Snap

CAPTURING THE BEST LIFE

MAR
2014



#BW



PHOTOGRAPH BY

TUBA KORHAN

p58

"REALITY IS CREATED BY HARMONICS"

-HERMANN RORSCHACH

FEATURES



FEATURE STORY

98 MONOCHROME

A black and white study of light and texture with the Madalena lens



107 FLORA

Inspired by Mapplethorpe, Jozef Hipp dives into the beauty of flowers

115 A JADED MILE

New York City steamy streets by Clay Benskins

126 PALATE PALETTE

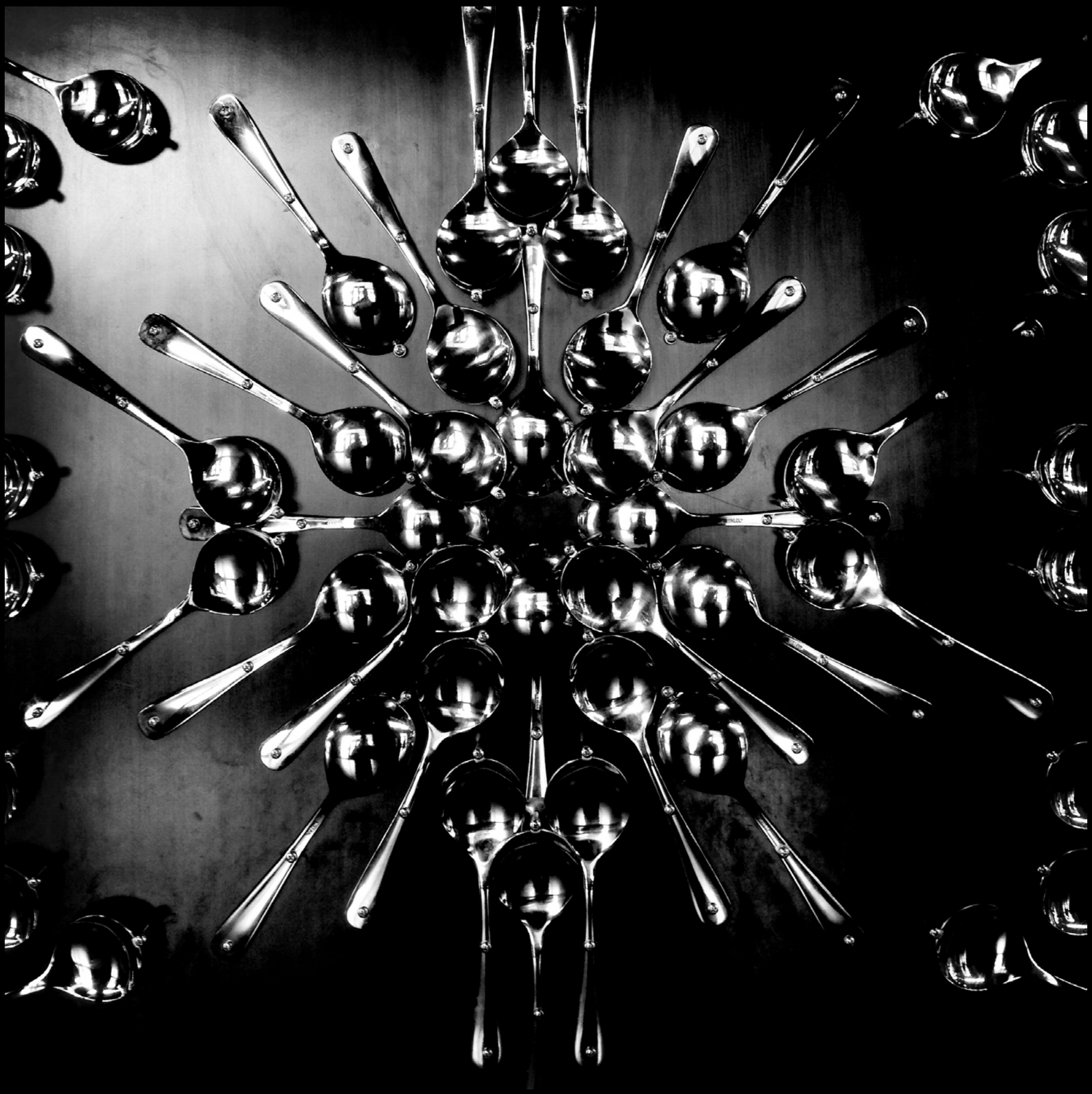
Embracing edible tones by Florian Bilges

#AUSTIN PLAYLIST

Listen to the jams we've curated for this month's issue.



Cover: Tiara Chameleon by Mario Estrada using the Madalena lens and the Blackeys XF Film.



ALLAN EZIAL

WATTS LENS / BLACKEYS XF FILM

OGGL.ME/AEZIAL

10 CULTURED

Black & White by Jozef Hipp

#Austin Playlist

Tiny Collective

30 HIPSTOP

Santa Barbara, California

36 ADVENTURES IN HIPSTALAND

Prague, Czech Republic

Marseille, France

American Roadtrip

London, England

58 OBSESSED

Inkblot

Jamestown Revival

Cambodia by Beair

71 CLIMAX

Teetering on War

75 DELICIOUS

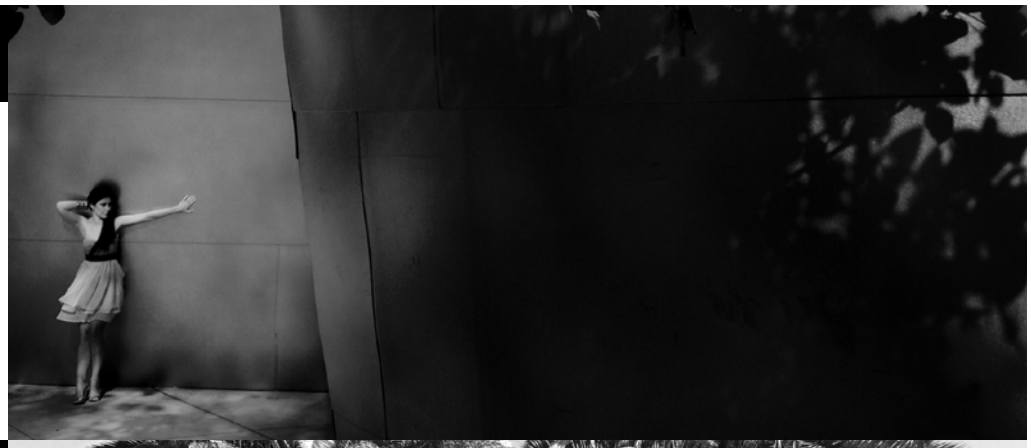
6th Ave Bridge

Life Light

Moab

135 GEARED

Starring: The Kyoto HipstaPak



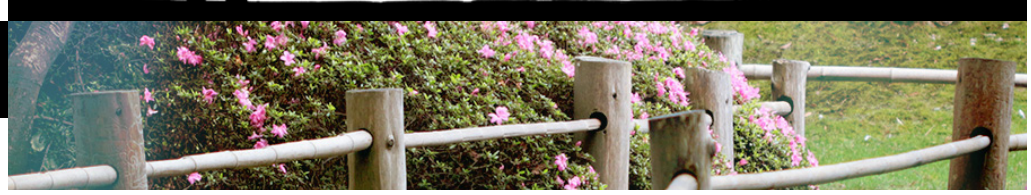












EDITOR'S LETTER



I REMEMBER MY FIRST PHOTOGRAPHY CLASS in college. Getting into the light room, projecting images onto paper, placing the paper into the developer and slowly seeing a black and white story manifest itself where nothing once was. It's kinda magical.

Some of that magic is lost in digital photography, yet the art of storytelling in a single hue (and removing the distractions that sometimes color can create) is still powerful. This issue we dedicate to the art of the monochrome. From street photography in Ukraine to the steamy sidewalks of New York City, it's clear that our community has a love for the geometry of the Urbanopolis many of us inhabit.

We're also taking inspirations from some of the greats this month. Mapplethorpe's flowers breathe life into the Flora work of Jozef Hipp and the mystery of Roscharch's inkblot studies can be seen in the work of Tuba Korhan.

There are so many black and white combinations that can be produced through Hipstamatic, so take page from The Tiny Collective and find the lens and film that best tells your story. As always, the goal is to inspire you to keep snapping.

MARIO ESTRADA
Editorial Director

MOMENTS CAPTURED



ALLAN EZIAL

WATTS LENS / BLACKEYS XF FILM

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MAKE SNAP

EVEN MORE AWESOME

Send us your rockin' photos, words, and ideas
and you could wind up in the next issue of Snap!

TAP TO EMAIL US

Snap

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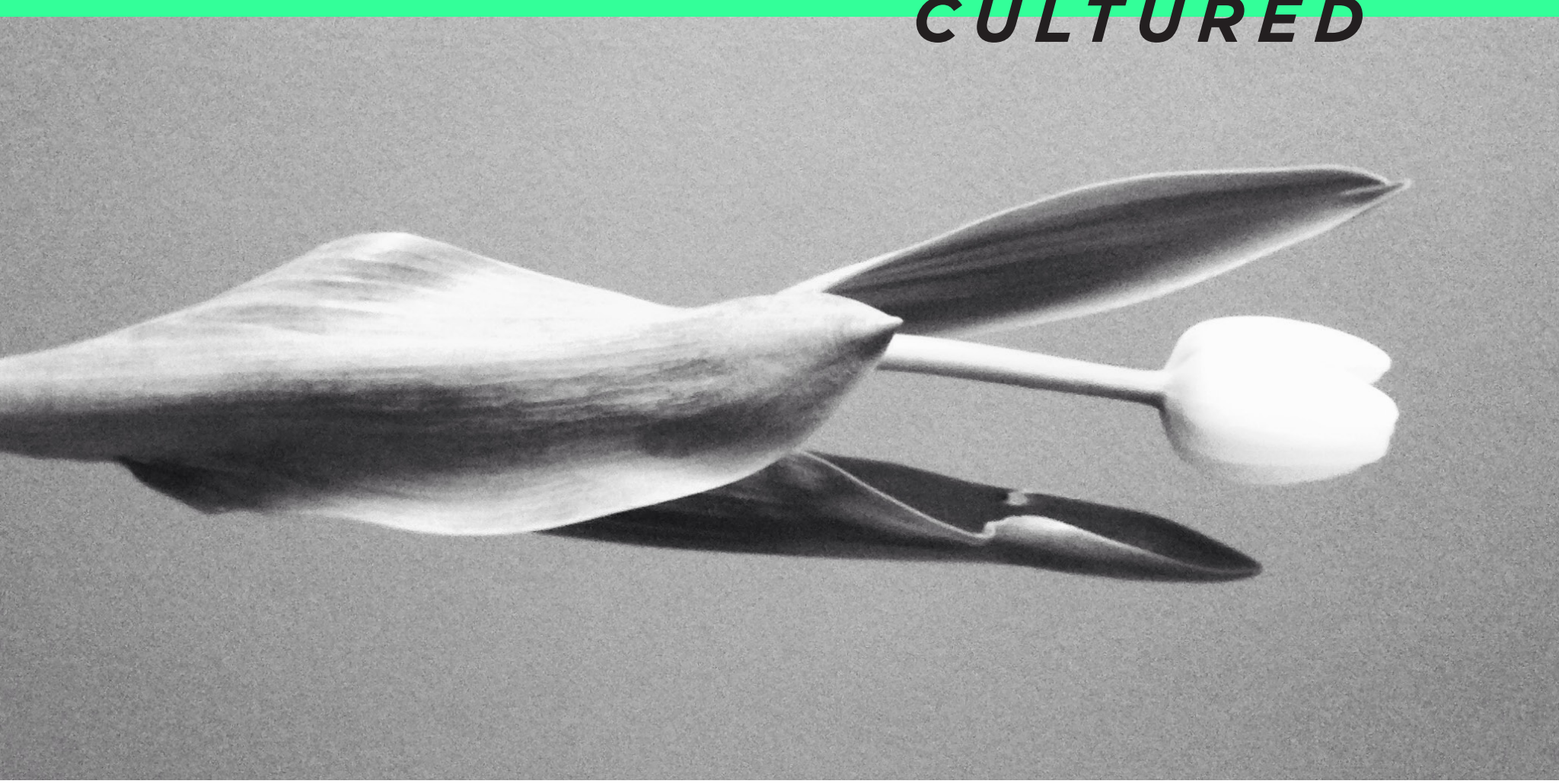
I have been in love with taking pictures of flowers for some time now. The real epiphany though, came with the discovery of Robert Mapplethorpe's gorgeous and timeless body of work.

Up to that point I had taken pictures in color. It seemed easier, because the colors would take over and would define the image. Mapplethorpe however, has taught me to not just appreciate black and white stills, but to manipulate the lighting conditions and be wary of a harmonious composition. He was very keen on black, he thought the black color was immersive and you could lose yourself in it.

I realized that I have not given nearly enough attention to this "non" color. So I decided to immerse my floral subjects with blackness. Taking these pictures was a very intimate experience; I felt a real connection to these beautiful subjects.

Mapplethorpe is also known for his portraits that can be characterized by many adjectives, but never with the word "boring". To make images that appreciate the human body I have chosen to utilize the MultiExposure kit. This helped me to fuse the beauty and shapes of flowers with the beauty and shapes of the human body.
-Jozef Hipp

MAPPLETHORPE HAS TAUGHT ME TO NOT JUST APPRECIATE BLACK AND WHITE STILLS BUT TO MANIPULATE THE LIGHTING CONDITIONS AND BE WARY OF A HARMONIOUS COMPOSITION.



BLACK & WHITE PRO TIPS BY JOZEF HIPP

FIRST... *I believe one the most important tasks is to chose the subject with great caution according to the creative vision. I wanted to create clean, minimalistic stills full of contrast. I chose mostly white flowers with contrasting leaves that could be reduced to interesting shapes.*

THE NEXT STEP... *is to place the subject in space. Issues that need to be resolved here are the type of background, its structure and tone, and the proximity of the subject and the background. If I wanted to incorporate the background in the final image, I would place the subject closer to the background and perhaps chose a structured background. I tried different combinations of proximity and angles. Creating a composition cannot be rushed, otherwise the image may not be harmonious in the end.*

LIGHTING CONDITIONS... *affect every aspect of the photo, particularly the overall mood. While working with studio tools may be out of reach for most of us, it's not the only way to lighten up the scene. With some of the photos I only used the daylight, others needed adjustable light. Particularly, if the idea was to create a deep blackness - which was one of my main intentions. To achieve satisfying tones of black, I suggest using a small adjustable lamp (or lamps) whose light focus is easy to change and experiment with. Carefully focused light can make the background disappear, create shadows or abstract forms on the background. The best part of the whole photo shoot was the freedom to manipulate the light and see how it affects the image.*

CHOOSING THE RIGHT GEAR... *can considerably help as well. I wanted a clean look so I have chosen the BlacKeys XF film. Wonder lens provided me with amazing definition and detail and also with rich dark tones as this is a darker lens. I have also utilized flashes, mainly Red Eye Gel and Cadet Blue Gel because they have the ability to saturate the image, adding even more depth.*

MULTIPLE EXPOSURE... *The images created with multiple exposure technique require experimentation with composition, textures and lighting as well. If done right they can turn out amazing.*

PHOTO BY JOZEF HIPP



PLAYLIST













#AUSTIN









Spotify®

MOMENTS CAPTURED



ZAKOF HSIEH

FLORENCE LENS / BLACKEYS XF FILM

TINY COLLECTIVE

TINY COLLECTIVE IS AN INTERNATIONAL PHOTOGRAPHY COLLECTIVE WITH CONTRIBUTING MEMBERS AROUND THE GLOBE:

NEW YORK CITY , PARIS, ISTANBUL, TORONTO, DUBROVNIK, SAN FRANCISCO, LOS ANGELES, ATLANTA, PORTLAND AND SYDNEY.

THROUGH A COMMON INTEREST IN THE INNOVATIVE CHARACTER OF SOCIAL PHOTOGRAPHY AND A DESIRE TO BUILD A COMBINED PORTFOLIO OF LIKE-MINDED INDIVIDUALS, TINY COLLECTIVE MEMBERS ARE CONTINUALLY DEVELOPING NEW PHOTOGRAPHIC WORK THROUGH A MISSION TO PROPEL AND EXPLORE THE NEW SOCIAL ERA OF THE DIGITAL ARTS.

IN AN EFFORT TO GIVE BACK TO THE HIPSTAMATIC COMMUNITY, TINY COLLECTIVE MEMBERS SHARE FAVOURITE BLACK AND WHITE FILM / LENS COMBINATIONS IN HIPSTAMATIC.

DAN CRISTEA

@KONSTRUKTIVIST, TORONTO, CANADA



GSQUAD LENS / BLACKEYS SUPERGRAIN FILM:

"The GSquad lens is an all around great lens for street photography. It works really well on bright, sunny days - makes the whites really sharp and the blacks extremely saturated. In combination with the BlacKeys Supergrain film, it's a combo that never fails when you want something simple and reliable on the streets. The film has a little vignetting around the black borders, however in lower light it works really well focusing on brighter areas. Definitely a staple in my presets."

DAN CRISTEA

@KONSTRUKTIVIST, TORONTO, CANADA



LUCIFER VI LENS / AO DLX FILM:

"For the longest time this combo was the only thing I was shooting with. I think I've shot over 30,000 images with this combo alone, if not more. I love the analog (low-fi) feel of the Lucifer VI lens. It does have a stronger vignetting around the edges, but works really well if you're looking for that vintage b&w feel. The best results achieved with this were on overcast days. The Nike film is by far the most used film in my collection. It creates a nice balance of hues that I really enjoy. Right now, I'm mainly using NIKE AO DLX/ AO BW with Jane lens."

DAVID INGRAHAM

@DAYZDANDCONFUZD, LOS ANGELES, USA



JOHN S LENS / BLACKEYS SUPERGRAIN FILM:
"This is my all-time favorite b&w lens/film combo, due to its ability to retain the full spectrum of tones, not blowing out the highlights. Though I can't quite put it into words, there is a particular type of light that this lens/film combo loves, and I can immediately recognize it when I see it, even if I'm unable to verbalize it."

DAVID INGRAHAM

@DAYZDANDCONFUZD, LOS ANGELES, USA



BEN WATTS LENS / NIKE AO BW FILM:
"A nice b&w combo when I'm looking for an extra punch of contrast and some nice grainy texture."

DOPEZ

@DOPEZ, NYC, USA



JANE LENS / BLACKEYS SUPERGRAIN FILM:

"This is my standard go-to b&w combo. I often visualize in this combo first. With its deep black and contrasting white, it does well for me both day and night. In the bright of day, shadows are not compromised and can take on a life of their own. I especially like it for architectural shots as it has created some very wonderful silhouettes. I am an insomniac in a 'city that never sleeps' and this combo is awesome for when I want city lights and street lines to pop in a very graphic way."

CULTURED

DOPEZ

@DOPEZ, NYC, USA



JANE LENS / AO DLX FILM:
"I am charmed by the frame and the enhanced graphic that it adds to a snap. The bright white has me call on this combo for winter afternoons and street scenes."

ELIF SUYABATM

@FISHEYEDREAMS, INSTANBUL, TURKEY



JOHNS LENS / BLACKEYS SUPERGRAIN FILM:

"Most of the time, this is the main combo I use while taking photographs in my wonderful city of Istanbul. I love how BlacKeys can give very detailed images under late afternoon or early morning light. It can bring out incredible details if the light is not too strong. I also like that the images are not all perfectly clear because of the JohnS lens which has a vignette and puts some uneven dark patches on the image. These accident-like dark patches bring out details that are clear in some areas of the photograph. I enjoy the slight unpredictable side of the lens."

ELIF SUYABATM

@FISHEYEDREAMS ELIF SUYABATMAZ, INSTANBUL, TURKEY



JOHNS LENS / AO DLX FILM:
"This combo creates a more film-like image, but keeps that dark side to it. I enjoy using this combo when I have stronger light and more complex compositions. I think its a great combo for street photography. When the weather is winter-like, it creates great reflection shots from shop windows. Even though Istanbul is a very bright and colorful place, I love to use this combo to find more graphic elements of the city."

MARKUS ANDERSEN

@THESEVENTHSHORE, SYDNEY, AUSTRALIA



LOWY LENS / AO DLX FILM:

"The Nike AO DLX film is the most effective and dynamic black & white film Hipstamatic has ever produced. Wonderful nicely defined tones; from the deepest blacks, crisp mid tones to the brightest highlights. AO DLX features some fantastic analog textures, with interesting dust and scratches, a richness that is enticing, and the imperfect border with its film-like text and organic feel. The Lowy lens works effectively with this film because it has moderate contrast, good shadow detail, and is a neutral lens, without any dominating characteristics."

MARKUS ANDERSEN

@THESEVENTHSHORE, SYDNEY, AUSTRALIA



GSQUAD LENS / US1776 FILM:

"This combination appeals to me as it produces a rich, grainy lo-fi image with smooth mid tones and blistering jet blacks. US1776 contains the texture and grain that most closely resembles a traditional analog 1600/3200 iso b&w negative film and is great for street photography. The overall mid tones are on the higher key side. The black organic border is interesting, as it looks like the negative rebate that a Hasselblad film body produces. The GSQUAD lens gives pop the to image, adding nice micro contrast to the film, producing strong, deep shadows that can inject real impact into an image."

WES QUARLES

@DUBYAQ, ATLANTA, USA



JOHNS LENS / BLACKEYS SUPERGRAIN FILM:
"This combo has the perfect contrast for sunny days. The JohnS lens is bit soft and adds the perfect dirty vignette which leans toward that vintage film 'feel' I love."

WES QUARLES

@DUBYAQ, ATLANTA, USA



JOHNS LENS / AO DLX FIM:
"This is the rainy/cloudy day combo. This combo really bumps up the contrast with crisp whites and deep blacks. When you are out shooting in less than ideal conditions, this is the go-to combo."

oggl



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PHOTO BY JEN POLLACK BIANCO

HIPSTOP

SANTA BARBARA CALIFORNIA

BY JEN POLLACK BIANCO



DURING CALIFORNIA'S MILD WINTER I like to go on a road trip with my dog, Scarlet. This year's destination: Santa Barbara. It's gorgeous and an easy two hour drive from Los Angeles.

FIVE STAR OR FUNKY LODGINGS

Santa Barbara has lots of pet friendly lodging options. Scarlet and I spent a night basking in the classic luxury of the Four Seasons Biltmore, where our cottage came with a dog bed and pet bowls. The hotel even offers a VIP (Very Important Pet) spa treatments like in-room doggy massage and room service selections.

Then we spent a few nights in Santa Barbara's "Funk Zone" staying in a renovated vintage 1973 Airstream Sovereign at the Santa Barbara Auto Camp. Hipsters will love these pimped out motor homes situated in an 80 year old trailer park. The Santa Rosa Suite goes for $179 per night and features a claw foot bath tub. Each Airstream also comes with two beach cruisers if you want to explore the area on two wheels—the Old Santa Barbara Mission is only a mile away.









HIT THE BEACH

Arroyo Burro Beach has an off leash area for dogs and their humans. Located in the Tony Montecito area, Butterfly Beach is a narrow stretch of coastline that has spectacular sunset views and is a favorite of many locals (and their dogs).

FEAST & DRINK

Several restaurants allow dogs on their patios. If not, Santa Barbara's temperate climate made it pleasant for my dog to hang out in the car.

Scarlett Begonia, located just off State Street, has a cute pet-friendly patio and serves organic cuisine. It's a great pick for breakfast and lunch.

Located in a renovated former fish market in the Funk Zone, The Lark offers a menu focused on shared plates of Santa Barbara's best local produce. They serves killer cocktails like the Blood & Smoke (made with mezcal, blood orange, chile, lime and egg white) for $12.

The Terrace of the Dining Room at El Encanto is a gorgeous secluded spot up in the hills. It's worth going for lunch or a drink in the their sexy lounge. Their wine list is seriously impressive. If wine isn't your thing, try one of their signature cocktails like the Pulp Figtion, made with Buffalo Trace bourbon, fresh mint, figs, and Fever Tree Ginger ale, for $15.

You don't go to Norton's Pastrami for the atmosphere. This deli is a dive, but their Mom's PLT sandwich with crispy pastrami and chipotle mayo on sourdough is a delicious bargain at $8.99.





MOMENTS CAPTURED

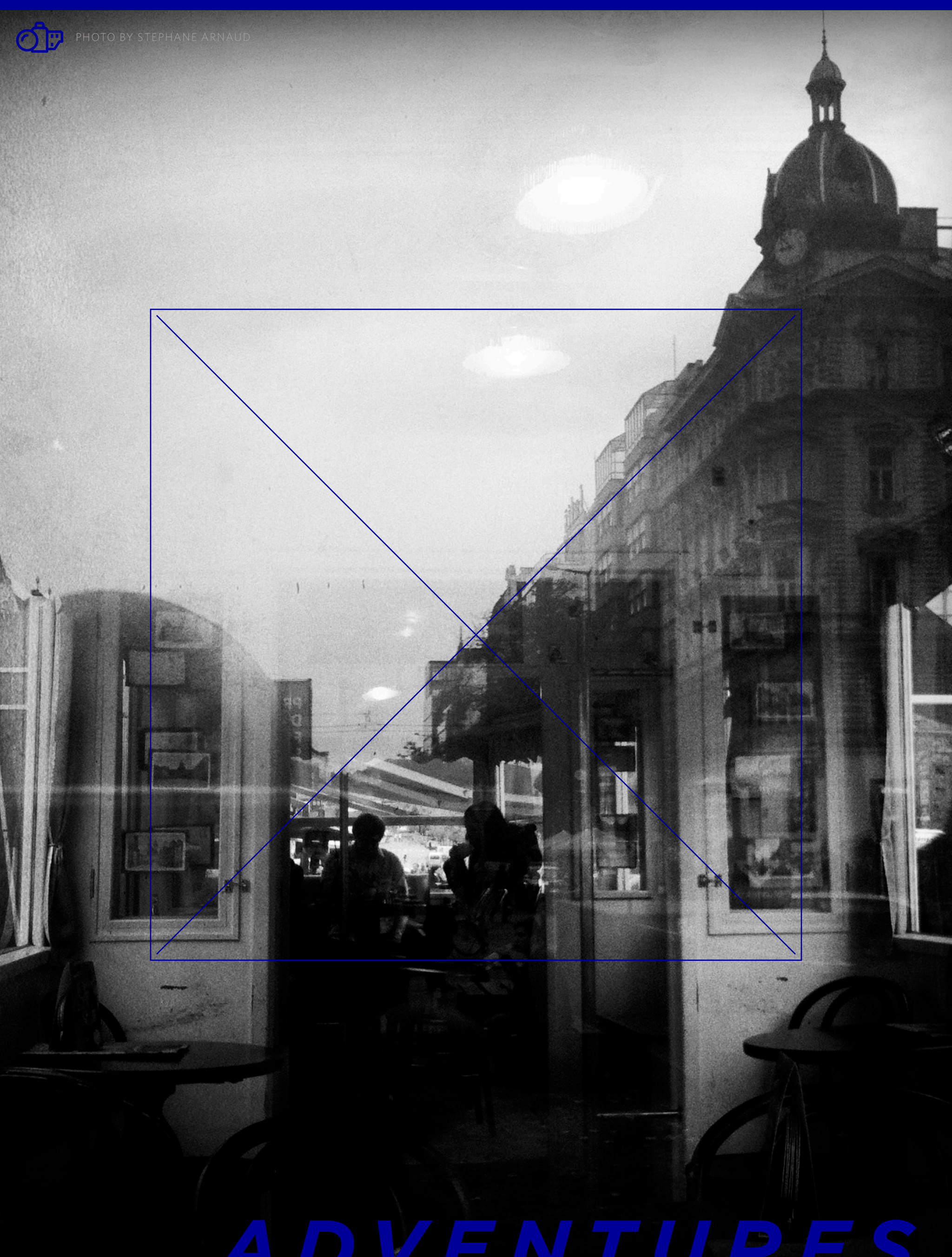


LEE ATWELL

G2 LENS / ROCK BW-11 FILM

OGGL.ME/LEEATWELL

PHOTO BY STEPHANE ARNAUD



ADVENTURES



PRAGUE, CZECH REPUBLIC

BY STEPHANE ARNAUD



"LOST IN PRAGUE", is the title given to this series of shots taken last fall by French journalist and deputy photo editor in chief at Agence France-Press, Stephane Arnaud. He spent a few days in the city, and walked around the streets with the intention of shooting street photography, finding the city to be a timeless beauty.


ADVENTURES








Collegium 1704
orchestr | prague baroque orchestra


ADVENTURES

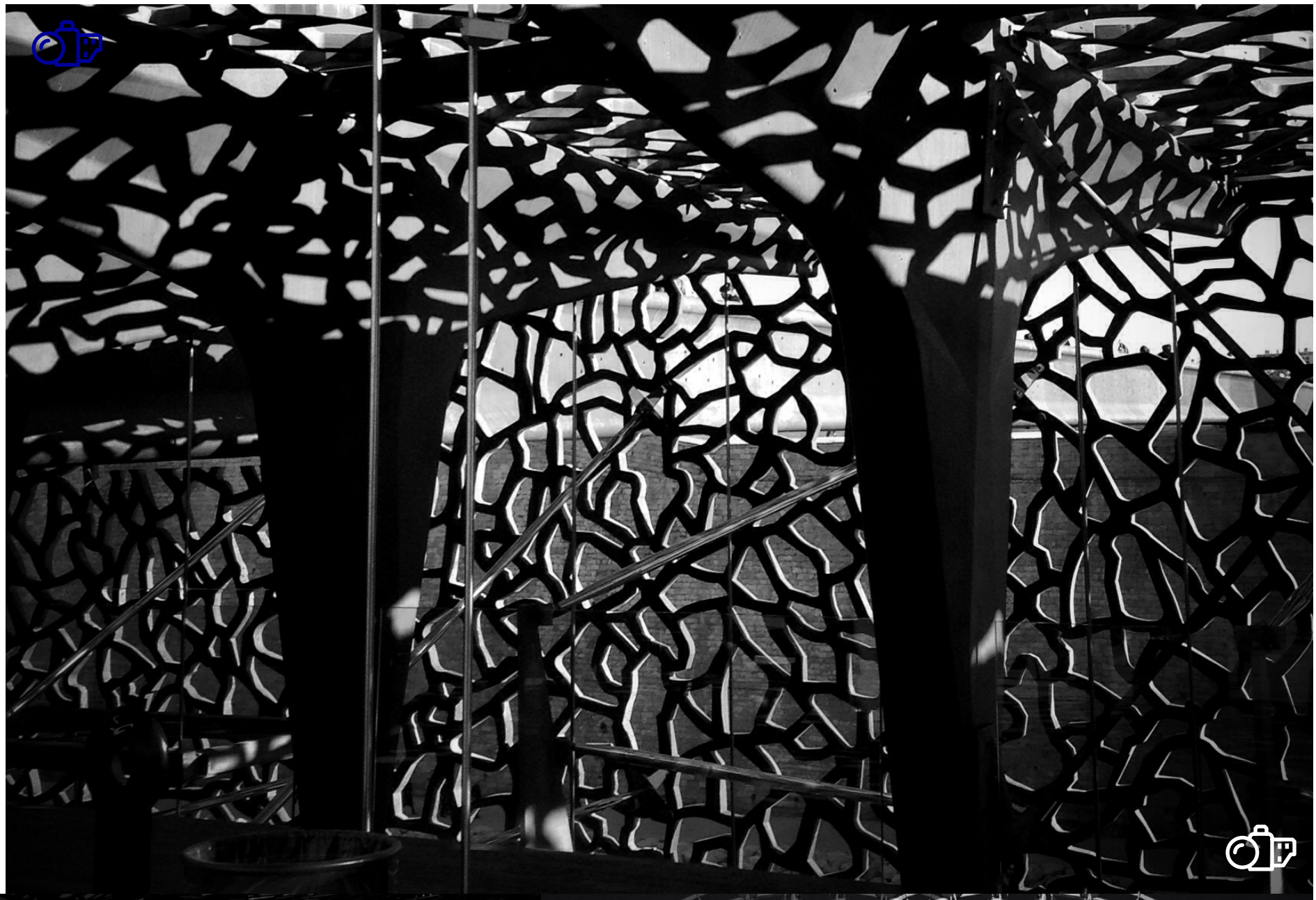
MARSEILLE, FRANCE

BY SCOTT GORDON

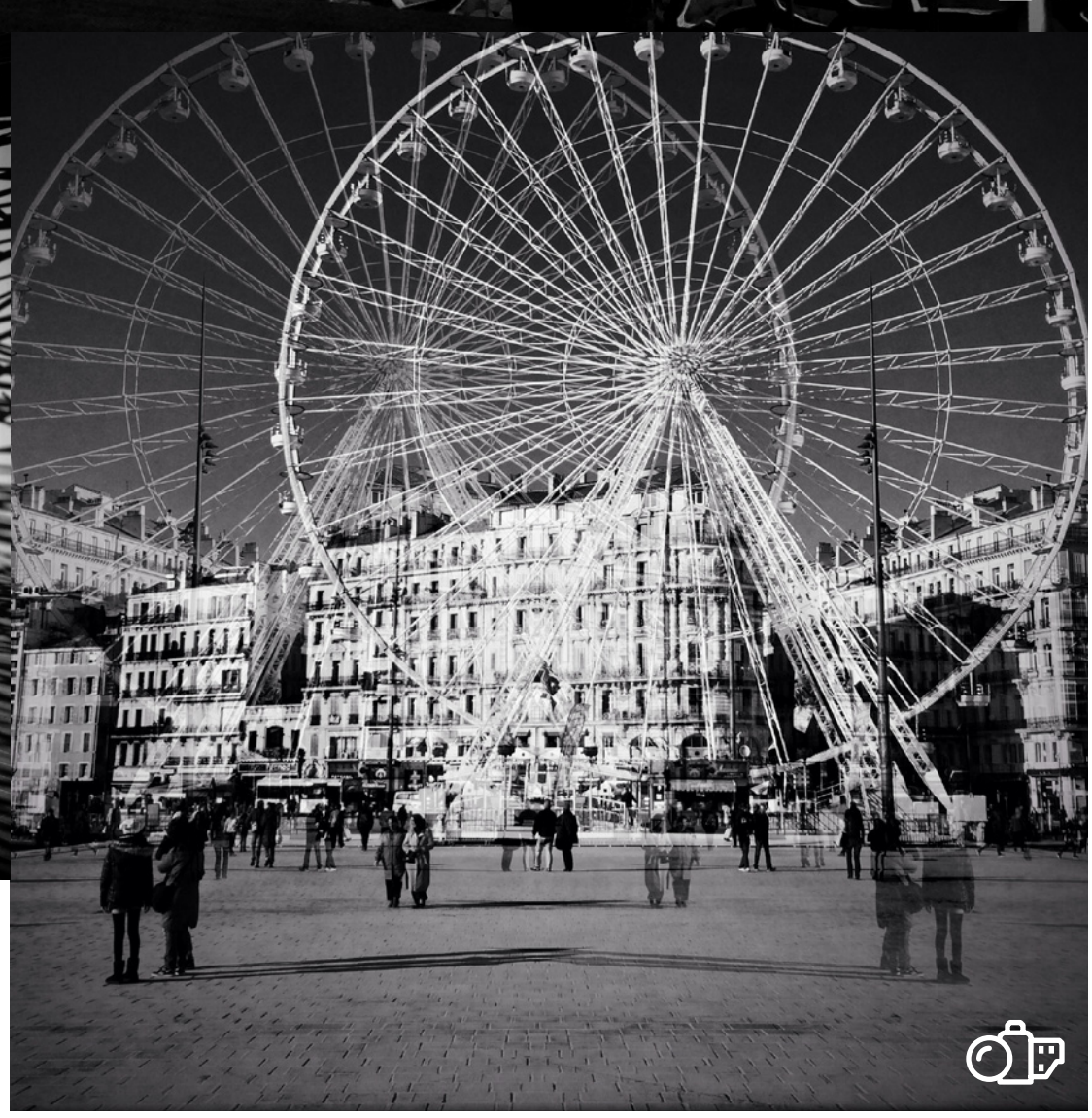




I RECENTLY TOOK TWO TRIPS to Marseille, an amazing city that offers something for almost everyone. I truly believe that Marseille is an interesting and dynamic city given its historical development, ethnic and cultural diversity, and artistic offerings. It's not surprising that last year it was the official European cultural city; you see this clearly walking around the city. There are several new museums, the most important being the MuCEM at the entrance to the Old Port. Many of my shots of metallic structures, shadows, and people were taken there. Things have been cleaned up a bit in Marseille, although it's still rough around the edges, which I like.









MOMENTS CAPTURED



COLIN BROWN

TINTO 1884 LENS / UCHITEL 20 FILM



ROADTRIP

BY DANI SALVADORI

FOUR DAYS FROM BURNEY CA TO PAHRUMP NV. Burney is in California's remote northeast. The journey took us through 840 miles and many remote and empty places until we reached Pahrump, a sprawling exurb 60 miles from Las Vegas.

We crossed deserts and mountains; admired trucks and train tracks. We visited the extraordinary Ordnance Museum in Hawthorne, Nevada; a town based around the recycling of military hardware. And stayed in cabins and motels, some quaint, some impersonal. All quintissentially American.

ADVENTURES









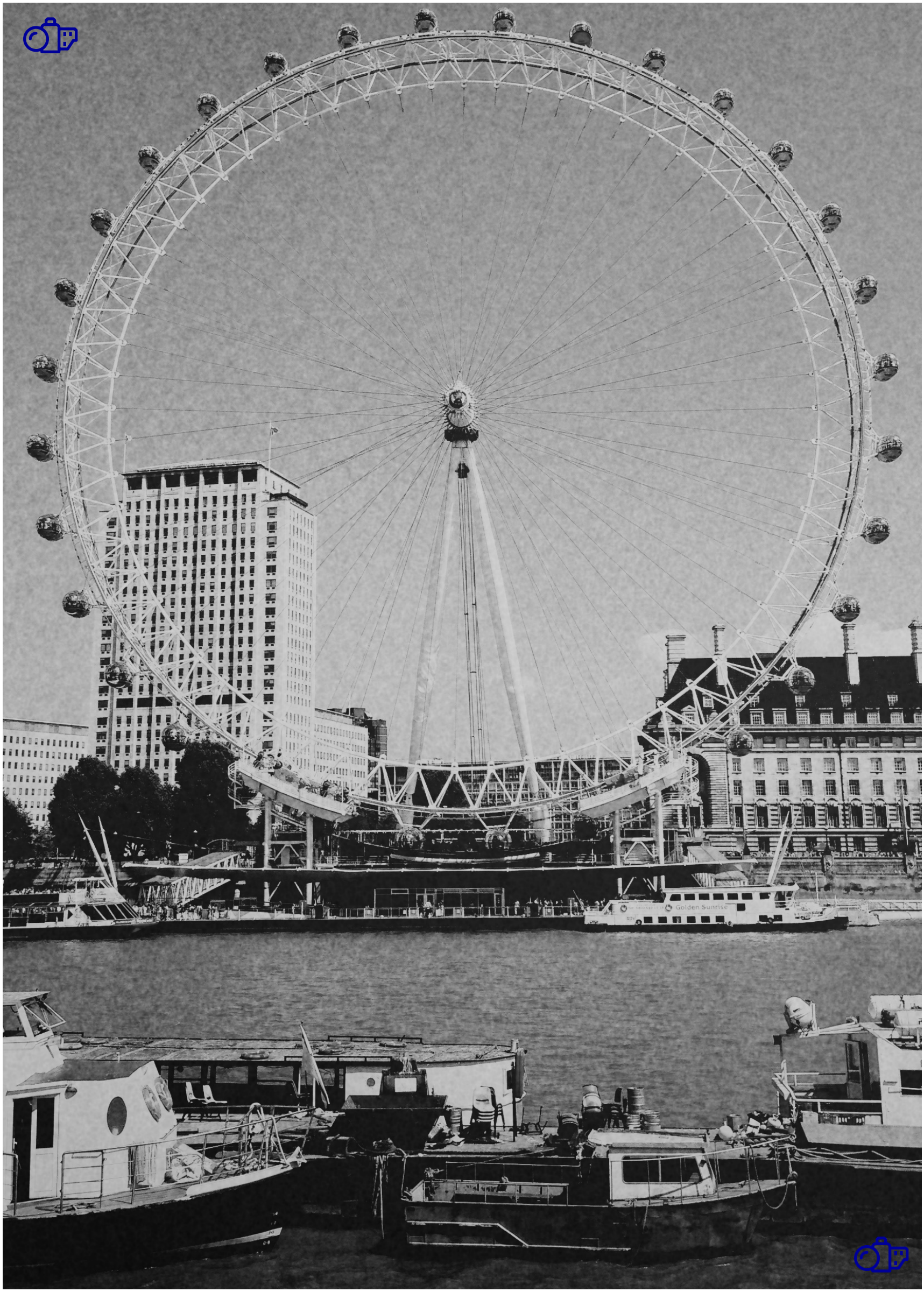
LONDON ENGLAND

BY JOZEF HIPP

MY FIRST VISIT TO LONDON - It was a stay that was not at all very British-like. The weather was oddly beautiful, sunny all the time and the city was vibrant, full of contrast. I had a lot of combos prepared for the murky London but I had to change those plans. Instead I went for the high contrast black and whites produced by Doris/Watts and US1776 (and Laser Lemon Gel) to document my landmark hunt.






Golden Sunrise




zero
Samsung
GALAXY S4
TDK
CYC







ERIC ROZEN

JOHN S LENS / BLACKEYS SF FILM

OGGL.ME/ERICROZEN

PHOTO BY TUBA KORHAN



OBSESSED



TUBA KORHAN

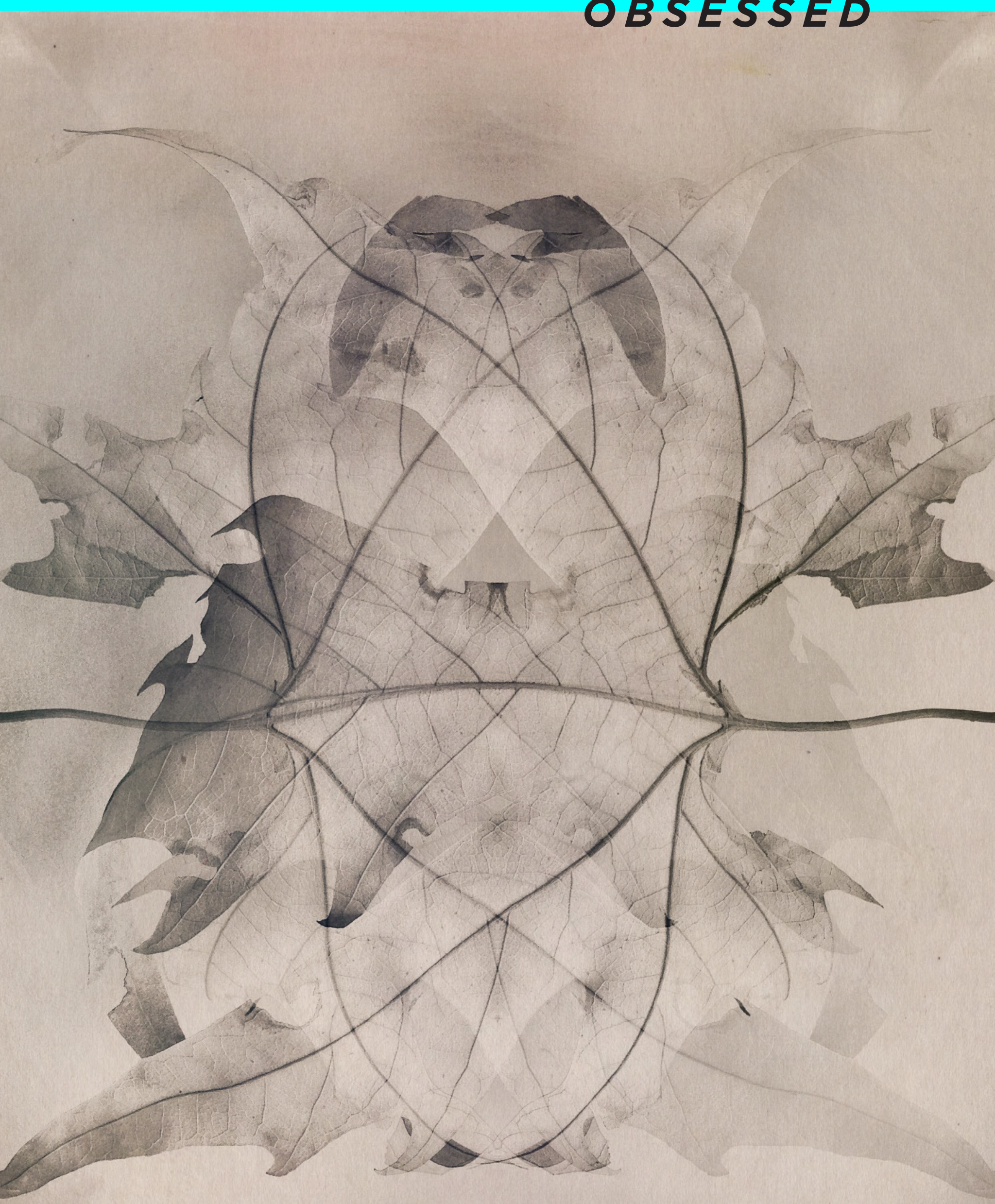
THIS PHOTOGRAPHER HAS CAPTURED THE ESSENCE OF RORSCHACH'S INKBLOTS IN THE MOST UNLIKELY OF PLACES.

BY COMBINING THE SALVADOR 84 LENS WITH UCHITEL 20 FILM, SEEMINGLY MUNDANE OBJECTS MORPH INTO A NEW SORT OF SURREAL DIMENSION.

OBSESSED



OBSESSED





ALLAN EZIAL

WATTS LENS / BLACKEYS XF FILM

OGGL.ME/AEZIAL



JAMESTOWN REVIVAL

BY ALLAN BEDFORD

IT'S A BITTERLY COLD MID-FEBRUARY DAY IN TORONTO. I CAN HARDLY THINK OF A BETTER PLACE TO MEET JAMESTOWN REVIVAL THAN A WARM QUEEN STREET COFFEE SHOP CALLED NICHE. I'M HERE TO CHAT WITH JONATHAN CLAY AND ZACK CHANCE OF THE AUSTIN-BASED BAND. THEY'RE IN TOWN TO PLAY THE LEGENDARY HORSESHOE TAVERN IN SUPPORT OF THEIR NEW ALBUM UTAH, RELEASED THE DAY BEFORE.

Every track on the album was recorded straight from the floor with all of the band playing in the same room, at the same time. The result is a collection of songs unburdened by electronic embellishments. With tinges of western rock, folk and even a little southern gospel, it feels like music you'd hear in a pub or hanging out on a back porch with some über cool musician friends. It's inviting, approachable material; fresh but also familiar sounding. And as I sit down to chat with Jonathan and Zack I'm excited to know more about how this recording came to be.

Can you tell me about the revivalist philosophy and how it played into the recording of Utah?

JC: I think the revivalist philosophy harkens back to an age where people worked a little bit more with their hands. Where there was a little more self-reliance. There was a little bit more pride in craftsmanship and artisanship. It's more rootsy. It's more how people did things before there was an option to get things perfect in Pro Tools; before there was an option to tune your vocals to be



on perfect pitch. When you didn't really have the ability to go back and change it fifty million times, you just had to do it from your heart and you had to let that be it. And that was kind of what we were after.

The two of you have a great stage presence. The confidence you have in each other, as musicians, is evident. Was it hard to bring the full band into that comfort zone the two of you share?

I think it was a lot to throw them into. To be like, "hey, we're gonna go record this record and sit around and play it." Honestly, that was the beginnings of playing with the band. We were still learning things about each other. I think the cool thing is that once you're playing music together and it feels good, then it transcends anything else. You can look around a room and share a moment with somebody you don't know that well, if it feels good.

How does recording that way compare to playing live?

ZC: Not much different except for you know you're recording it, so there's a little more pressure.

JC: Yeah, I think there's more pressure and I think the energy is much different when you're playing in the studio. You can play your instrument differently. I think when you're playing live, a lot of times you're digging in real hard. You're playing a lot louder. It works in that environment. Whereas in the studio… personally, I can play my guitar with a little bit more finesse. Ed can play his drums and get a little bit more tone out of them. Play them a little bit more dynamically. I think that kind of stuff is different. Live I think you lose some of the tonal quality of your instrument because you're just digging in really hard.

And maybe that's something we'll get better at as we mature. At least for right now, I think the songs breath a little bit more in a studio setting.

And when you play the song at six o'clock in the evening the energy is different than when you play it at four o'clock at night.
JC: Or four o'clock in the morning, as we recorded some of the songs.
ZC: So there's a sombreness that exists or you're tired or you're more reflective. And all those things change it. And so that's the cool thing for me when I listen back. A song like Medicine, for example, that we recorded at five in the morning sounds like it was recorded at five in the morning when we had a lot of time to be thinking about everything. But it has this kind of sadness to it that the song needed.

Was video an obvious promotional route or was it more of a conscious decision to help spread the Jamestown Revival vibe?
JC: Honestly, I think it has a lot to do with the fact that we have some really good friends who are very talented with a video camera. And they've been very gracious with their time and with their support of what we're doing. There's a guy named Paul Pryor and there's also Josh Franer. Josh did 'High into the Wastach' (The Making of Utah) and Paul just did our California video. Those guys have helped us out huge.
ZC: Basically? We're some lucky bastards. Our career, thus far in a three year period, boils down to having very talented friends. Whether it be video related or audio engineering or mixing, so you know, 'it takes a village'. In our case it has for this band. We've had some really awesome, generous and talented friends to help us along the way.
JC: That's no joke.
ZC: There's no better way to put that.

SEE MORE OF THE INTERVIEW ONLINE AT SNAPM.AG



TAP TO SEE AN ACCOUSTIC PERFORMANCE BY JAMESTOWN REVIVAL AT THE HAUS OF HIPSTAMATIC AS PART OF OUR FIRESIDE SESSIONS WITH FILTER MAGAZINE.

MOMENTS CAPTURED

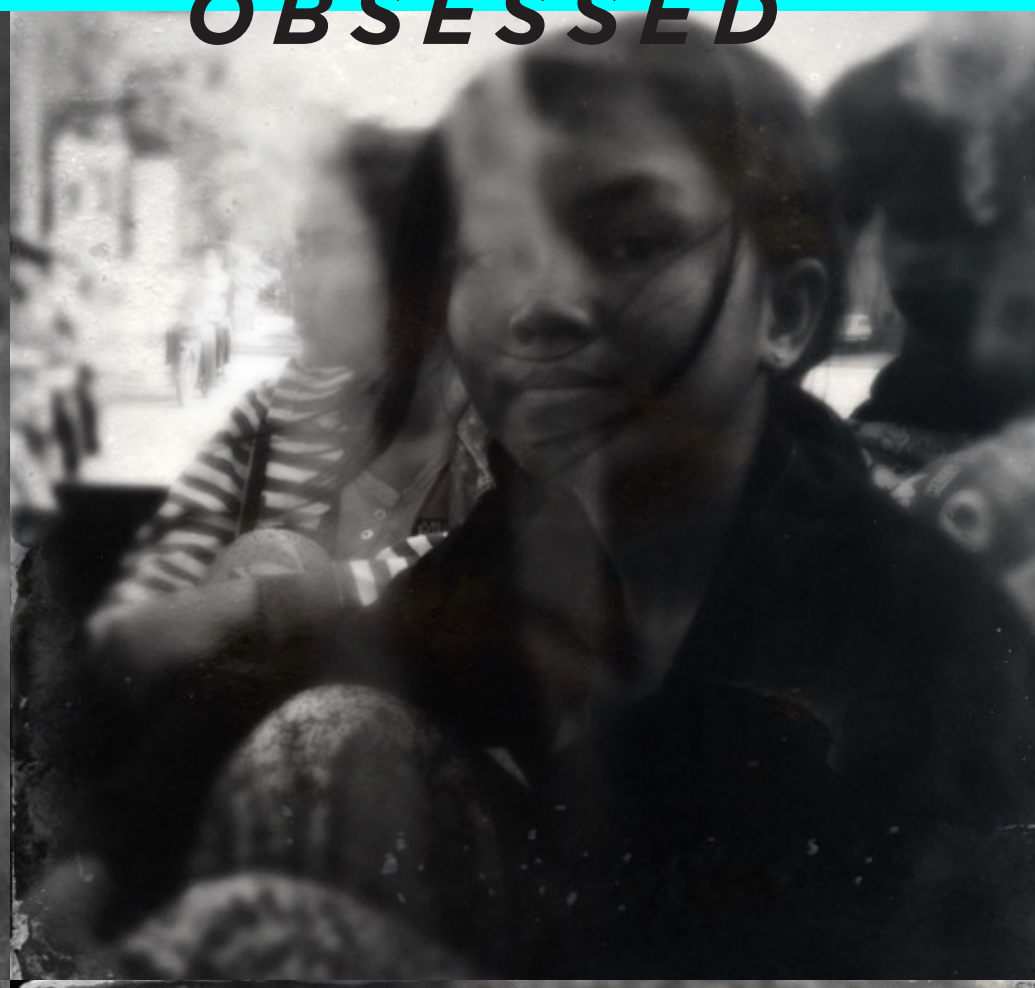


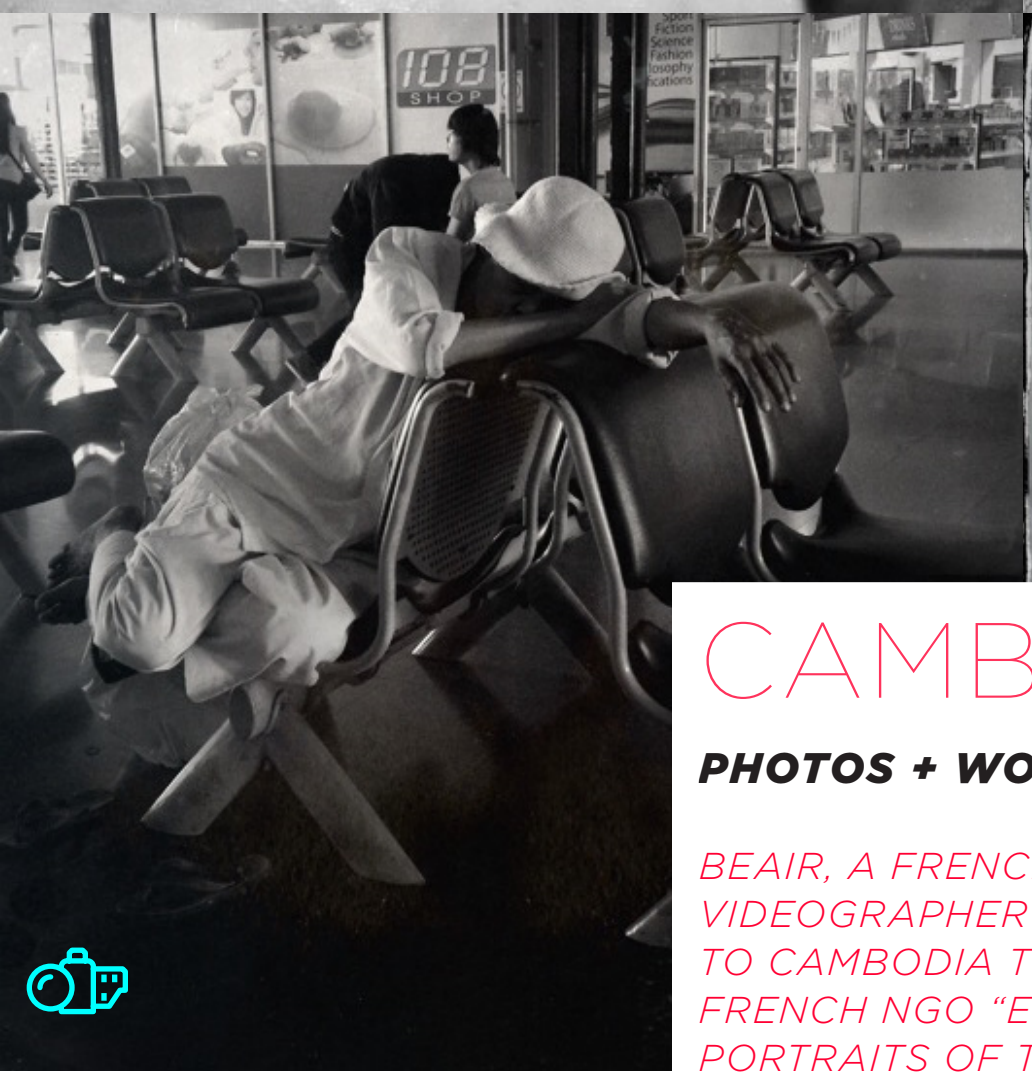
LUKASZ JASZAK

YOONA LENS / ROCK BW-11 FILM

OGGL.ME/LUKASZJASZAK









CAMBODIA

PHOTOS + WORDS BY BEAIR

BEAIR, A FRENCH PHOTOGRAPHER AND VIDEOGRAPHER BASED IN PARIS, RECENTLY TRAVELED TO CAMBODIA TO SHOOT A DOCUMENTARY FOR FRENCH NGO "ENFANTS DU MEKONG", CAPTURING PORTRAITS OF THE CHILDREN INVOLVED.

Cambodia is a wonderful country; you will never forget the green color of the rice fields, the quietness of the old temple ruins, and people's smiles.

We were filming all day long with video cameras, and as a photographer I got frustrated by not shooting pictures, so I decided to document my journey with my Iphone 4S, using Hisptamatic. On my way to visit a famous old Cambodian temple located by the Thaï border in Banteay Chhmar, I stopped in a countryside school run by the French NGO "Enfants du Mekong".



























ព្រះរាជាណាចក្រកម្ពុជា
KINGDOM OF CAMBODIA











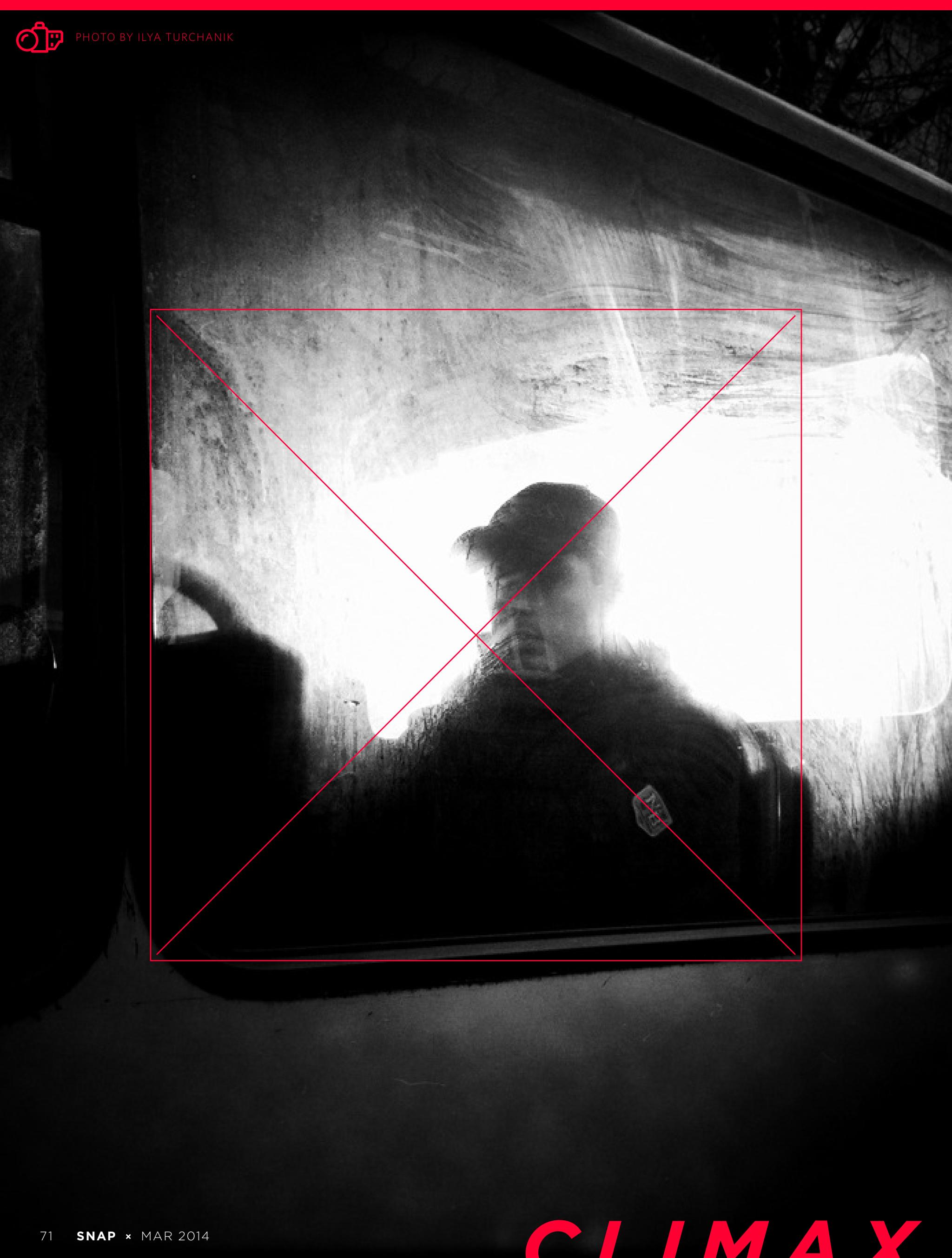


ALLAN EZIAL

G2 LENS / BLACKEYS XF FILM

OGGL.ME/AEZIAL

PHOTO BY ILYA TURCHANIK



CLIMAX

TEETERING ON WAR

WORDS BY RHEANNA MARTINEZ, PHOTOS BY ILYA TURCHANIK



WE'RE CURRENTLY FACED with one of the most serious diplomatic crises to arise between the West and Russia since the Cold War, and yet, so many Americans choose to remain ignorant.

Scroll any major news outlet and the headlines reflect months of protests, bloody streets, and strong voices in Ukraine, military threats by Russia, and political posturing by world leaders in hopes of avoiding a major war. As a global citizen, there are things you need to know about the current crises.

When former Ukrainian President Viktor Yanukovych announced the decision to abandon an agreement with the EU and instead, seek closer ties to Russia - the protests began. Protesters died, politicians resigned, Yanukovych fled for Russia, and an interim government took hold in Ukraine.

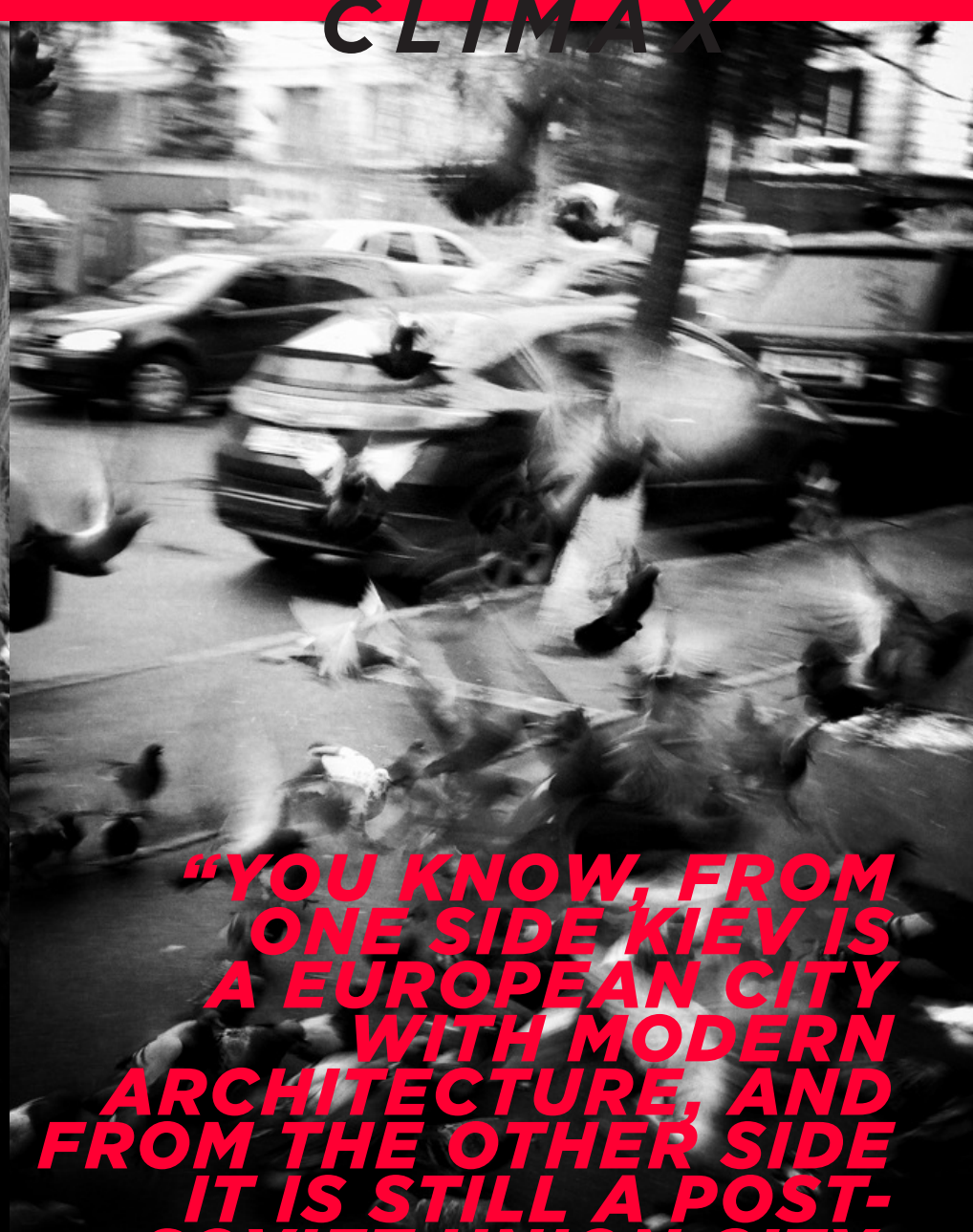
Then the pro-Russian protests began in Crimea (a peninsula on the Black Sea with 60% ethnic Russian citizens), Putin ordered military action in Crimea, citing anti-Russian sentiments and the need to protect ethnic Russians from supposed threats. Ukraine insists that Putin is using this as an excuse to take control of the region. Lawmakers in Crimea are pushing to abandon Ukraine and instead, join Russia while global leaders call the decision illegitimate. Obama has spoken as well, bringing to the forefront strict tensions between the U.S. and Russia, and commenting on the Crimea tension. "Any discussion about the future of Ukraine must include the legitimate government of Ukraine... we are well beyond the days when borders can be redrawn over the heads of democratic leaders", stated Obama.

Still, as a threat of war looms, Americans are busy on social media, making shallow comparisons of President Obama with Putin, and failing to recognize the seriousness of global political turmoil. Yet, dizzying emergency meetings are being held to make agreements, visa restrictions and economic sanctions, and armed men continue to take control of the streets with frightening threats of military action.

"WE ARE WELL BEYOND THE DAYS WHEN BORDERS CAN BE REDRAWN OVER THE HEADS OF DEMOCRATIC LEADERS"
-BARACK OBAMA







"YOU KNOW, FROM ONE SIDE KIEV IS A EUROPEAN CITY WITH MODERN ARCHITECTURE, AND FROM THE OTHER SIDE IT IS STILL A POST-SOVIET UNION CITY. I'M JUST TRYING TO SHOW THE WORLD AS KIEV LOOKS IN REALITY. IT'S REALLY BEAUTIFUL AND SCARY AT THE SAME TIME...DOING STREETS IN KIEV IS A BIT OF A CHALLENGE FOR ME- I JUST KEEP MY IPHONE WITH HIPSTAMATIC OPEN AND LOOK FOR A CANDID MOMENT."

-ILYA TURCHANIK



ILYA TURCHANIK

JOHN S LENS / AO DLX FILM

PHOTO BY ALON GOLDSMITH

DELICIOUS

6TH AVE BRIDGE, LOS ANGELES

—

PHOTOGRAPHY BY ***ALON GOLDSMITH***

—

THERE'S SOMETHING ABOUT BRIDGES. SO MUCH MORE THAN A WAY OF TRAVERSING OBSTACLES, BRIDGES MAKE AN IMPACT. THEY CREATE ENVIRONMENTS – SOCIAL ECOSYSTEMS THAT CHANGE THE LAY OF THE LAND, ATTRACTING ENIGMATIC PEOPLE AND OTHER CREATURES. BRIDGES SET UP A DYNAMIC THAT IS BOTH TRANSITORY AND PERMANENT. WITH THEIR UPS AND DOWNS, THEY TRANSFORM THE SPACE THEY TAKE UP, CREATING AREAS OF OPPORTUNITY, VISTA POINTS, WALLS RIPE FOR CREATIVITY, AND DORMITORIES FOR THE HOMELESS. BY DEFINITION, A BRIDGE PROVIDES AN ESCAPE. BY INTENTION, IT BECOMES A REFUGE – ITS DARK CAVES POPULATED BY THE INVISIBLE WHO PERFORM DARK ENDEAVORS IN THE UNDERBELLY OF THE BLACK AND WHITE.







DELICIOUS

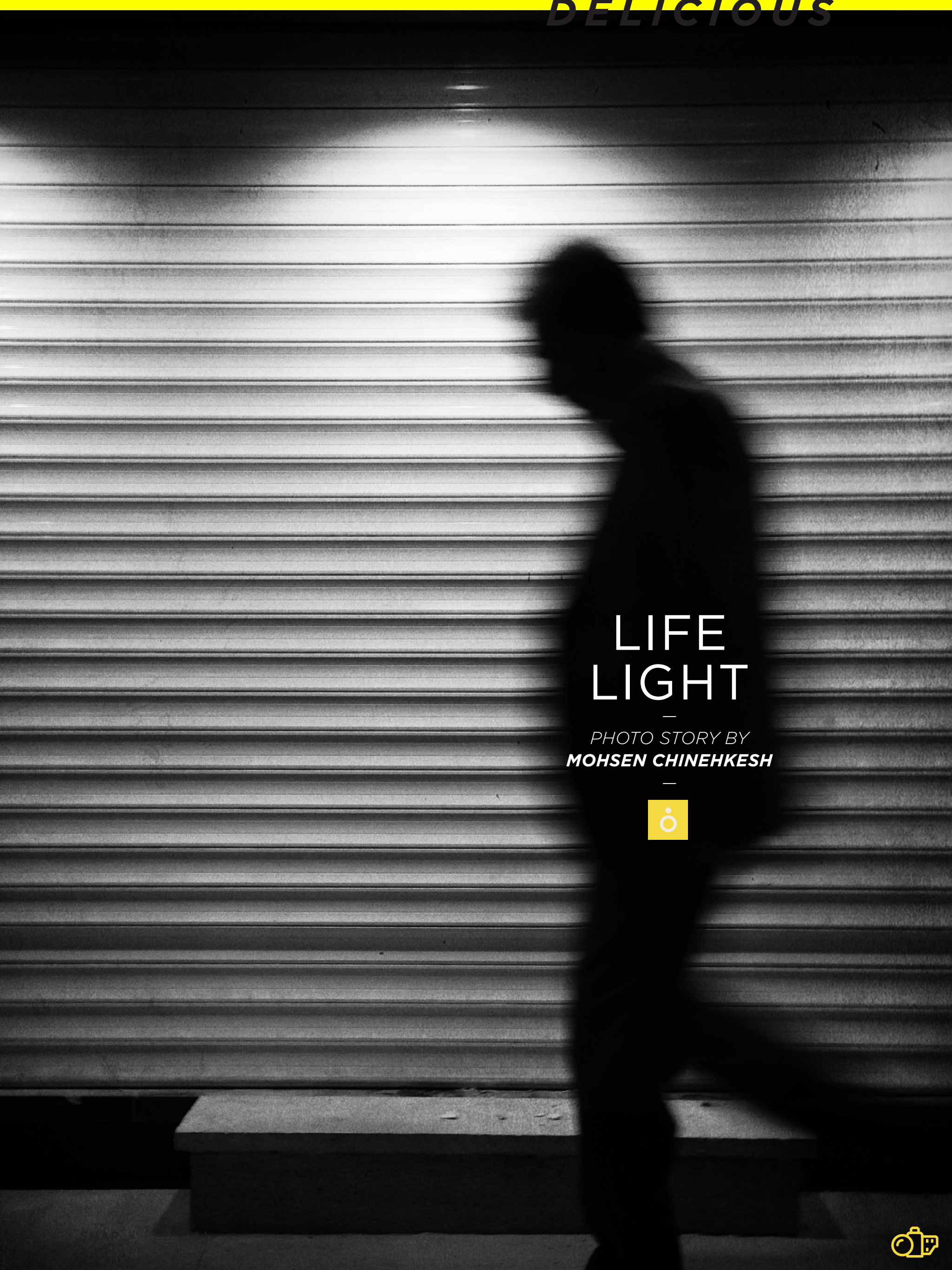
MOMENTS CAPTURED



LEE ATWELL

G2 LENS / ROCK BW 11 FILM

OGGL.ME/LEEATWELL



LIFE
LIGHT

—

PHOTO STORY BY
MOHSEN CHINEHKESH

—

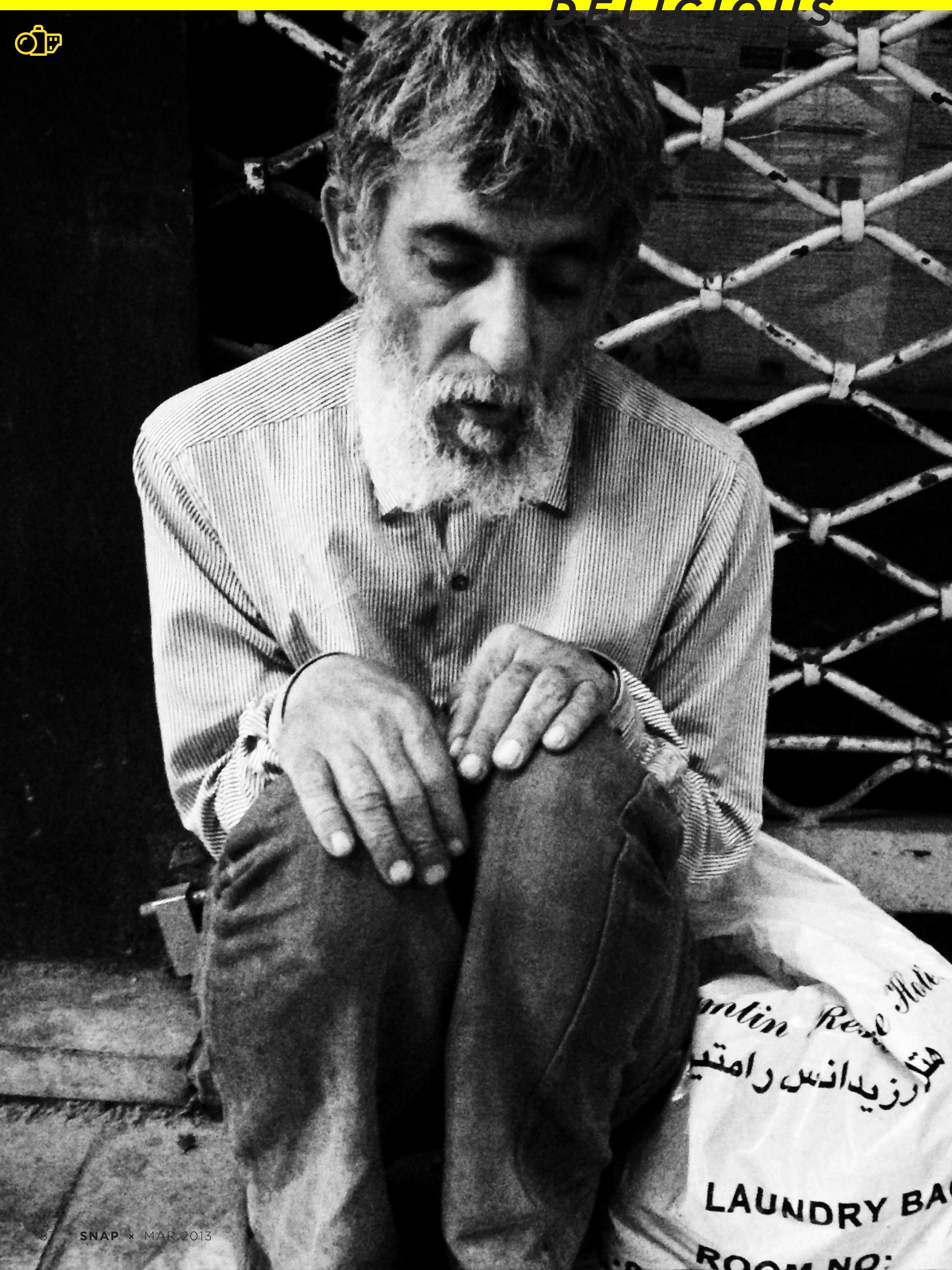




DELICIOUS






LAUNDRY BA
ROOM NO:


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DELICIOUS





COLIN BROWN

FLORENCE LENS / BLANKO ONE FILM

DELICIOUS

MOAB

PHOTOS BY COLIN BROWN











Hipstamatic



★★★★★ KYOTO HIPSTAPAK NOW AVAILABLE ON THE APPSTORE ★★★★★

LEARN MORE



MONO CHROME

Model & Stylist TIARA CHAMELEON
Photographer MARIO ESTRADA




BRUCE LEE
EL AUTENTI
Y LEGENDARIO
DRAGON
CLAMA
SU REVANCHA
A TRAVES
DE LA MUERTE
Y DEL MAS ALL
"DE LA CHINA
CON FUROR"













A photo story by **JOZEF HIPP**

FLORA



ALL PHOTOS SHOT WITH WONDER LENS/
BLACKEYS XF FILM/REDEYE GEL FLASH





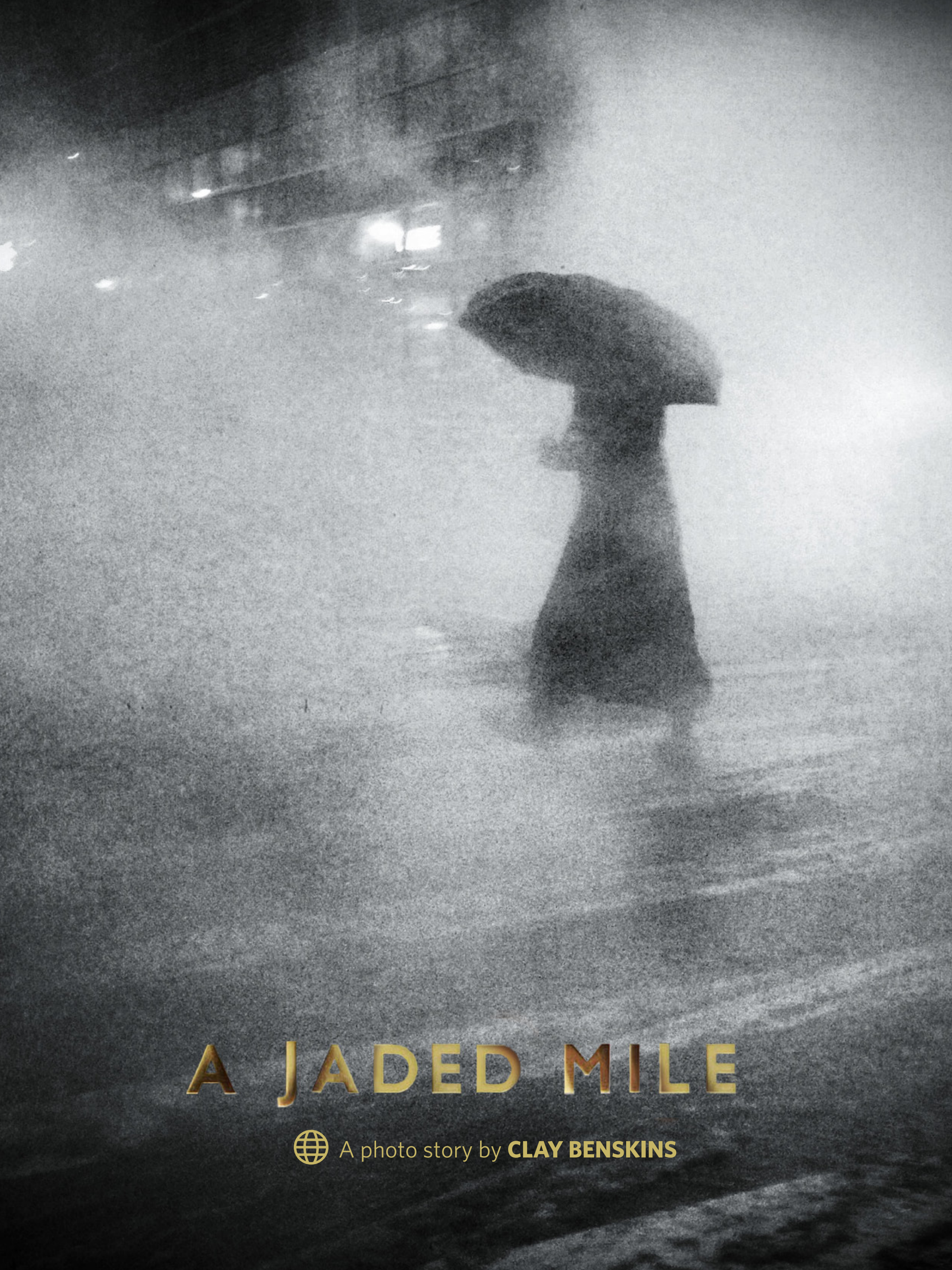











A JADED MILE
A photo story by CLAY BENSKINS


COPY
PRINT
PHOTO
Unwind
SHOW WITH




EVERY SATURDAY
DJ Pete Bones and Ricky Rick
spinning the BEST of the '80s
before and after the show!
YOU MIGHT AS WELL JUMP!
DON'T STOP BELIEVIN'






MEXICAN GRILL
CHIPOTLE MEXICAN GRILL


NYC
ONE WAY


JUMP!
STAR


SCHOOL BUS
010238
NO STANDING ANYTIME



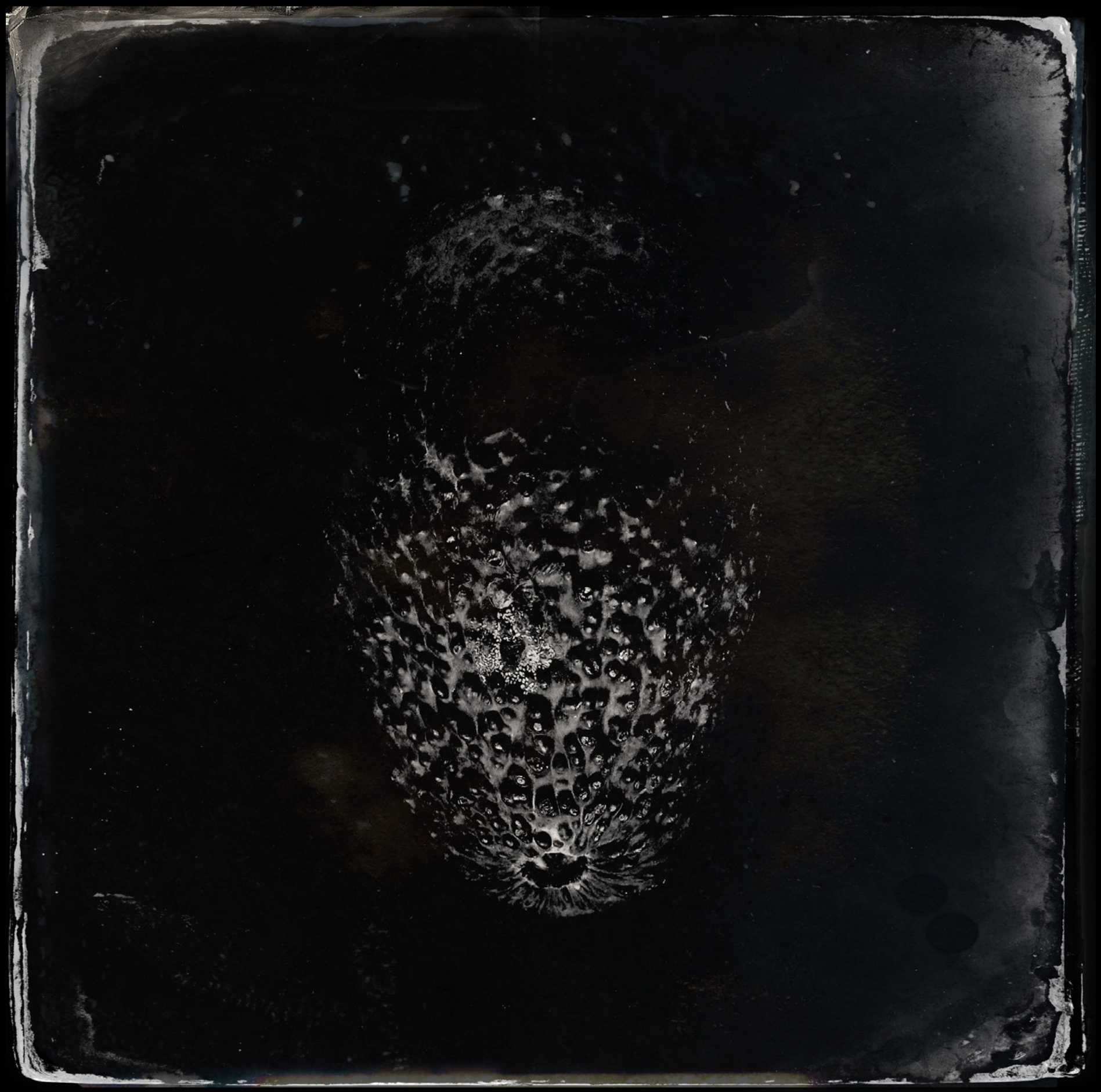
palate*palette

A photo story by **FLORIAN BILGES**















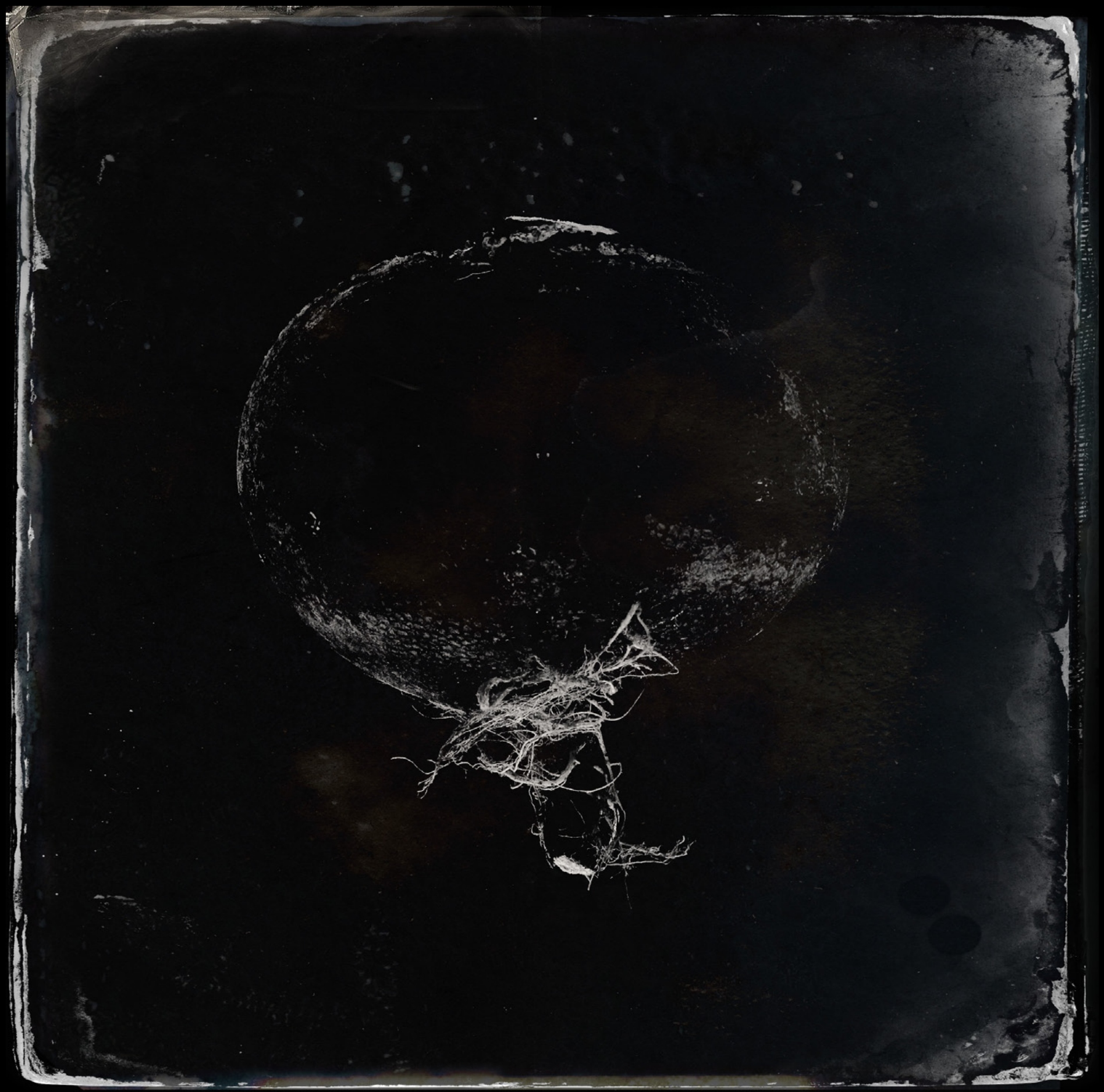


PHOTO BY ARAVIND KAIMAL

GEARED

THE KYOTO HIPSTAPAK

THE NEW AKIRA LENS AND KODAMA FILM INSPIRED BY OUR TRAVELS IN THE FAR EAST

GEARED

AKIRA LENS / KODAMA FILM



GEARED

AKIRA LENS / KODAMA FILM



MOMENTS CAPTURED



BEATRIZ SENE

WATTS LENS / ROCK BW-11 FILM

OGGL.ME/BSENE

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

TAP TO EMAIL US