during the heat of weekend #2 using the *Lucas AB2 lens with DC film.*



SHOT USING LUCAS AB2 LENS / DC FILM

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MAKE BEAUTIFUL

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SHOT USING LOFTUS LENS/ DC FILM

AK

JOINED FEB 2010

THE CREATIVE

Aravind Kaimal was the first member to join the Hipstamatic team. Born in India, Aravind came to America at 17 to attend Columbia College in Chicago. Aravind is a master of pixel manipulation and did the first 3D renderings of Hipstamatic in October of 2009.

ARAVIND'S DRINK: GIN & TONIC

TEAM

LUCAS ALLEN BUICK
CEO & Founder

RYAN DORSHORST
CTO & Founder

The Art Department

ARAVIND KAIMAL
Creative Director

STU NORRIE
UI & UX Designer

LUKE BEARD
Web Designer

Division of Science

KEVIN SMITH
Product Engineer

JONATHAN WIGHT
iOS Engineer

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Editor at Snap, Social Media

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Haus of Hipstamatic
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View our Privacy Policy


LOLLIPOPS
Mid
season
SALE



CULTURED

Enjoying the finer things in life isn't about caviar and champagne (although a bottomless mimosa brunch never hurts!). Living fine is about appreciating the details. Learn how to shop, cook, dress, and make your uber-cultured lifestyle look effortless.


U.S.A.
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CORONA, N.Y. 11368

ALL PHOTOS SHOT USING JOHN S LENS / BLACKEYS SUPERGRAIN FILM



Street Cred

Balls: that's what it takes to shoot great street photography. San Francisco's Travis Jensen certainly has them, and he has some advice for how to develop your own photography moxie.



ALL PHOTOS SHOT USING JOHN S LENS / BLACKEYS SUPERGRAIN FILM

Try not to get caught up on perfection.

I spent years obsessing over it, lining things up just so and making sure everything was tack sharp. If the frame's a little crooked or your subject is a little out of focus, so be it. The images Hipstamatic produces are far from perfect and can be very unpredictable, and that why I love the app. It helps you let loose—and that's where true style comes from, in my opinion.

Embrace Wabi-Sabi. Being sneaky leads to trouble.

I've seen this backfire on people many times. I'm usually very open when shooting on the street. Sometimes I ask before taking a shot, and other times I shoot first and ask later. Trust your instincts. Get close, be bold. In the immortal words of Robert Cappa: "If it's not good enough, you're not close enough..." (Though I don't think one can compare street photography to snapping photos while dodging shell fire on the beaches of Normandy.)

Try shooting solo or in small groups.

Too many people can taint the photo well, meaning people will go out of their way to avoid the circus. I find I get my best images when lurkin' solo or with one or two other people at most.

The key to good photography is light.

Light is everything—study it. If I see something interesting and the light isn't right, I usually just walk right past it. I've seen pictures of garbage cans look like majestic shrines under the right light.


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50¢

ALL PHOTOS SHOT USING JOHN S LENS / BLACKEYS SUPERGRAIN FILM



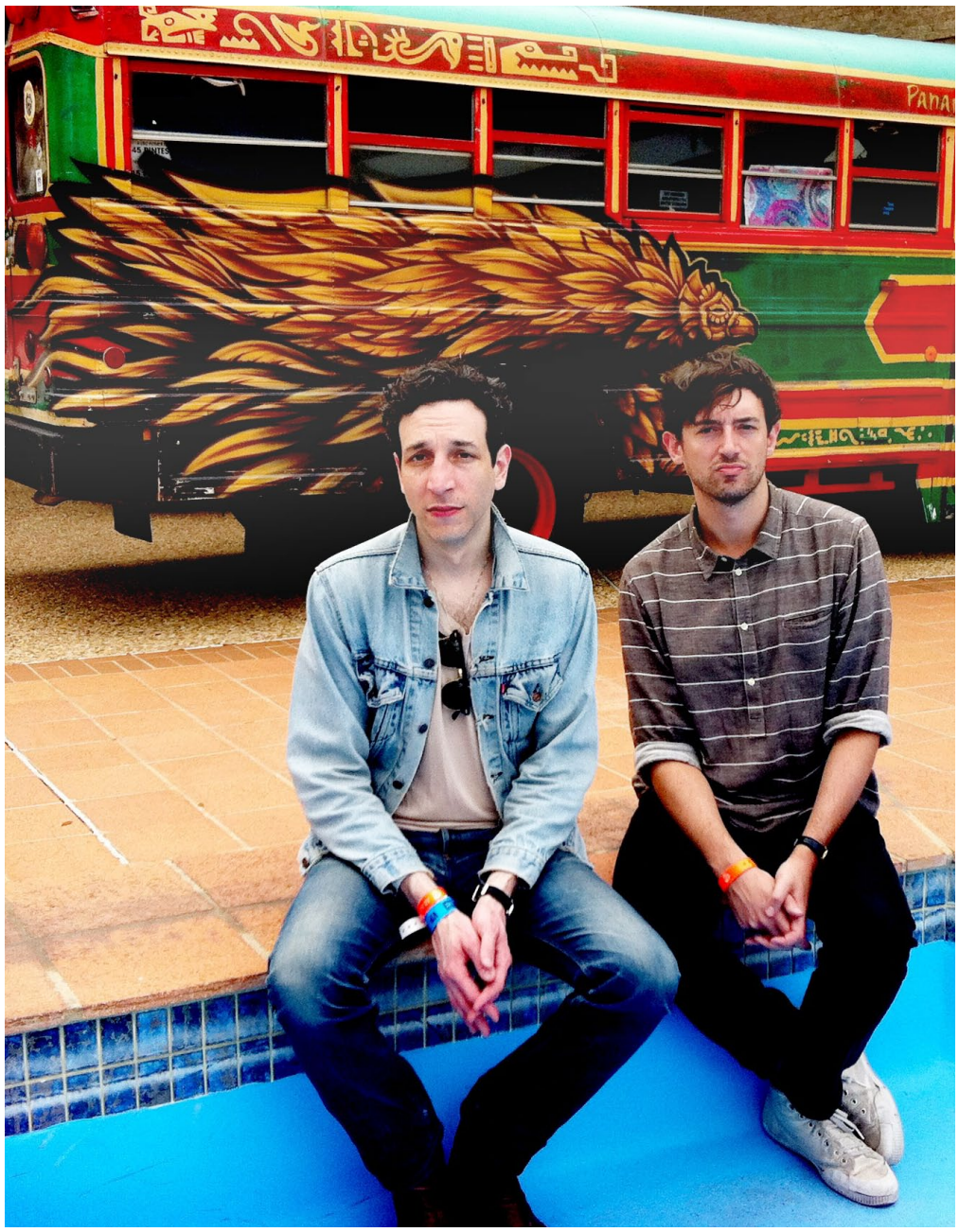
Don't be afraid to approach people.

People usually ask me how I go about doing this: I simply walk up to an individual or a group of individuals I find interesting, introduce myself, tell them that I am a photographer and would love to take their picture. I'd say eight or nine out of every ten folks I ask say yes. Street photography is the perfect cure shyness.

Study the work of others.

Maybe take a little something from everyone's work you admire and apply it to your own. That's what I do, and I find that over time this practice leads to you finding your own style. I like being able to look at a photograph and know who shot it without seeing a byline.

Travis is preparing to launch his next series, "A New York Minute: 96 Hours On the Streets of the Big Apple." The set of 26 Hipstamatic images (all John S. and BlacKeys SuperGrain) will be featured in San Francisco later this spring, but we're giving you a tantalizing glimpse.



SHOT USING WATTS LENS/PISTIL FILM

Ear Lube

Creating the perfect mixtape is a delicate art, but you're in luck—we're experts. Follow these tips, and it'll be full steam ahead to sexytime.

A MIXTAPE IS LIKE A MATING CALL. It's an aural aphrodisiac, a symbol as clear as Lloyd Dobler's massive boombox in Say Anything; it says, in no uncertain terms, 'let's bang.' That's why creating the perfect mixtape is such a delicate art: one misplaced Kanye track and you can kiss your chance at romance goodbye.

Luckily, we're experts in the ways of the heart, the body, and the headphones—and we're here to guide you. If you want to make your sweetheart swoon, it's time to spice it up: we've come a long way since Marvin Gaye, and your mixtape needs to turn your honey on....to some new artists. The songs below are sure to rev things up, so go old-school and make your own mixtape, or ditch some kitsch and craft a sleek digital playlist. *—KC*

PAPA, "I AM THE LION KING"

Papa's whole EP oozes confidence—and confidence is hot.

NICO JAAR, "SPACE IS ONLY NOISE IF YOU CAN SEE"

Nico Jaar should be in everyone's library--he's the cool kid's crush du jour.

TANLINES, "ALL OF ME"

These guys make sweet tunes, and landed a spot on an indie wedding playlist. Picking wedding songs a bit early—that's not creepy, right?

ALABAMA SHAKES, "I FOUND YOU"

Alabama Shakes have tons of soul. "I Found You" still obliquely says 'let's get it on', but in a much sweeter way.

BEACH HOUSE, "MYTH"

You can go in for the kill (kiss) thanks to Victoria Legrand's hypnotic tone.

GRIMES, "GENESIS"

Just the first few notes of "Genesis" are enough to make people go all soft (but not in, you know, the bad way).

NICK WATERHOUSE, "SOME PLACE"

This man is super retro, so have your honey over for an evening of old-school R&B, but don't spend the whole time staring at your thrifted wingtips—make a move!

Hipstamatic

Moment Captured.

PHOTO BY

ERIC GALETTO

—

LIBATIQUE LENS
ROCK BW11 FILM



ONLINE +



SHOT USING LOFTUS LENS / DC FILM

Red All Over

Nothing says 'retro chic' like a red lip. Fashion blogger and makeup whiz Keiko Lynn has the perfect how-to for that crimson pout.

Moisturize lips & wipe

Line your lips, following the natural edges.

Using the same liner, fill in lips completely.

Use a lip brush to apply a red lipstick of your choice.

Blot. Blot. Blot.

Reapply second coat with lip brush.

Clean up edges with concealer and a small brush.

A SCARLET SMOOCH is a surefire way to channel your inner '60s sexpot, and we heartily approve of anything that inspires the term ''60s sexpot'. If anyone can rock the look, it's vintage-loving fashion blogger Keiko Lynn: she has a fierce sense of style, and gave us the low-down on her own inspiration.

From your outfits to your hair to your makeup, you have fabulous personal style. Where do you draw your inspiration?
Mostly from the past. I'm really into vintage clothing, or even vintage-inspired silhouettes. Even my daily makeup, which is usually a cat eye and bold lip, is a little retro. I like to put modern twists on it, though, like using a matte, hot pink lipstick or adding a pair of tough platform boots with an otherwise girlie outfit.

What advice do you have for someone trying to develop their own style?
Study those whose style you enjoy. Find what elements appeal most to you, and go from there. Don't copy, but use it as a base from which to build your own style. Experimentation is the best way to find what works for you. Once you find the silhouettes that suit you, it all gets a lot easier.

What are you lusting after for summer?
Vintage cotton dresses. The softer, the better. They save me in the warmer months, because you can look put together without having to layer or accessorize too much. — ***KC***

SHOT USING LOFTUS LENS / DC FILM

WHAT WE USED

CO Bigelow
Rose Salve
(to moisturize before)

Sephora red nano
lip pencil

Lip brush

MAC Russian
Red lipstick

Small concealer
brush

Concealer

SHOT USING LOFTUS LENS / KODOT XGRIZZLED FILM



Smorgasbord

Indulge your foodie urges with David Loftus's fab new cookbook, Around the World In 80 Dishes. Mussels in Guinness? Yes, please.

I'LL JUST COME RIGHT OUT AND SAY IT: I'm into food. Maybe this makes me the stereotypical organic-eating, fairtrade-loving San Franciscan, but I can't stop staring at the smorgasbord of photos flooding my social network feeds. Delicious photos of desserts, sides, hors d'œuvres, drinks, salads, and more? Bring 'em on. I (figuratively) eat that stuff up.

That's where David Loftus comes in. Besides working with Jamie Oliver and many other acclaimed chefs, the renowned food photographer has just released his latest book, Around the World In 80 Dishes. It's filled with scrumptious recipes from some of the world's greatest kitchens, and David's drool-worthy photos are more than the perfect garnish: they're the main course. We scored one of the book's fabulous recipes, Mussels in Guinness. Take a look, and try it for yourself! — ***KC***

Mussels in Guinness

BY IRISH KATE MCCULLOUGH

Serves 2 hearty Irishmen

A knob of butter
1 shallot, finely chopped
2 cloves of garlic, finely chopped
2 rashes of smoked streaky bacon, finely chopped
A small bunch of fresh thyme, leaves picked and chopped
A small bunch of flat-leaf parsley, leaves picked and chopped
1 bay leaf
Sea salt and freshly ground black pepper
1kg/2lb 2oz mussels, cleaned
250ml/9fl oz Guinness
50ml/2fl oz cream

Melt the butter in a large pan. Add the shallots, garlic and bacon and cook until the shallot is translucent and the bacon golden brown. Add half the thyme and parsley, the bay leaf and a pinch of salt and pepper.

Add the mussels to the pan, discarding any that are open and that will not close when you tap them, then pour in the Guinness. Bring to the boil, then turn down the heat and place a lid on the pan. Leave for 3-5 minutes, or until the mussels have steamed open. Remove the pan from the heat and discard any unopened mussels. Stir in the cream, and add the rest of the parsley and thyme. Taste the sauce and adjust the seasoning if necessary.

Serve immediately, with brown soda bread and salty butter.

Hipstamatic

Moment Captured.

PHOTO BY

LAURA POLKUS

—

AMERICANA LENS
DC CATELLI FILM



Going Down in Sydney

Photo Story by Michelle Deluca

SHOT USING AMERICANA LENS / INA'S 1969 FILM

FROM NYC TO BONDI BEACH... Born and bred in the East Village, I knew assimilating into Sydney would be no hard task. With a wide selection of beaches, restaurants, and bars in my backyard, there's no reason to waste a minute on the couch. A day in the life in Sydney starts with a morning swim, a flat white (coffee) and some Turkish toast. From there on out, each day just gets better by the minute. I didn't think I would say it after only living here three months, but this city might have won me over.



SHOT USING WATTS LENS / AO DLX FILM



SHOT USING AMERICANA LENS / INA'S 1969 FILM



SHOT USINGTEJAS LENS / INA'S 1969 FILM

Hipstamatic

Moment Captured.

PHOTO BY

GREG SPILLBERG

—

JOHN S LENS
INA'S 1935 FILM



Mission from Burma

Photo Story by Swee-Cheng

ALL PHOTOS SHOT USING JOHN'S LENS / CANO CAFENOL FILM



ALL PHOTOS TAKEN WITH JOHN S LENS | CANO CAFENOL FILM

I love looking at photographs: they give entrée to experiences not my own. Photographs are distillations of memories—nothing takes you back to the essence of the moment better than a photograph.

I LOVE HIPSTAMATIC and I'm having a lot of fun with it! Taking photographs with an iPhone is less conspicuous and intrusive compared to cameras, and Hipstamatic makes gorgeous images.

Here are some photos of Myanmar. The country was known as Burma before it came into military rule in 1962. However, recently Myanmar seems to be opening up and moving into the direction of democracy. The Burmese are hoping that this will gain momentum and their lives will get better.

Walking in the streets, markets, and taking the local transport are some of the best ways to experience a country. Here's a series of photographs of photos—I hope you enjoy viewing them.

ALL PHOTOS SHOT USING JOHN S LENS / CANO CAFENOL FILM











ALL PHOTOS SHOT USING JOHN S LENS / CANO CAFENOL FILM




RCS



SHOT USING LUCAS AB2 LENS / DC FILM

OBSESSED

From music festivals to art galleries to everything in between, we're not afraid of being a little obsessive when it comes to the things we love. Here's what we're crushing on this month.

Gotta Real Jonesin'

We've had a mad crush this spring for iSee: The eyes of VII in the hands of Hipstamatic. The Boston exhibition featured works by an elite group of photojournalists, who lent their eyes and experience to a new creative outlet: Hipstamatic.

iSEE IS THE BRAINCHILD of VII photojournalist Gary Knight and Eric Luden, owner of Digital Silver Imaging. Over a cigar and several beers, the two divined a gallery that showcased the 'exhilarating freedom and spontaneity' of Hipstamatic. 19 VII photographers and 100 photos later, iSee has drawn crowds and international acclaim. VII's Ron Haviv commends this unique perspective on photojournalism: "The use of a tool familiar to the subject allows the photographer to reach a different level of immediacy and intimacy."

That intimacy is absolutely reflected in iSee. From Afghanistan to the Horn of Africa, Darth Vader to a grandparent's favorite chair, these images capture the lives and careers of some of the world's preeminent photojournalists. VII photographer Peter DiCampo summed the show up perfectly: for him, shooting with Hipstamatic "returns me to photography's original and vital purposes: self-exploration and remembrance." — ***KC***

iSee is hosted by Digital Silver Imaging for the Griffin Museum of Photography. The iSee exhibition featured works by members of VII, an organization of photojournalists who cover humanitarian and human rights issues across the globe.

SHOT USING JOHN S LENS / BLACKEYS B+W FILM



Photo by J. Stanmeyer





PHOTO BY

DAVID LOFTUS

—

LOFTUS LENS

DC FILM

Moment Captured.

Hipstamatic

Hipstamatic

Moment Captured.

PHOTO BY

DAVID LOFTUS

—

LOFTUS LENS

DC FILM





COURTESY OF RYAN O'CONNELL

The Voice

Thought Catalog isn't your typical blog—it's helping to define a generation, one great post at a time.

INTERVIEW BY MOLLI SULLIVAN

When someone recommends a new blog to me, I usually think, "Great, just what the world needs—another blog." It turns out, smart, funny, and poignant writing is exactly what the world needs, and it's coming to us courtesy of the brilliant minds behind *Thought Catalog*.

MY PERSONAL FAVORITES include the posts "On The Phrase 'No Worries'', "How To Have The Best Weekend of Your Young Adult Life" and essentially everything written by the site's editor-in-chief, Ryan O'Connell.

I was lucky enough to meet O'Connell in New York City recently, and turns out he's as fabulous in person as he is on the written page. Check out the interview below, where he gives us the inside scoop on TC, including some of his favorite posts!

What the flip is Thought Catalog?
Thought Catalog is a digital magazine for fun, smart and creative content. It runs the gamut from personal essays to more newsy items. It's like an emotional, funny blog buffet.

How did the idea for Thought Catalog come about?
My publisher Chris Lavergne started it because he's crazy.

Why do you think Thought Catalog has developed such a cult following?
I think it's because we offer such a diverse array of content. You can go to the homepage and find at least one headline that you'll want to click on. I think it's also because our content is so personal but also universal. We often strive for relatability with our readers.

What are a few of your alltime favorite posts, either that you've written or from contributors, and why?
"Couples Counseling" by Brandon Scott-Gorrell because it's a raw, emotional side of him I've never really seen before. I also love everything by this new writer Todd Clayton because he writes about gay life in a way that just makes me want to be his BFF. And, of course, my fave writers will always be Gaby Dunn and Stephanie Georgopulos because, besides being fabulous writers who are able to be both funny and poignant, they are just awesome ladies.

Thought Catalog is starting to produce video content, specifically the Hot or Not video series, Things Straight Men Do That Confuse Gay People, etc. Tell us about these new weekly gems and if there are plans to move more toward video. I stole "Hot Or Not" from Brandon Scott-Gorrell. He made one in list form and I immediately was like "OMG, that would be so funny in video form. CAN I TAKE IT?" and he gave me his blessing. It's just a way for me to try out a new medium and flex my comedic skills a bit. It's hard writing jokes. I've never really done that before. I'm just used to feeding off of other people but I love it! I do the videos with Gaby Dunn and she does an amazing job editing them together. They would be sort of bad without her magic touch because she really understands comedic timing and all the beats you need to hit. There'll definitely be more video content. Trust.

Snap Magazine: hot or not?
Global warming hot.



SHOT USING LOFTUS LENS / DC FILM

Mad About Tie Clips

It's official: dapper is back. We know you want to be Don Draper, so grab a tie clip and get sharp.

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COURTESY OF BRANDON LEE

Cute Satchel, Nancy

When it comes to personal style, it's rare that unisex accessories and fashion actually work. However, the bag line by The Park After Dark absolutely goes both ways.

FROM THE PLAID to the leather detailing, The Park After Dark bags are chic and oh-so fantastic. I can't wait to get my hands on one—not just to stash my makeup bag and MacBook Air, but to be the envy of everyone in San Francisco.

So, who is the creative force behind this fabulous bag line? None other than the super talented (and super cute) Brandon Lee. You may know him as one of the founding members of indie record label Modern Art Records, or as the most stylish member of Miniature Tigers. We know him as one of our favorite creative minds. ***—MS***



POPTONE CASEPAK

THIS VIBRANT SET OF FIVE NEW CAMERA CASES IS BURSTING WITH DAZZLING DELIGHT. USE THEM TO COLOR COORDINATE WITH YOUR HIPSTAMATIC, OR TO EASILY IDENTIFY YOUR FAVORITE LENS, FILM, AND FLASH COMBINATIONS. BAZINGA!

SLASH

Spoiler alert: the coin flip wasn't invented just to settle the bar tab with your friends. Some things in life are too damn hard to decide. Slash is all about those in-betweens—Love/Hate is only the beginning.





SHOT USING LOFTUS LENS / DC FILM



SHOT USING WATTS LENS / CANO FAFENOL FILM

Wake Up & Smell The Cafe

You better not ask for your espresso to-go. Want your Americano extra hot? Not happening. Iced? You're better off standing outside and hailing a cab in Montana—Good fucking luck.

TIME TO GET REAL: I love hipster coffee shops. Even though the H-word is dirtier than an unwashed, pseudo-trendy mullet, there's something about a cafe with a $20,000 Japanese siphon bar that really turns me on. Maybe it's the old-school Belle and Sebastian on the record player, or the cooler-than-thou baristas and their perfectly groomed mustaches. I don't know, but I like it. A lot.

THE DOWN SIDE? I feel like a poseur ignoramus before I've even crossed the threshold. I may like my coffee strong and Fair-Trade, but I can't tell the difference between Ethiopian and Venezuelan beans to save my life. And those baristas? They can smell mainstream. My glasses will never be big enough, jeans never skinny enough, tattoos never referencing the right French New Wave film director or obscure shoegaze band. Hipster cafes never let me forget that I'm an observer, an outsider, a poor man's Manic Pixie Dream Girl—but at least I have my delicious, pretentious, $5 latte. *—KC*





Foodie
SnapPak

Shoot tantalizing photos of your cuisine with this delicious collection of the Loftus lens, DC film, and Tasty Pop flash.

Inspired by photographer David Loftus.



SHOT USING LOFTUS LENS / DC FILM

Romp Around Town

What are you willing to sacrifice for style? Rompers are sexy and great in theory, but they don't seem so cute after a few glasses of wine.

I OWN PROBABLY TWO (OKAY...SIX) ROMPERS. Cute, sexy and fun. Dress it down while walking around on a lazy Saturday at the Farmer's Market or relaxing in the park; dress it up with some tights, boots, and a cute blazer for a hot date. It's a go-to outfit that I absolutely love. Oh yeah—except when I go to the bathroom. With all their buttons and zippers, rompers should be absolutely banned from bars. Every girl has done the romper bathroom dance, and every girl says to herself "never again." But does she ever learn her lesson? I know I haven't.—***MS***



MADE ★ IN AMERICA

HIPSTAPAK

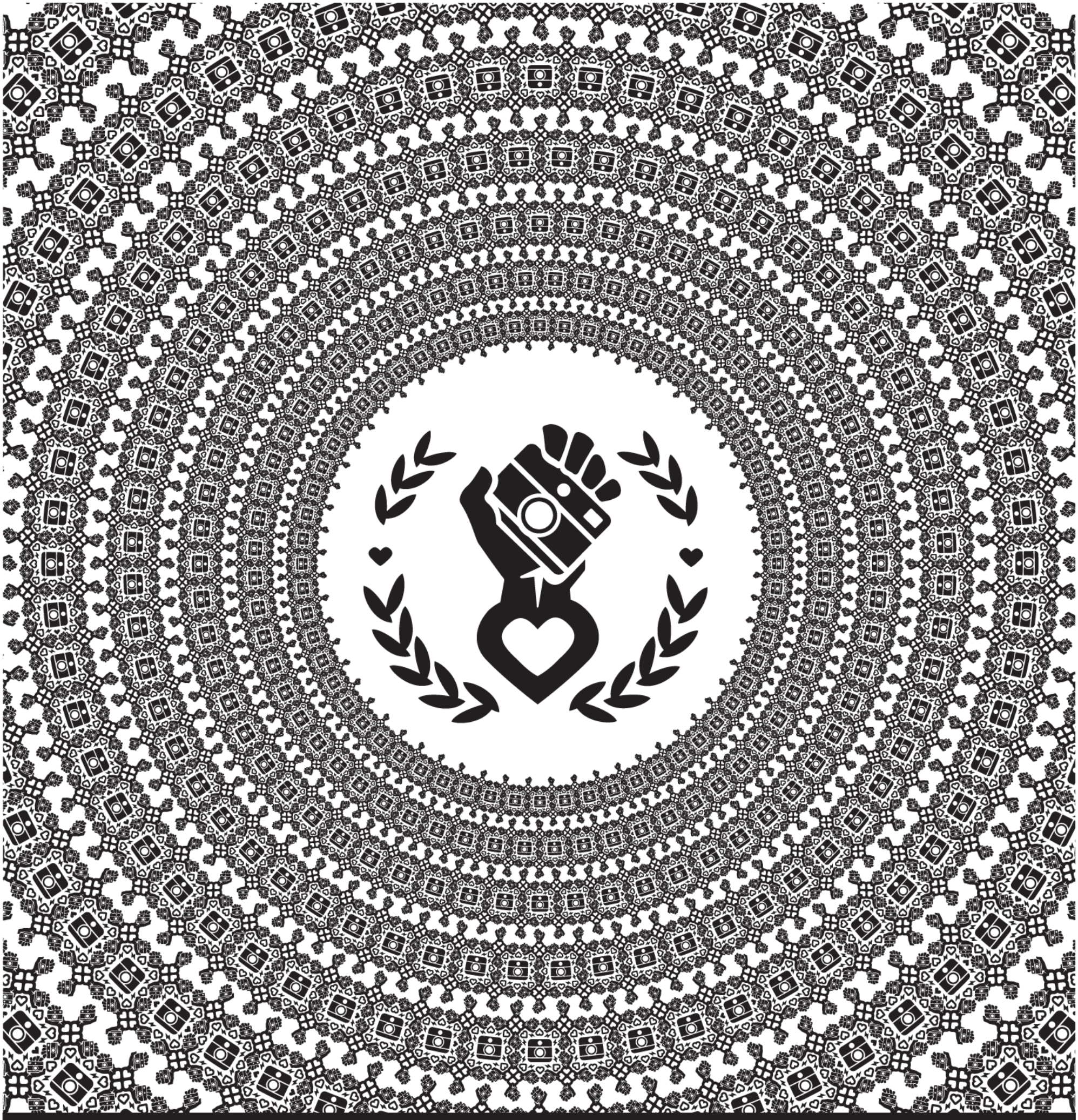
Hipstamatic has partnered with fashion icon and photographer Chiun-Kai Shih to create a classic American look with the Americana lens, Freedom13 film, and US1776 monochrome film.

Oh No You Didn't

In some circles, "bitch" has become a term of endearment. But is it really okay to call your bestie your bitch?

I EMBRACE IT. I own it. I often rock a bag with the phrase 'namaste bitches' on it. It's one of those terms that's no longer truly taboo but isn't totally kosher either. My feeling is this: if anyone's going to throw the b-word around, it's going to be me—because I'm also a fan of the other b-word, badass. And I'm not afraid to admit that I am one badass bitch. ***—MS and KC***

SHOT USING LOFTUS LENS / DC FILM



MAKE BEAUTIFUL

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One Trick Pony

Sure, your album sounds amazing. But if you want to make it past the morning after, you better know how to (ahem) perform.

I BET YOU'VE COME across a trickster band or two. Much like the initial infatuation you feel for a crush, you discover a new band and fall deeply in love with their LP. You start playing the album on repeat—so much so, you've had to hide your Facebook Spotify integration because you can't. stop. listening.

You plan an entire evening around the concert, gather your friends and assure them this show will change their lives. Then the show comes—and it sucks. Hard. You question how you could let this happen. Like a bad sexual encounter, you just want it to be over. ***—MS***





SHOT USING JOHN S LENS / FLOAT FILM

SPEAKING ABOUT THE UNSPEAKABLE
(PIVOTAL MOMENTS IN SEX, POLITICS, & RELIGION)





KISS OF YOUNG LOVE
Photo by Sion Fullan, Queens Pride 2009

Words Will Never Hurt Me

One word, so much meaning. Not even Webster's or Wikipedia can define it the same way. How can we expect a committee in D.C. to define it for our generation?

MARRIAGE IS A COMPLICATED WORD. The concept of it has existed for thousands of years, however the purpose and meaning behind it has changed significantly. Is it a religious word, or is it a legal term? Either way, it's a massive debate amongst people of different cultures and religous backgrounds.

Perhaps the biggest debate regarding marriage today is its meaning. Freedom of religion is guaranteed by the constitution, and access to the full legal benefits of our government is a civil right guaranteed to all. Where does marriage fit into this? It has both a religious and legal definition, but who has the right to make the "true" definition of the word?

Would people's opinions be different if the word marriage were removed entirely from law, and reserved only for religious purposes? Or is marriage no longer a religious word and instead simply a legal right available to two people who choose to dedicate themselves to each other? In a country where one of the basic tenets of religious freedom is separation of church and state, marriage has gotten tangled in the middle and is neither entirely a religious institution nor solely a legal status.

The true question is whether granting marriage rights to everyone infringes on religious beliefs of some, or if it simply extends a civil right to all Americans. After we get past the religious baggage of the word marriage, we can start to have a true debate on the topic. If you believe civil rights are for everyone, regardless of race, gender, belief, or sexual orientation, it's time to speak out. ***—Ryan Dorshorst***



POST NO THRILLS

We're celebrating the guerrilla art movement: its strength, its passion, its enduring ability to Make Beautiful.

STREET ART IS ONE OF MY FAVORITE REMINDERS that beauty can be anywhere. These guerrilla pieces add soul to a concrete jungle, life to an otherwise sterile spot; they turn an environment into a canvas. If there's anything that solidifies Make Beautiful for me, it's this wonderfully organic art form: a symbol of empowerment, creativity, resistance, and enduring strength.

The photos of street art in these pages have been submitted by people all over the world. These photographers are also making beautiful: they're both contributing and documenting positivity and passion.



SHOT USING JOHN S LENS / BLACKEYS SUPERGRAIN FILM

















CLOCKWISE FROM THE TOP LEFT: JOHN S LENS / INA'S 1969 FILM, LOFTUS LENS / BLANKO NOIR FILM, AMERICANA LENS / FREEDOM13 FILM, JOHN S LENS / BLACKEYS SUPERGRAIN FILM, LOFTUS LENS / BLACKEYS SUPERGRAIN FILM, MELODIE LENS / ROCK BW-11 FILM

PHOTOS BY: Title page: darren hoffman / joanna pardhy casey; sats patel, left photo; sarah jackson / jeroen stemerdink / klaus warschkow / joanna pardhy casey / javier melo / trond j. strom bottom page: massimo di muccio / wendi carman

SHOT USING JOHN S LENS / INA'S 1935 FILM



SHOT USING LOFTUS LENS / DC FILM


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INTERVIEW BY MOLLI SULLIVAN
PHOTOS BY MARIO ESTRADA & LAURA POLKUS

Many people go through life never discovering their passions; Luckily, Eric Victorino is not one of them. We sat down with the multitalented artist to better understand the man behind the creations.

SHOT USING LOFTUS LENS / DC FILM



On the surface, Los Gatos, California epitomizes suburbia. Cute restaurants, expensive houses, lush landscaping—it feels like the place where husbands and wives retreat to build white picket fences and raise 2.5 kids. But things aren't always what they seem, and this little town has a secret: it's been hiding the multi-talented and provocative artist, Eric Victorino.

IN FACT, YOU MAY HAVE HEARD OF HIM. Victorino is one half of the The Limousines (www.thelimousines.com), the Bay Area electro-pop band he started with producer Gio Giusti. They play sold out shows across the U.S., and their debut album, Get Sharp, has been featured on XM radio's Alt Nation and a slew of MTV shows. Last year, their hit "Internet Killed the Video" star was (appropriately) a viral Internet sensation.

However, perhaps what's most interesting about Victorino is what you don't know. Tucked away in the suburbs, Victorino has created an incredibly honest, beautiful, and provocative body of work that spans books, posters, zines, and more.

I drive an hour from San Francisco to Victorino's house in Los Gatos for a photo shoot. At first glance, the exterior feels like it could belong to any nine-to-fiver newlyweds, but step inside you're transported into another world. A creator's sanctuary.

Victorino greets us at the door. He's welcoming, and even in a tattered t-shirt, extremely handsome. He gives us a tour of his home, which feels more like an art installation than a house. Oil and acrylic pantings from Good Will, a portrait of his grandfather, 1970's photographs of naked women. Candlesticks, sculptures and frames dress the fireplace mantel. A 1920's telephone sits next to an 80's era boombox. This is a home of an artist. We've been lucky enough to chat with Eric about his projects, including his latest book, Trading Sunshine for Shadows, where he explores grappling with mental illness and suicide, and his posters that got him into an epic Twitter fight with Etsy.

From writing to drawing to music making, what drives you to create?

I love to make things because it makes me feel good. It makes me feel like a kid. When we're little kids we're all encouraged to be creative. Nobody laughs at a six year old who says they want to be an artist when they grow up any more than they laugh when a kid says they wanna be an astronaut, but as we grow up more and more people start to discourage our imagination. Parents and teachers tell kids they have to grow up and stop thinking they're going to be artists or singers or writers and they always tell them to have a "back-up plan." It just kills me to think of how many people grow up thinking they can't sing or they can't draw or they can't write because they aren't singers or artists or authors. You become a singer when you sing, you become an artist when you make art, and you become an author when you write.

You're one of those people who embodies creativity and art. Where do you draw inspiration? Does it change for each medium?

I feel my most calm when I'm drawing. I usually use fine and fat-tipped sharpies when I draw and most of my pieces have a lot of filled-in space. Focusing on that task, methodically filling in black

SHOT USING LOFTUS LENS / DYLAN FILM





space is like meditating for me. I really blank out and get into the rhythm of it.

With poetry, I'm mostly listening to my thoughts—which is a strange thing to think about. I'm not thinking, I'm listening to my thoughts. A lot of times the writing is kind of automatic, in that I'm not consciously deciding what I'm going to type. If I think it's bad when it's done I either fix it or throw it away, but I'm never editing while I'm writing. Just like in a dark room, you wait for the chemicals to do what they do and you see what image develops.

My books are what I am most proud of, not because they're of any historically significant literary value, but because I know they've helped a lot of people get through tough times. I see it firsthand when people send me thank-you letters saying something they read in one of my poems pulled them out of a depression or inspired them to live a different life. I'm inspired by that urge to matter to people, almost to an unhealthy extent I think.

Music is the most frustrating thing for me to create, I think because I just don't understand it. I never took a music class, so I don't know shit—when something just clicks I know it, but I don't know why anything ever clicks or why sometimes it doesn't click. Doing music also has a way of just consuming everything in my life, so I resent it a lot of the time. I pretty much hate everything about making music except that magical rush of performing live.

When did you start writing, and why?

I started writing when I was in elementary school. The first story I remember writing was about these crazy colored fuzz balls who lived under a kid's bed. I think they were called Fuzzies, and they came to life and went to school with him in his backpack and they beat up bullies and helped the kid cheat on a math test. I could be missing some of the details, my mom probably has the thing in a box somewhere. I won a $50 gift certificate to a local book store with that story! I can't remember a time in my life when I didn't have a journal and a pen on me. I can't remember a single time when I didn't think it was important to write down my thoughts; at the very least they could be interesting to my kids someday, flipping through stacks of papers and little notebooks their dad left behind.

I wrote my first book of poems because my mom got cancer in 2005 and it scared the shit out of me. I think it was the first time I really put it together in my head, my mother was going to die—if not from this cancer then from something, and I didn't think I could bear to go through that. Then I thought about [my wife] Sarah dying and my friends, even my dog. Then, of course me—I was going to die too and it could be at any minute. I mean, I have always known that, but seeing my mom get sick made me intimately aware of death.

For whatever reason what I needed to do to get through that weird time in my life was to pour myself into a project that was just mine. Maybe if I wasn't such a shitty guitar player I would have recorded a folky solo album or something, but since that wasn't an option I just wrote like it was the only thing that mattered to me. For a few weeks, it really was; it gave me a place to go where I didn't feel so temporary.

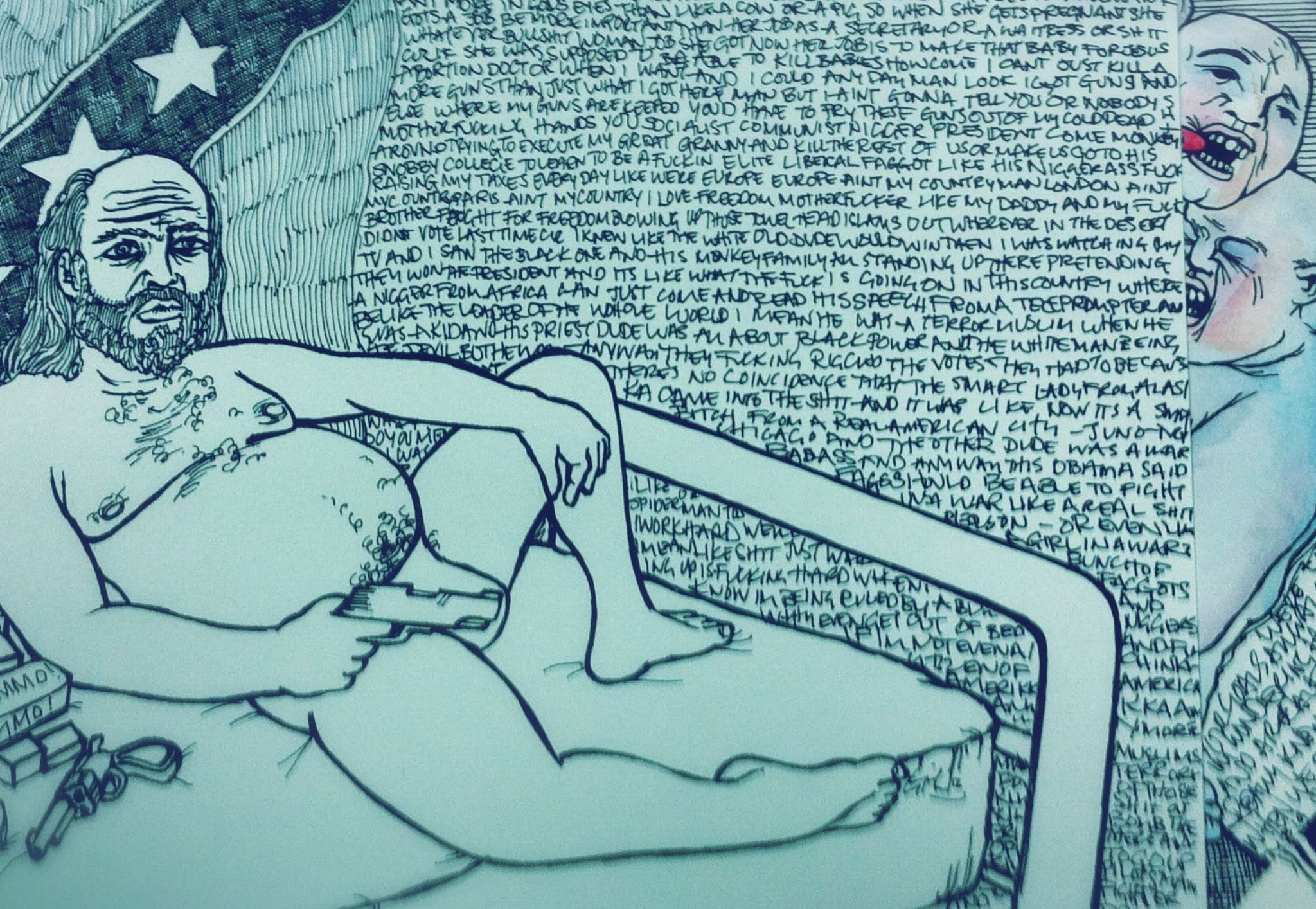
Tell us about your new book, Trading Sunshine For Shadows.

I released Trading Shadows For Sunshine during a strange transition in my life. I had quit my band (Strata) and was working in an office doing design work. My plan was to leave music in the past, to try and be content with a 'normal' life. I was proud of the book at first; I thought of it as the last creative thing I would release. I experimented with fictional short stories, which I don't think are bad, they're just not true. Each poem I wrote felt a little bit false—like I was sugar-coating things, and trying to put a positive spin on what should have just been left raw...unhappy endings and all.

Trading Shadows For Sunshine was out of print for a while, and people kept asking when it would be in stock again, but I wasn't proud enough of my work to reprint it as it was. That got me thinking of re-writing the entire book, removing a lot of the fictional stories and expressing the truly dark parts of my emotions. It got to be so dark in the end that I decided switching



SHOT USING LOFTUS LENS / DYLAN FILM



the title to Trading Sunshine For Shadows made more sense than to call this a re-release of a previous book. The feeling is completely different.

The cover feels deeply personal. What's the story behind the image?

That photo has haunted me ever since I shot it. Sarah and I were having a really rough year. Close friends of ours were dying [what] seemed like every couple of months. Just when we thought we were going to get through it, another one would go. It was just awful, and this photo of Sarah in the bathtub—it was such a strange night, she was so drunk and so sad, I was terrified she was just gonna die of sadness right there in the bath. And I don't know why, I just felt compelled to grab my camera and shoot a few pictures. It felt like an important moment in our lives. It wasn't a happy moment like a wedding or a baby's first step, but something just as massive for that time in our life together—her eyes are normally so bright and clear, and you can see in these photos she's just looking right through me. At one point I put my hand on the edge of the tub and she put her hand in mine, and I felt like our hearts were trying so hard to keep each other alive.

Tell us about your drawings—when did you start and why?

I remember drawing roses on girls' arms at school, like fake tattoos, and the guys would always ask for their last name in Old English. Kids would have to sign up or get in line at lunch to get drawn on. I think I liked the attention that came with being able to draw well. I was actually better at drawing when I was in middle school than I am now, but I like to think that now I choose more interesting subject matter.

You were selling them on Etsy for a while, and then went through some censorship issues. How did that all come about?

I did have some prints and some originals for sale on Etsy for a minute. I was really attracted to their DIY spirit and I felt like their community would embrace me as one of their own—a guy trying to make a couple bucks making stuff he enjoys making—then I guess enough people flagged me and the Etsy authority came along and suspended my store. I was pretty furious about it, but it prompted me take a different approach. I'm sure they didn't


YOU
MAKE
ME



SHOT USING AMERICANA LENS / BIGUP FILM


Gotta
Gimme
What
I Want



even notice the commotion I thought I was making, but I worked up a photocopied zine full of my drawings and I called it Self Portrait—since the cover was a picture I drew of my own dick.

Now you have zines—tell us about those.

Self Portrait is the title of a zine I put out periodically—and by that I mean, whenever I feel like it. Number Two was thrown together in the middle of a mania/depression that nearly ended my life. It's scary to look at it now, because I kinda blacked about a month out of my memory. Who knows what that thing looks like from the outside, but it's another strange chapter of my life where I'm glad I made something in the midst of all the chaos. Otherwise I might not have anything at all left to remind me how bad I can feel sometimes.

So many people know and love The Limousines. Can you talk about the direction of the new album, and how you've evolved since Get Sharp?

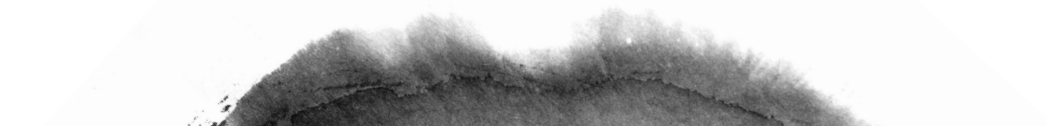
When we were recording Get Sharp we were just getting to know each other. We didn't even know if we were going to be a band and take it seriously—we were just two guys passing ideas back and forth over email. We played our first couple shows midway through the creation of the album, so we started to see potential in moving away from the glitchy-electro stuff we started out doing and more toward big beats and songs we could sing with a few thousand friends.

Get Sharp is the sound of a band forming. We'll see what happens with the next album; who knows if we'll even finish it, or it could be amazing. That's what's so fun about the Limousines, we're completely independent—nobody tells us what to do.


S
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Inked

San Francisco has been a driving force in tattoo culture for generations: from Ed Hardy to Lyle Tuttle to Henry Goldfield, many of the medium's prominent figures have called the Bay Area home. Erik Rieth and Luke Stewart, co-founders of Seventh Son Tattoo, are writing the city's next chapter, and carrying on that tradition of excellence.







SHOT USING LOFTUS LENS/DC FILM

HOW DID YOU GET INTO TATTOOING?

ER: I kind of dove in, jumped in with both feet, and did it all the wrong way. I didn't serve an apprenticeship. It got me where I am now, so no regrets, but in hindsight point A to point B could've been a lot easier. But yeah, just naïveté and youthful enthusiasm [got me into it]. I'd gone to a tattoo convention and just seen a couple books, and thought I could do it. [I] bought a bunch of equipment and just started doing really fucked up tattoos on my friends and family for a couple years. I somehow managed to get hired at a busy street shop, and that's where I really started to learn tattoos.


MIKE STEWART
ERIK RIETH
JASON KUNDELL

HOW DID YOU END UP AT THAT CONVENTION?
ER: I was living in Pittsburgh and going to CMU [Carnegie Mellon University], and there was a tattoo convention that a friend and I decided to go to, just for something to do. I think I only had one tattoo at the time, and I just thought it would be a cool thing to check out. I definitely got enamored with it; it's pretty easy to get enamored with it. It was just really exciting.

LS: Like Erik, I guess I didn't do it the 'right' way; I didn't get an apprenticeship. I was in the punk rock/hardcore scene in the Bay Area, and just surrounded by amazing tattooing and amazing tattooers everywhere. All my friends were tattooed and getting tattooed at 222. It's been closed for like, ten years—legendary shop. Anyway, at the time I was 18, going to 222 and being totally blown away by all the art around me.

I always wanted to be a tattooer. It seemed totally out of reach, but I eventually became friends with some really influential tattooers in the Bay Area who got me started. [They were] helping me tattoo at my house for a little bit. I was really lucky in that way, that everyone around me was just a top notch tattooer.

HAD YOU EVER DRAWN BEFORE? EVEN IF YOU'RE ATTRACTED TO ART DOESN'T MEAN YOU CAN DO IT...
LS: I definitely grew up drawing and doing art; I mean, I was never classically trained, I didn't go to art school. You're put in a position where you have to learn to draw, have to learn to illustrate all these tattoos that people want. I also think that if you have the drive to do it, you can learn to be at least a capable artist. Maybe you won't have the talent that some people possess, but I think someone who's never done it before can actually sit down and learn to do it. Some people, like I said, have that 'thing' that other people don't.

I definitely think I had some talent to begin with, but I was just surrounded by everyone doing amazing tattoos. I was hanging around the right shops and the right people, and I was just super lucky in that way. And San Francisco, at the time, was probably the most influential city in North America doing tattoos.

EK: I'd say the world. Everyone at this point knows Ed Hardy's name through the clothing, but he was and is much more than that. They call him the 'godfather of modern tattooing', and that's not an understatement. He was always based in San Francisco: he ran Tattoo City in North Beach, and before that it was Realistic Tattoo on Van Ness, and you can go on and on. He really set the standard for San Francisco and made it like a mecca for tattooing.

LS: San Francisco is definitely the birthplace of custom tattooing. I also later on worked for [what's] now the oldest shop in the city, Goldfield's Tattoo in North Beach. I worked for Henry Gold for two years, which was definitely an experience; getting my butt kicked and paying my dues, so to speak. Working for an old-timer and getting screamed at and things thrown at you; working in an old environment that's basically a tattoo museum now. It's the oldest shop in San Francisco—it's been there 35 years, I think. I worked there and then went on to work at a couple other shops in the Bay Area before we opened Seventh Son in 2006.

WHY DID YOU DECIDE THAT YOU WANTED TO OPEN UP YOUR OWN PLACE?
LS: For myself, the dream is to have your own shop and to have people working for you and be able to do whatever you want with your space.

ER: For me it was just time. For a long time I didn't feel like I needed to have my own shop; I was able to do a lot of traveling earlier in my career, and that was more important than being tied down with a business. But it just became time. I'd been tattooing for like fourteen years by the time we opened the shop. I'd bounced around, and anytime I'd land back in a city where I was going to be at for a while, it became harder and harder to answer to anybody who was supposed to be my boss. It just like felt time to be the boss.

WHAT DO YOU THINK IS THE MOST IMPORTANT PART GOING INTO DESIGNING A TATTOO WITH SOMEBODY?
ER: It's definitely a process. I think designing a good, large custom tattoo isn't something you're going to take on earlier in your career—I mean, people do, but you shouldn't. It's just a whole other ball game.

We have consultations with the client before anything, and talk about their ideas and what they want, dig up references, and hammer it out ahead of time. Then [we] literally go to the drawing board. Over time tattooers will tend to develop a style, so most of the time the client, if they've done their research and chosen you for a reason, has a decent idea of how you would do it.

WOULD YOU SAY A LOT OF YOUR BUSINESS IS WORD-OF-MOUTH?
LS: Yeah, online and word-of-mouth. I think the ideal client comes to you because they like your work and they have an idea about how can we make this a good tattoo. Some people have their own ideas of what makes a good tattoo, and it's our job to educate them about [what] isn't going to work.

ER: Sometimes the worst clients are other artists in another medium. They could be amazing at what they do, but most of the time it's not going to translate. Tattooing has its own visual language. It isn't that hard to understand, but it needs to be respected and acknowledged.


STANLEY
PowerLock
30'
DRILL BITS
3-IN-ONE
SILICON
SPRAY LUBRI



“Yeah, in San Francisco I do feel like we’re carrying the torch. We have this legacy to live up to.”

—ERIK RIETH

LS: And there’s a reason it’s simplified and dumbed down: because it’s going to last, stand the test of time. It’s not going to be a muddled piece of weird fuzzy lines in ten years. A lot of people come to you with things they’ve seen work on paper or a piece of canvas and it just does not translate at all. A lot of times we have to say, “No, I’m not going to do that.” [From] some of the guys in the shop, you’ll hear no way more than yes. And the reason, I know from my [own work]: I’ve had so many experiences where I said yes and I regretted saying yes. It just didn’t work, and you’re like, “Why did I try to do this?” I have clients all the time who say [that they] appreciate you saying that’s not going to work, instead of trying to make it work.

ER: You definitely hear that. It shows that you give a shit, and you’re not just trying to take their money. It’s [also] really common in the shop to pass a project on to someone else who would do the job better. If you explain the reason why, people really appreciate that too.

SO YOU’RE A PRETTY SELF-SUSTAINING SHOP.

LS: Yeah, I mean we mix our own pigment, everything. I think that’s one thing in tattooing that’s kind of getting lost. I came up with Henry Goldfield, sitting down with a soldering gun and making my needles for the week, and making pigment.



LS: Our shop has a really good variety of [experience levels]. Greg Rojas has been tattooing, what, 22 years? And Gordon Combs, our youngest tattooer, has been tattooing five years. So you have definitely the two old and new schools and ways of thinking.

ER: Yeah, in San Francisco I do feel like we're carrying the torch. We have this legacy to live up to. Since the 1970s there's been great artists and shops in San Francisco, and I think we do great stuff and we're top tier in the city, but there's lots of competition in the top tier.

IS IT VERY COMPETITIVE?

LS: It's competitive without being a rivalry, I'd say. It's friendly competition. We're friends with a lot of our peers, other shops.

LS: Also what's cool about this city is that a lot of the tattooers that were big names ten, fifteen years ago are still the guys [from whom] you're seeing amazing work on the street. You're like, "Whoa, who did that?" Or even, "Yeah, Grimey did that," or "Tim Lehi did that."

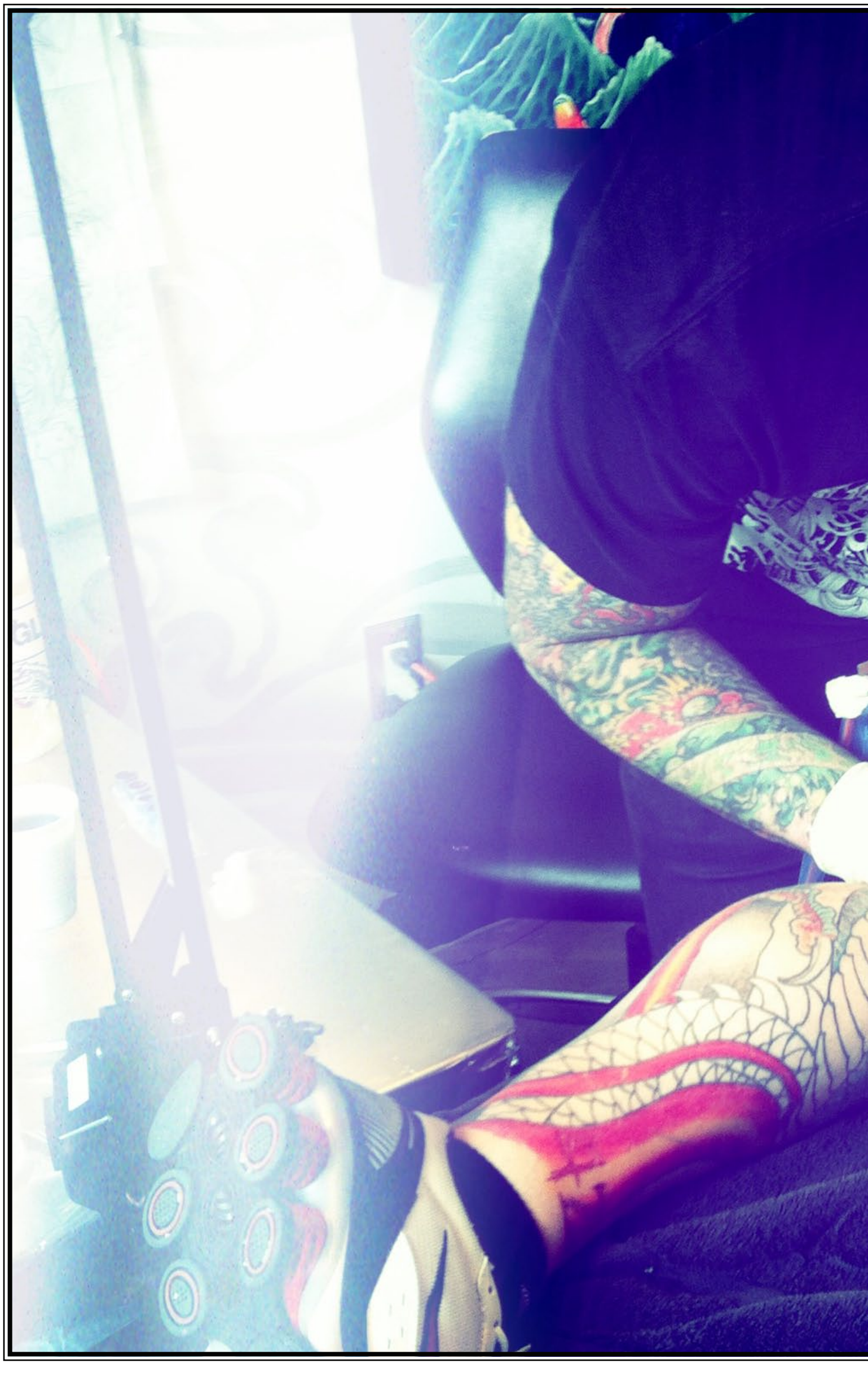
WHERE DO YOU DRAW YOUR INSPIRATION FOR TATTOOING?

LS: I definitely get it from the guys I work with everyday. Everyone's work ethic, being around so many people who are so into tattooing and into making their work better. Just watching how hard they work makes you want to work that much harder, and keeps you on your toes. I try to surround myself with people who are doing what I'm doing and who I think are doing it way better than I am. I'm always striving to be better.

ER: Probably like any artist, I'm open to almost anything I see that turns me on, whatever it might be—not just tattoo art or tattoo-related stuff, but usually when it comes down to the drawing board it gets translated as a tattoo. A lot of times looking at historical tattoo stuff, I find myself going more and more backwards, especially for Japanese [styles].

It's strange: it kind of makes the work more focused, but somehow it's also more liberating. When you get rid of some of the variables and you're working within a tighter framework, somehow it makes it easier. I don't know how to explain it. It frees you up from other distractions, from adding different bells and whistles to a piece. You're working within a specific stylistic framework.





SHOT USING ROBOTO GLITTER LENS/ DYLAN FILM



LS: When in doubt, go with the classics. You can't go wrong with simple.

YOU MENTIONED SAN FRANCISCO BEING LIKE THE CENTER OF TATTOO ART. DO YOU THINK IT HAS A UNIQUE VOICE WHEN IT COMES TO THE ART COMING OUT OF HERE?

LS: I'd definitely say a bright, bold, aggressive style. The 222 days kind of set the tone for SF tattooing. I mean, Ed [Hardy] obviously did too—real bright, punchy colors.

ER: Yeah, all roads lead to him. They call San Francisco the 'Gateway to the Pacific,' you know, so I know [Hardy will] say that a lot of it came from Pacific Islands, as well as Japan and the Orient. So that influenced the San Francisco style early on, and then it got distorted through a weird San Francisco lens. 'Cause that's how we do things here.

But there's definitely a different look. I'm getting my back done by a friend in Tempe, and he says that you can tell it's a San Francisco tattoo. And being immersed in it, I understand that, but it's the kind of tattooing I see every day so you kind of forget it.

So there is a stylistic element to it; even the east coast/west coast thing. I went to a tattoo convention in Boston last year, and I hadn't gone to an East Coast convention or shop in quite a while, and it kind of blew me away how different it was. The Northeast now [is] much, much more focused on American traditional stuff. Really digging deep, beyond Sailor Jerry, who's the one everybody knows. [They're into] people who were influencing Sailor Jerry, which is cool.

There are a lot of different directions you can go in tattooing, because there are so many influences on it. In a certain way it's a commercial art, pop art type of thing. It draws from all these different sources, and which sources you choose to draw from kind of makes your tattooing what it is.

1. AMIT GUPTA 2. BEN LOWY 3. CHRIS APPELGREN 4. DAVID MARTINEZ
5. EILEEN CALANDRO 6. K. FLAY 7. KATIE SULLIVAN 8. PETER ELLENBY 9. SION FULLANA



















MAKE BEAUTIFUL

It's a fight to see the beauty in life. It's a conscious effort to combat the negativity around us, and a reminder that the world is what you make it. We all have the power to create, to inspire, to express—and it's time to seize that power.

#MAKEBEAUTIFUL



We asked one simple question.
"How do you #MakeBeautiful?"

BEN LOWY

PHOTOJOURNALIST



I'M A PHOTOJOURNALIST who has covered major news events with Hipstamatic—embracing a new visual language that lets me communicate with the public.

My whole goal is to create beautiful aesthetic images of important stories. I'm trying to find a way to attract the public, the audience, to events and ideas that might be looked over otherwise.



K. FLAY

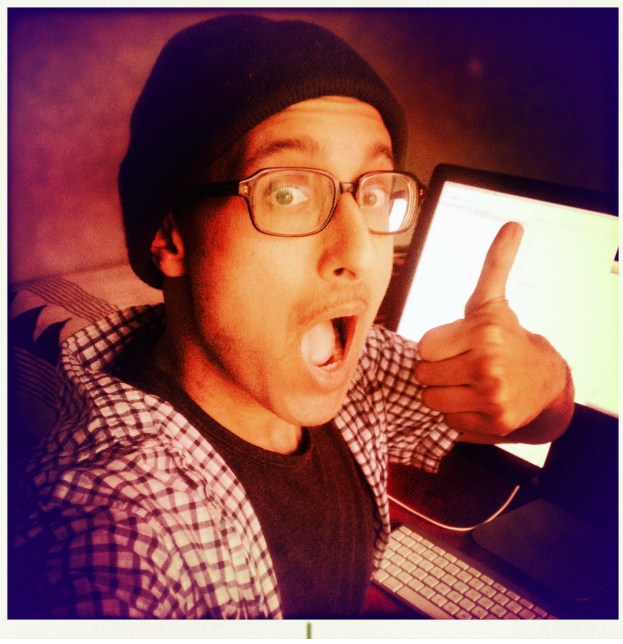
MUSICIAN & RECORDING ARTIST

RIGHT NOW I PLAY LIVE SHOWS, make music and sweat in public. I released an EP earlier this year called Eyes Shut, and I feel like it really represents where I'm at both as an artist and as a person. I'm currently recording my first album & touring across the country. Sometimes it's beautiful, sometimes it's beautifully absurd.

For me, music was an unexpected catharsis. It's strange to say it now, since I started rapping and producing on a total whim, but music has become the avenue through which I understand myself. I'm an anxious, contemplative person by nature—songwriting is an outlet for that energy. It's the way I let loose and forget about why I was worried in the first place.

AMIT GUPTA

PHOTOJOJO FOUNDER



ALL OF MY PROJECTS have been about creating personality and fun on the Internet. Jelly, the free-for-all world-wide coworking movement, BarCamp, personal projects like urban camping in Times Square with visitors from around the world, and of course Photojojo!

Life is too short to take things too seriously, and I think most of us spend so much time trying to be more efficient, more productive... we tend to forget that it's really about fun—finding it, and spreading it to others.

We make beauty at Photojojo by making photography more fun for everyone! There's a million and six sites that will give you camera and lens reviews and breathlessly give you every PR release or app launch. That's not us.

We scour the depths of the Internet looking for the most creative, inspiring, and quirky projects. We crawl the Earth for obscure photo tools that bring the joy back into your shots. We put little dinosaurs in every box we send our customers.

We do it because we adore this crazy thing called photography. We think it's the most beautiful, simple, and immediate art form ever created, and we want you to love it every bit as much as we do.



I WORK WITH AN AMAZING TEAM of professionals on the Breathmobile, a nonprofit healthcare service. We provide care to children in underserved communities in the Bay Area who suffer from asthma and allergies.

I believe in healthcare equality. To me, that's making beautiful: making sure every child has access to quality healthcare, regardless of their socioeconomic status.

KATIE SULLIVAN

CERTIFIED PEDIATRIC NURSE PRACTITIONER

MERCHANT RELATIONS
MANAGER AT THE BOLD ITALIC

CHRIS APPELGREN



I THINK ONE CAN make anything beautiful by taking a little bit of time to stop and think along the way. For me, it's much easier said than done. I get excited about a project I'm working on and the specific idea or belief that is inspiring me and its easy to miss the point entirely. The [same] way you might miss an exit by driving too fast. Whenever I've stepped away and stolen a little time to consider what I'm doing, the results are always better, and sometimes, beautiful.



SION

STREET PHOTOGRAPHER



I CAPTURE INSTANCES of life around me, stories, emotions, details, and turn them into little capsules to share with the world through my work.

I constantly search for the beauty in those little things—gestures, body language, the heartbeat of cities—that many people don't even see in their rushed path through everyday life. I put them out there to be felt and experienced. With my street photography and documentary work, I try to preserve a bit of what's around me everywhere I go, to cherish what's here today without knowing if it will be there tomorrow.

There's already so much stress, cynicism, pain, and de-humanization in the world that I need to look everywhere I can to try to find the soul in things. To say, "Hey, there is still magic, connection, and beauty out there. Let's not give up; let's keep on trying."

FULLANA

EILEEN GALANDRO

CHIEF MOM CONNECTOR AT MOMCENTRAL.COM



I'M AN UBER-MOM to three boys, and I couldn't imagine my life any more beautiful than spending it with them and my husband. I make beautiful as the Chief Mom Connector for Mom Central (www.momcentral.com): I love hearing everyone's stories, sharing mine, and figuring out where and how we're connected.

My belief in all of us being connected gives me the drive and energy to smile when I don't feel like it; to put in an extra effort even when I'm pretty tapped out. If we all work to make a beautiful world—even in small ways that might not seem to matter—these small pieces add up to a larger picture of the world I wish for myself and, more importantly, for my boys. If we don't model how to make beautiful for our kids and for ourselves, who will?





PETER ELLENBY

MUSIC PHOTOGRAPHER

I'M MERGING MY LOVE of music and photography. Nothing inspires me more (besides my wife and daughter) than the beauty of music. It gets into your heart and soul bringing all sorts of emotions to the surface. The fact that I'm able to get into such close quarters with the people who create such a driving force in my life blows me away. The photographs that I make of them are a reminder and record of their contributions to my life and to everybody who listens to them.



DAVID MARTINEZ

MODERN DANCER

I'VE MADE THE TRANSITION from being a professional modern dancer in New York to living in San Francisco and starting a career in marketing and community engagement. I'm incredibly lucky with my job, because it also allows me to stretch into areas of strategic planning and artistic development for our dance program, community partnerships, and even finance and budgeting—and I'm loving it all!

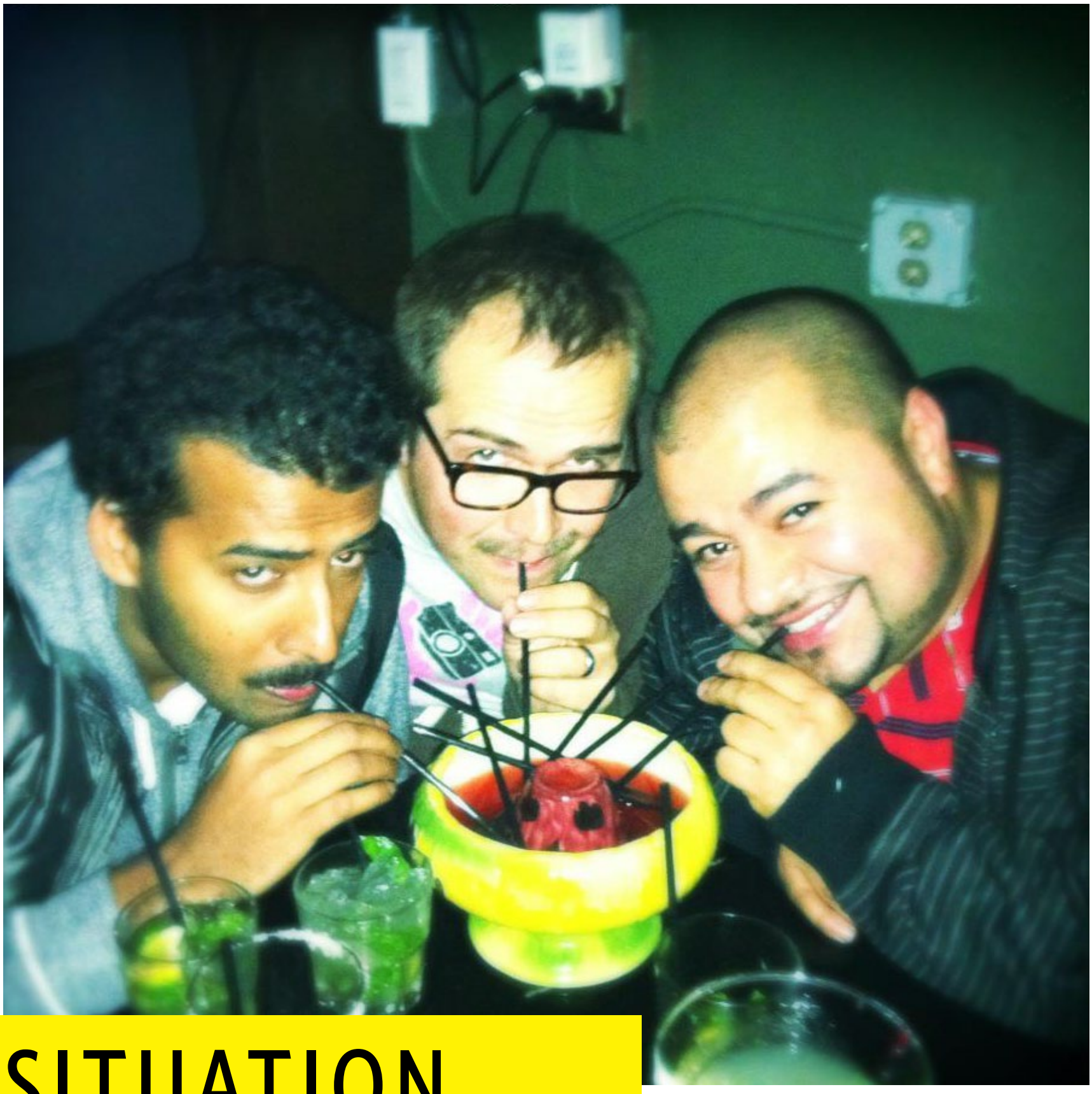
I consider everything I do, from my job to my friendships to my photography, all attempts to make beautiful. Highlighting the beauty in the messiness, the randomness, the oft-overlooked small details of our lives thrills me. I'm obsessed with people more than anything, and find myself looking, watching, and studying them all the time. It's from trying to understand other points of view that I'm able to not just make beautiful, but also see the beautiful that is already there.



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SITUATION

Yeah, we got drunk. Some of us didn't sleep. We're just having fun and we don't care who sees. We're always ready to go out 'cuz that's the way it's supposed to be.









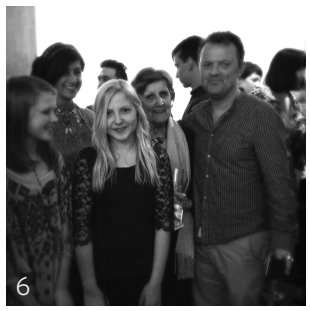
LONDON, UK

2 APR 2012

AROUND THE WORLD IN 80 DISHES

Hosted by David Loftus and Jamie Oliver











1. David Loftus and Lucas Buick // **2.** GIANT Paella by Jamie Oliver. Photographer: Cheryl Duncan // **3.** Exhibition of David's work. Photographer: Rick Politz **4.** Some dude reading David's book. Photographer: Rick Politz // **5.** Photographer: Rick Politz // **6.** David and fam. Rick Politz
7. David and Jamie just being sexy. Photographer-Rick Politz // **8.** That is some good looking food. Photographer: Cheryl Duncan
9. See Jamie. See Jamie stir paella. Photographer: Cheryl Duncan













INDIO, CA

APR 2012

COACHELLA

Photos by Billy Farrell Agency | BFAnyc.com

1. Kraftwerk MoMA Retrospective 1 Autobahn, 1974 Photographer: Benjamin Lozovski // **2.** S heila, Raquel Zimmerman, & Christian Coachella Weekend One Photographer: David X Prutting // **3.** : James Murphy DJing at CARTIER Juste un Clou After Party Photographer: Neil Rasmus/BFAnyc.com **4.** Coachella-Mosphere Weekend One Photographer: David X Prutting // **5.** Desert-Mosphere Coachella Weekend One Photographer: David X Prutting **6.** Look at this fuckin' hipster. Jon Larsen Milk Studios-Mosphere Weekend One Photographer: David X Prutting







INDIO, CA

APR 2012

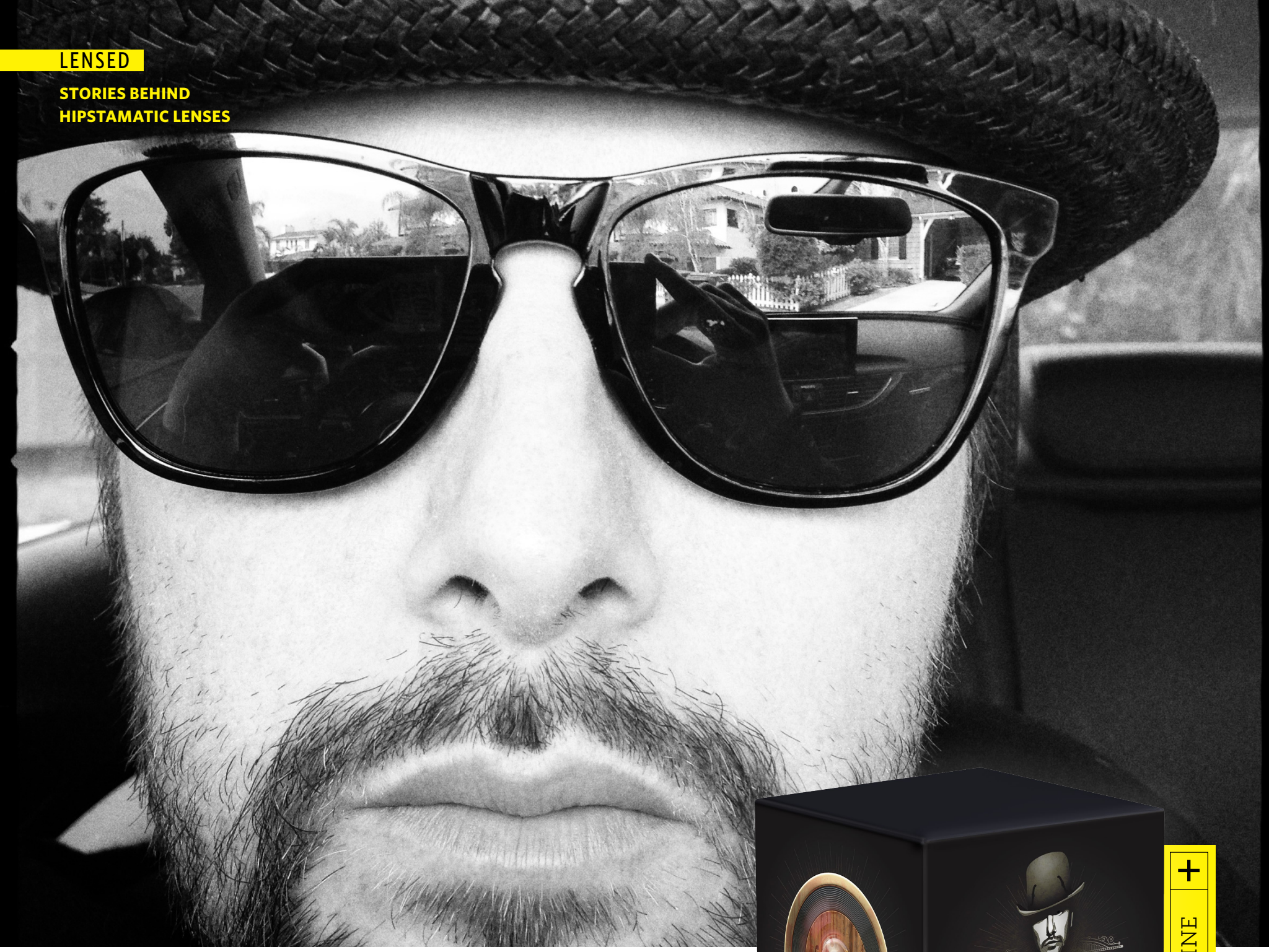
COACHELLA

Photos by Nic Adler











+ ONLINE

The Social Vegan

Nic Adler may spend most of his time backstage, but he's definitely a rockstar. He revitalized LA's legendary club The Roxy, turning it into the #1 most followed music venue on Twitter and Facebook. He's a community builder, social media luminary, and, oh yeah—a fantastic photographer.

WHAT IS YOUR PROUDEST ACCOMPLISHMENT?
Being part of the revitalization of The Sunset Strip. The early days of cooperation between the clubs like The Viper Room, The Comedy Store and The Roxy; coming together to put on community building events like the Tweet Crawls; reaching out to the bigger LA community through events like LA Vegan Beer Fest, Sunset Strip Record Swap and of course, The Sunset Strip Music Festival.

MOST BEAUTIFUL PLACE YOU'VE EVER PHOTOGRAPHED?
Maldives is just magic—my wife and I were lucky enough to experience the atolls on our honeymoon. It's one of those places that you just snap away and nature takes care of the rest.

WHEN DID YOU REALIZE YOU HAD A KNACK AND PASSION FOR PHOTOGRAPHY?
There was always a Polaroid sitting around the house growing up, so the idea of looking through that hole and instantly having that moment captured was something I've always known. I took photography as a senior in high school and learned the fundamentals; I also did a internship with an NBA photographer, where I got to be down on floor in the photo pit. Shooting sports really taught me how to anticipate the shot, which I really think has been my biggest asset. Although that might have planted the seed of my passion, I'd say that not until the digital camera came into play did I really get really excited about picture-taking. I guess I was just impatient for the film to develop!

LET YOUR VOICE BE HEARD

We want Snap to be the most badass magazine out there, and we want you to help make that possible. What would you like to see more of? Less of? Weigh in on all things Snap at

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