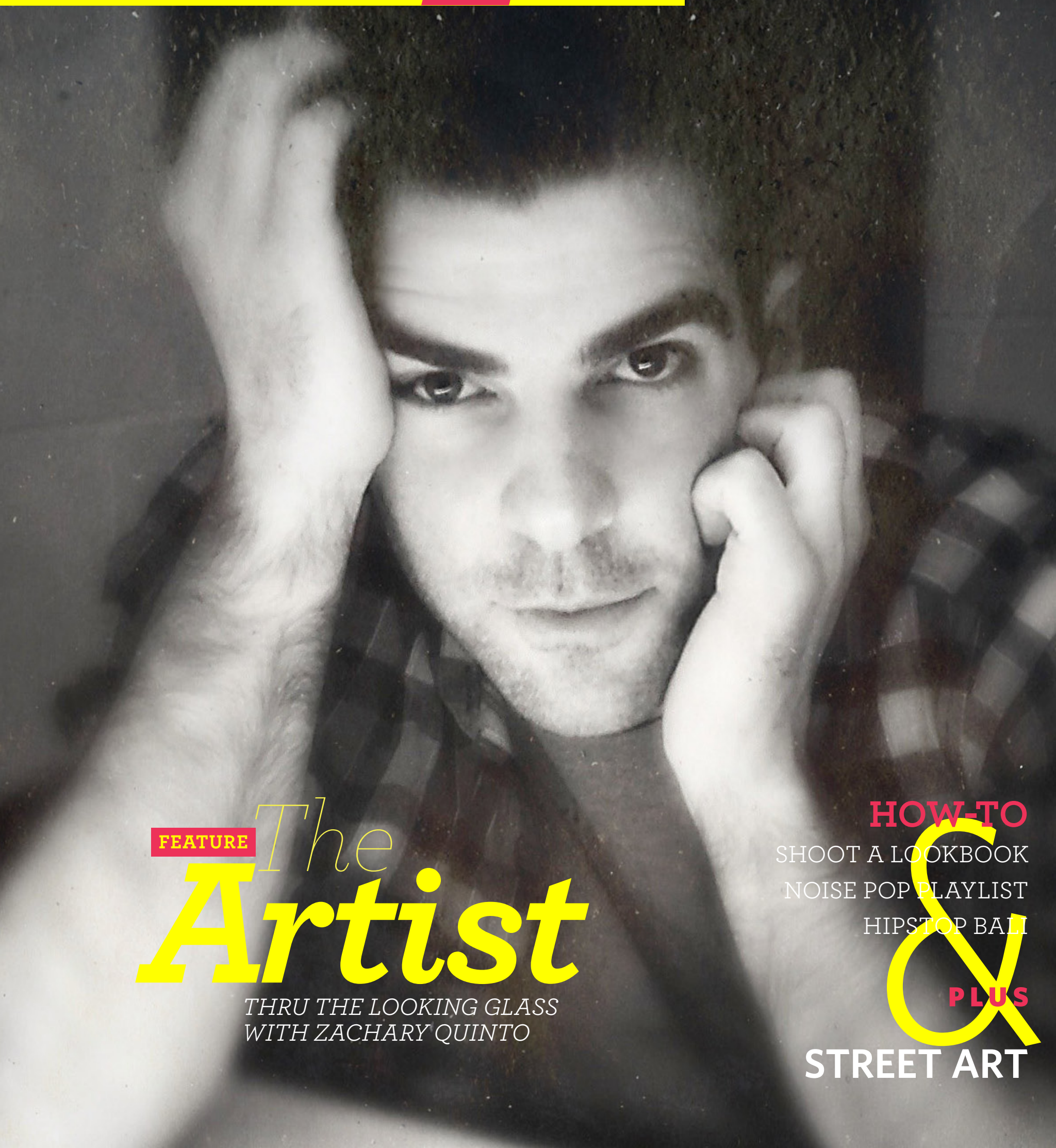
Snap

THE ART ISSUE FEB 2013

CLIMAX

CENSOR OVERLOAD



FEATURE

The Artist

THRU THE LOOKING GLASS WITH ZACHARY QUINTO

HOW-TO

SHOOT A LOOKBOOK

NOISE POP PLAYLIST

HIPSTOP BALI

& PLUS

STREET ART



SHOT USING LUCAS LENS / DC FILM

THE THING ABOUT ART IS THAT IT'S SUBJECTIVE

ART REQUIRES YOU TO DO A REALLY HARD THING—TO TRUST YOURSELF—BECAUSE THERE IS NO RIGHT OR WRONG. This separates it from design because its goal is not to communicate an exact message or fulfill a specific purpose. If done well, it will evoke a viewer's emotion. Love, or even hate, are both acceptable feelings and reactions. In fact, the biggest insult to an artist is for the viewer to have no reaction at all.

But not all art is meant to change and evolve our culture. Not all art is meant to end up in museums and many artists don't even seek that sort of validation. Some art is just simple self expression.

We've all heard Picasso's quote about how we are all born artists and the problem is trying to remain one once we grow up. We have to remind ourselves that creation is one of the biggest self accomplishments. When we create we feel ownership and pride. There is no need to fear ridicule if the goal is to satisfy only ourself, our inner child, our inner artist.

Don't get lost in the complications of, "Finding your artistic voice." Just create constantly and do only what you love. Don't seek approval from anyone but yourself, and then your voice will show through. Remember: There is no right or wrong.

So trust yourself. Shoot more and shoot often. Create a body of work that makes you happy, that makes you proud. Show it to the world or put it away and start again. With art, you are never finished.

MARIO ESTRADA
EDITORIAL DIRECTOR & PHOTOGRAPHER

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Hipstamatic

#makebeautiful

PHOTO BY

CHRISTOPHER OPEL

—

TINTO 1884 LENS
ROCK BW II FILM
NO FLASH



FEBRUARY 2013



SHOT USING TINTO 1884 LENS AND D-PLATE FILM

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THE ARTIST

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KEVIN TACHMAN

The photography luminary takes us on a trip of his past year, through the lens of Hipstamatic

HELP US

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

COVER PHOTO
by Chiun-Kai Shih using
Tinto 1884 lens /
D-Type Plate film



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#makebeautiful

PHOTO BY

CARMEN CHAN

—

WATTS LENS
BLANKO FILM
NO FLASH





SHOT USING AMERICANA LENS / US1776 FILM

MS

JOINED JANUARY 2012

THE MEGAPHONE

Molli Sullivan is Editor in Chief at Snap magazine, and also leads PR at Hipstamatic. Originally a small town girl, she now has her feet (and heart) firmly planted in the city of San Francisco. When not at work, she can likely be found taking a dance class, attending a kickass concert, plotting her next travel adventure, enjoying good red wine, and/or hanging with the most adorable maltipoo pup in the world, Roxie.

MOLLI'S DRINK: PATRON ON THE ROCKS WITH EXTRA LIME
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Snap

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SHOT USING JOHN S LENS / BLANKO NOIR FILM / PHOTO BY DONNY URRUTIA





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.



ALL PHOTOS SHOT USING JANE LENS / INA'S 1982 FILM

A Good Lookin' Lookbook

Some of the biggest names in fashion photography, including Chiun-Kai Shih, are turning to Hipstamatic to shoot lookbooks for top designers.

Professional photographer Chiun-Kai Shih (aka "Chunky') has taken the fashion world by storm, shooting for such lauded publications as GQ, Harper's Bizarre, Vogue, and Snap, among many others. With over 15 years in the business, he knows his way around a fashion set, and how to use every expensive camera known to man. However, the camera that's captured his heart is Hipstamatic.

Chunky has increasingly turned to Hipstamatic to shoot all of his behind the scenes photos, and most recently used it to shoot the highly anticipated Fall 2013 lookbook for Todd Snyder—the former J. Crew menswear designer who branched out with his own line.

If you're looking to give your professional repertoire an edge, check out Chunky's 5 tips for getting the perfect lookbook shots, and get to snappin'!—MS

1 DO YOUR HOMEWORK

Shooting a lookbook requires preperation. What is the mood of the collection, and what are the predominant colors and themes? From there, open Hipstamatic, look at the different lenses and films, and choose combinations that best matches the collection's aesthetic.

2 KEEP IT COHESIVE

It's extremely important all of the photos have a similar look and feel, so be sure to pick only one lens that you'll use throughout shooting. To add variety, experiment with switching films, which add moments of playfulness without differentiating from the consistent look of shooting with one lens.

Keep in mind that color film is great for showcasing a designer's more vibrant, colorful pieces. However, don't shy away from black and white film—this is a great option for pieces that are black, white, or grey-toned.

3 HIT YOUR ANGLES

A lookbook should showcase a designer's collection from a fashion point of view, so be sure to focus on three angles that editors and designers need:
a) closeup to the face
b) 3/4 shot
c) full length





SHOT USING JANE LENS / ROCK BW II FILM









4 SCOUT THE LOCATION
Natural light is always best, so go for that when available. However, when that's out of your control, be ready to experiment with a few backup lenses that could work in lower light situations.

5 EXPERIMENT WITH MOVEMENT
Help the models experiment with movement to make sure they're highlighting each garment correctly. Remember, they are there to show off the clothes, so help them "work it" in every shot. The key is to have a beautiful lookbook that makes every buyer snatch up the entire collection!

The following pages are the results of the new Todd Snyder Fall/Winter 2013 lookbook shot with the Tinto 1884 lens and D-Type Plate film.









Hipstamatic X TODD SNYDER
NEW YORK









Hipstamatic X TODD SNYDER
NEW YORK

Hipstamatic TINTYPE



THE TINTYPE SNAPPAK:
AMAZING, SOUL-CAPTURING PORTRAITS THROUGH THE LENS OF HIPSTAMATIC!



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SHOT USING CHUNKY LENS / INA'S 1982 FILM / PHOTO BY PETER ELLENBY

NOISE POP

Music & Arts Festival Playlist

Sample some tunes from San Francisco's most beloved music and arts festival, Noise Pop

THE NOISE POP FESTIVAL IS SAN FRANCISCO'S favorite indie music, arts and film festival. Now in its 21st year, Noise Pop has brought early exposure to emerging artists in the Bay Area and beyond. Some notable acts who have played Noise Pop include the White Stripes, Modest Mouse, The Flaming Lips, Death Cab for Cutie, The Shins, Bright Eyes and Best Coast.

The festival also boasts a film series that explores the intersection of music and art; Pop-n-Shop, a local designer fair; Culture Club, an interactive workshop exploring DIY culture; Art Gallery Shows; Happy Hours and much more.

Noise Pop put together a playlist that represents the awesome musical talent who will be performing this year. Take a listen!

The Playlist

LISTEN +

1. TORO Y MOI - TAKE THE L TO LEAVE
2. AMON TOBIN - THE KILLER'S VANILLA
3. STARFUCKER - THE WISDOM OF INSECURITY
4. NOSAJ THING - AQUARIUM
5. ROGUE WAVE - FEAR ITSELF
6. XXYYXX - ABOUT YOU
7. RAMONA FALLS - I SAY FEVER
8. THE THERMALS - ONLY FOR YOU
9. FREE ENERGY - DANCE ALL NIGHT
10. SALLIE FORD & THE SOUND OUTSIDE - DANGER
12. THAO & THE GET DOWN STAY DOWN - HOLY ROLLER

....TAP LISTEN ABOVE FOR A FULL LIST!



★★★★★ DIGITAL PHOTOGRAPHY NEVER LOOKED SO ANALOG ★★★★★

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PHOTO BY

EDDIE JOHNSON

—

TINTO 1884 LENS
D-TYPE PLATE FILM
NO FLASH





WOOD PANEL PRINTS
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SHOT USING TEJAS LENS / INA'S 1935 FILM / PHOTO BY MARIO ESTRADA

MARCH TO THE MUSIC

NEXT MONTH, SNAP IS DEVOTED ENTIRELY TO MUSIC, and we 're giving you some ear candy in advance. If you're not up on these bands yet, well...you're welcome.

We're catching most of these acts live next month at SXSW in Austin, Texas, and of course, will be bringing you interviews and photos from the front lines (a.k.a. all the best parties, including ours). In the meantime, get to listenin', and get up on these rad acts so you can tell your friends, "I told you so."—MS

LISTEN +

SXSW Teaser

1. SIR SLY - GHOST
2. CAPITAL CITIES - PATIENCE GETS US NOWHERE FAST
3. HAIM - DON'T SAVE ME
4. THE LAST ROYALS - FRIDAY NIGHT
5. GUARDS - SILVER LINING
6. THE NEIGHBOURHOOD - SWEATER WEATHER
7. MS MR - HURRICANE
8. AMERICAN AUTHORS - BELIEVER



SHOT USING LOFTUS LENS / DC FILM



The Art of Making Craft Cocktails

"Big...Since Ever Since"

CRAFT COCKTAIL BARS are everywhere these days—so much so, it's difficult for most specialty speakeasies to stand out from the crowd.

However, not the case with our latest watering hole obsession, Big. Don't be fooled by the name, though: Located in the Tendernob neighborhood of San Francisco, if you're walking too fast, you might miss it.

The entrance is distinguishable only by a small lantern which hangs atop an old fashioned, horizontally-split door. Walk inside, and you're immediately welcomed by the warm interior: a ceiling draped in red velvet, a chandelier fixture made from old fashioned fans, and the cuties/talented bartenders and business partners, Brian and Mo.

Brian and Mo are the masterminds behind all of Big's delicious concoctions, and they pride themselves on doing the classics their own way. While there's no menu, for $13 a pop, they'll make anything to suit your mood and palette. Their back bar has several gems that can only be found off the beaten path, so you're guaranteed to try something new if you're game.

Big stands out amongst the massive mixology craze not just because of their limited batch back bar and rad integration of chemistry (yes, chemsitry—trust me), but because they're serious about making you a kick ass cocktail you'll love. Bonus? They're pretty hilarious, and their hostess is a doll.

Big is a must-visit if you're in San Francisco, but for those of you playing along at home, they hooked us up with a few recipes you can try on your own.



SHOT USING LOFTUS LENS / DC FILM



ONLINE +

NEGRONI BLANC - THE "BIG WAY"

2 oz Junipero gin
1/2 oz Dolin Blanc
1/2 oz Salers Gentian Aperitif
1 dash grapefruit bitters
1 dash lemon bitters
Stir with ice strain over a large cube into an old fashioned glass.

Garnish: Campari/combier pamplemousse rose (grapefruit liqueur)/ Luxardo maraschino spheres inside a grapefruit twist.

WANNA TRY THE NEGRONI BLANC AT HOME?

Here's an easy recipe you can use to recreate it.
Warning: it won't be as pretty as the one you'll get at Big.

2 oz dry gin
1/2 oz dry vermouth
1/2 oz Campari
Two dashes lemon bitters
Lemon twist garnish
Stir with ice, strain into a rocks glass or serve in a chilled cocktail glass.

BRANDY ALEXANDER

1.5 oz cognac
1/2 oz creme de cacao
(tempest fugit works best)
1/2 oz zucca amaro
(cynar also works well)
1oz cream
Shake and double strain into a coupe
Topped with nutmeg and shaved chocolate and a strip of angostura bitters.
Spheres are made from Averna, coffee liquor, and Dry Curaçao.

COCKTAIL COTTON CANDY

Dry out liqueurs with granulated sugar on a sheet tray, crush and then spin in a cotton candy machine—easy as that!

TRY:
Campari sugar
Fernet sugar
Green chartreuse sugar

Bali

By Danielle Moore

I'M UP IN THE AIR WITH MY FRIENDS, imagining that we are about to land directly in the middle of a beautiful paradise. However, when the plane lands, I open my eyes to a busy airport and crazy rain. I thought, "Is this really happening?" We quickly realize that we are going to need to explore Bali beyond the ocean if we plan to encounter our much dreamed about paradise.

SHOT USING FOXY LENS / INA'S 1969 FILM





SHOT USING LOFTUS LENS / INA'S 1982 FILM





SHOT USING FOXY LENS / INA'S 1969 FILM

UBUD & MOUNT BATUR

Luckily, getting around Bali is easy and inexpensive. We immediately book a driver to take us on a day trip from our resort in Nusa Dua to the Mount Batur volcano, with a few stops in between. Coffees in-hand, we head to Ubud, the island's cultural center. Here we shop for local crafts in the brightly colored market, and explore the ornate Batuan Temple. Our next stop is the Satria Agrowisata coffee plantation. We try everything, and are especially thrilled to try the local luwak coffee. Energy restored and thankful the weather cleared up, we now have perfect views of the active volcano! As we begin to travel back to our hotel, we are surprised at how amazing the Terraced Rice Fields in Tegalalang are! We jump out of the van for one last stop to admire the perfect views.











SHOT USING JANE LENS / W40 FILM

WEST COAST - BUKIT PENINSULA
Now to the best part—the weather is perfect and the beaches have been waiting! We head to the west coast to check out Dreamland Beach and to lunch next to the infinity pool at the Klapa Beach Club. Also on the west coast is the Uluwatu Temple or the "monkey temple." This is a must-see for stellar ocean views and some fun with crazy monkeys. TIP: remove all your accessories.

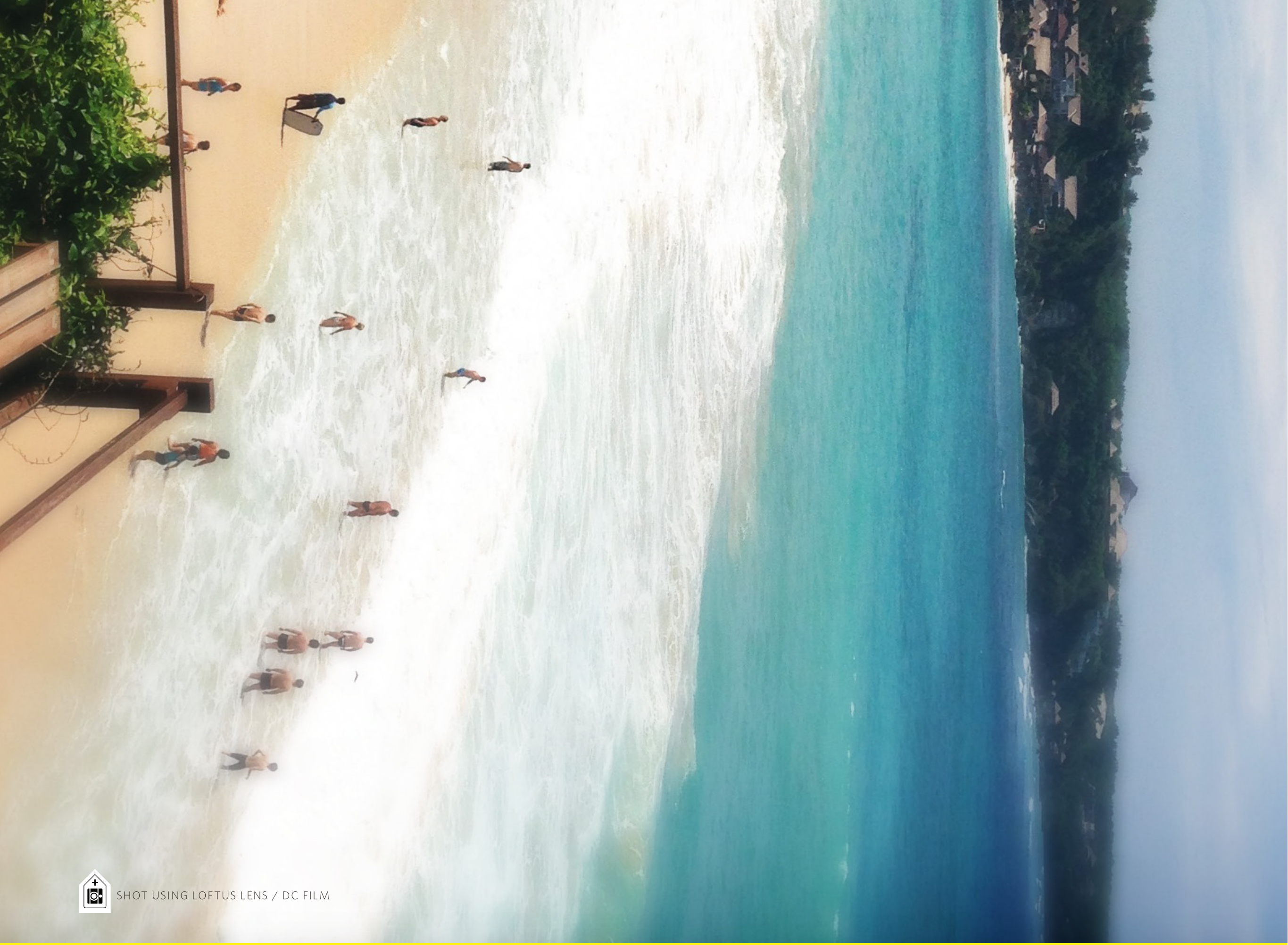
For dinner, Jimbaran is perfect for local BBQ seafood right on the ocean, or for more of a party scene, head to Seminyak and watch the sunest on the water at Potatohead Beach Club or La Plancha.



SHOT USING LOFTUS LENS / DC FILM



SHOT USING LOFTUS LENS / INA'S 1982 FILM



SHOT USING LOFTUS LENS / DC FILM



SHOT USING LOFTUS LENS / DC FILM

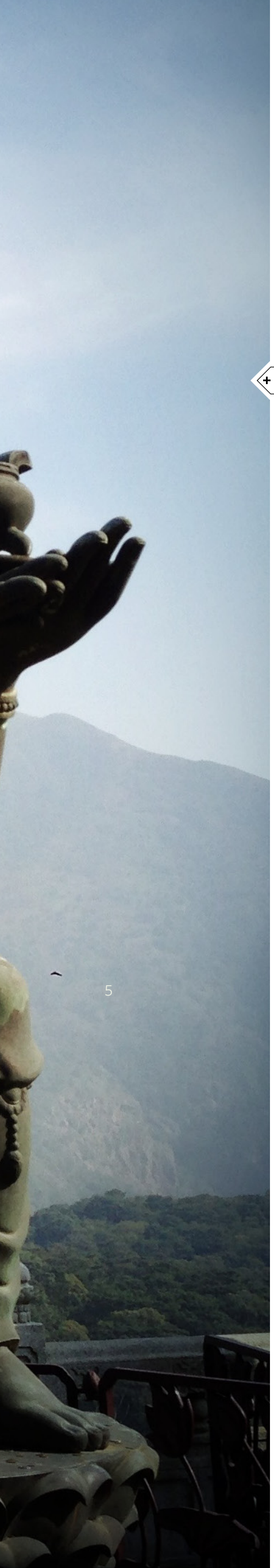


SHOT USING JANE LENS / W40 FILM

SHOT USING FOXY LENS / SUGAR FILM







SHOT USING JANE LENS / W40 FILM

Sometimes you run away to the other side of the world in search for peace and a moment of stillness—away from the chaos that is real life.

Hong Kong

Photo Story by Mario Estrada

OTHER TIMES YOU VISIT THE LAND of too many people and not enough moments of silence. Hong Kong managed to offer both. A place filled with great markets, incredible cuisine, and complete sensory overload.













ALL SHOT USING LOFTUS LENS / DC FILM









SHOT USING TINTO 1884 LENS / D-TYPE PLATE FILM

SHOT USING LOFTUS LENS / DC FILM





SHOT USING LUCAS AB2 LENS / BLANKO FREEDOM 13 FILM



SHOT USING JANE LENS / W40 FILM



SHOT USING JANE LENS / W40 FILM



SHOT USING LEICA SL2 LENS / BLANKO FREEDOM 13 FILM



PHOTO BY

LAURENE BARLET

—

SALVADOR 84 LENS
BIG UP FILM
NO FLASH

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PHOTO BY

LAURENE BARLET

—

SALVADOR 84 LENS
DYLAN FILM
TASTY POP FLASH



Mayan Empire

Photo Story by Miguel Briones





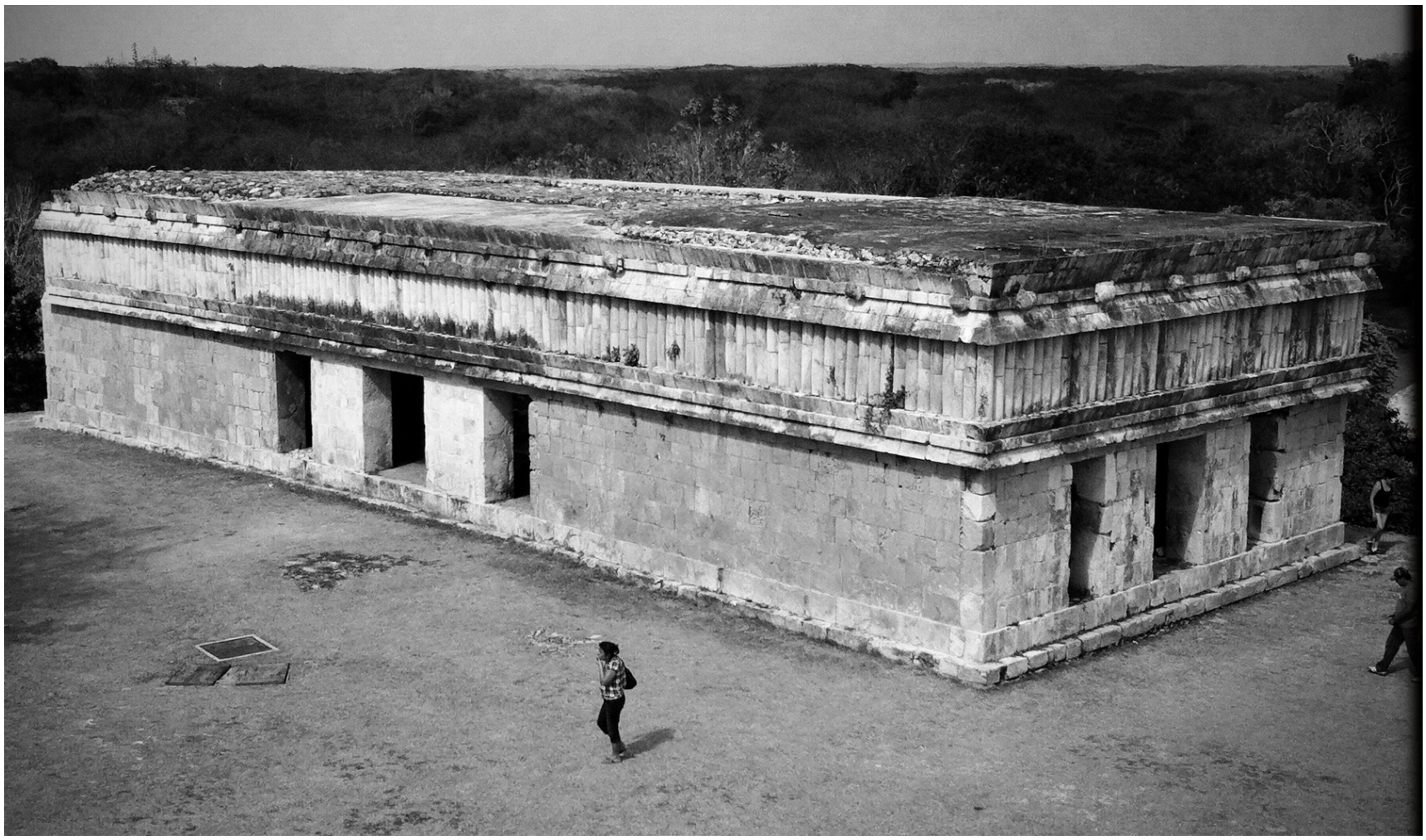
ALL PHOTOS SHOT USING JANE LENS / BLACKEYS SUPERGRAIN FILM

This ancient civilization from south-eastern Mexico has been the subject of worldwide attention for years. The Mayan culture was rich and mystic in many aspects, most notably, when it came to the cosmos.

THEY WERE ADVANCED ASTRONOMERS, perfectly calculating time to sow and harvest in order to live and render tribute to their Gods.

There was spiritual and philosophical meaning behind the construction of their temples and buildings, and they always had a strong respect for the environment and their surroundings.

This photo essay was shot entirely with Hipstamatic. The app's quality is unsurpassed, and it's both versatile and fun to use. In each photo, you can see the rich textures, meaning and design of this culture's spectacular history.











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PHOTO BY

JODI FARRINGTON

—

JANE LENS
KODOT XGRIZZLED FILM
NO FLASH





ALL PHOTOS SHOT USING GSQUAD LENS / INA'S 1969 FILM

Without a camera around my neck, I'm a "ne'er-do-well." Policemen are fond of an old saying, "If you have to explain what you're doing in someone's field on the wrong side of a barbed wire fence, then it's too late. You're already in a heap of trouble." I'm not against asking permission to shoot somewhere but it's easier to ask for forgiveness when accompanied by a little dog in a plaid sweater.

The Great Southwest

Photo Story by Collin Brown

MY ITALIAN GREYHOUND, Dan, is a friend to all. People ask if they can take his photo. Now, I'm just a guy walking his dog...No "ne'er-do-wells" here.

Recently, I went on road trip from Los Angeles, California to spend Christmas in Taos, New Mexico with my folks. The most direct route takes 13-14 hours but I managed to do it in...only twelve days! Along the way, I visited Bryce and Zion National Parks and Monument Valley in Utah, as well as the Navajo slot canyons in Page, Arizona. Outside the town of Tropic, Utah (population 508) I found a lonesome barn in a snowy field. It's also where I met the policeman. There was definitely not a smile hiding beneath his mustache. He kept calling me Seth (not my name), he told me had been following me and knew what I was up to, and that I was in a heap of trouble. "Hold on," I told him. "I need to shut the car door for my dog." His hand went to his holster, and peering in the window, the policeman's tone shifted. "Oh, he's wearing a cute little sweater," he said. He was still smiling as he drove off.

Thirty minutes later, I arrived in Kodachrome Basin State Park. Towards the rear of the park, a dangling sign read, ROAD CLOSED. But, lucky for me, half the gate was left open—so in I went. After photographing a rock that looked much less like a sphinx the closer I got I heard a pickup truck. The park ranger slowed down just enough to give my dog and I a friendly wave. The moral of the story: GSQUAD + Ina's 1969 + LittleDogPlaid-Sweater = No ne'er-do-wells.



















PHOTO BY

MOIRA NAZZARI

—

JANE LENS
D-TYPE PLATE FILM
NO FLASH

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PHOTO BY

MOIRA NAZZARI

—

JANE LENS
D-TYPE PLAE FILM
NO FLASH



SHOT USING TINTO 1884 LENS / ROCK BW II FILM / PHOTO BY CHRISTOPHER OPEL

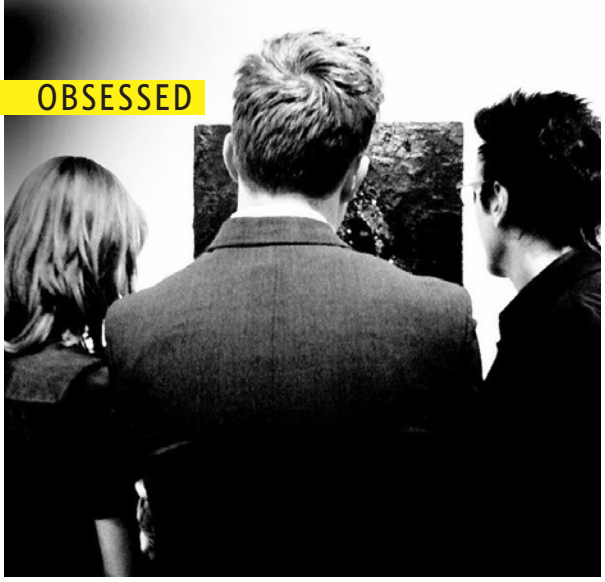




OBSESSED

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.

OBSESSED









ALL SHOT USING JANE LENS / BLACKEYS FILM



















"There is a high that happens when you struggle. Step outside yourself, look inward, process, and then let it all go—all for your art."

New York Art Scene

Reflections from an artist existing as an artist

FOR ARTISTS, there is nothing more exciting than getting into your materials and making artistic magic. There is a high that happens when you struggle, step outside yourself, look inward, process, and then let it all go—all for your art. To create something good, true and honest—something to be respected for is everything. Most of the time, it's an emotionally and physically tough job. The other part of the job, equally as important, is making sure others see the work. That means doing everything and anything possible to get as many people to see it and buy it. It's the hustle and we all know it well—it's part of being an artist in New York City.

A few years ago, I was pounding the pavement, networking as a curator. Any day of the week I went to Chelsea, Lower East Side, East Village, Midtown, Uptown, Downtown, Brooklyn and Queens (and finally Miami for Art Basel.) Determined to meet as many people and see as much art as I could. I absolutely felt energy brewing inside the galleries. Something exciting was going on. On a daily basis I was (and continue to) meet countless people: Artists, curators, dealers, critics, gallery directors and art lovers. Instinctively, I knew all this had to be documented. Shooting pictures of what I was becoming a part of helped me make sense of it. It was intense at times. I started soaking in the scene with my camera and getting to know this new "family" more and more. Who were all these people? It was clear this would have to become a long-term project. For me, what makes these pictures tell a better story is shooting it with same amount of movement and energy as the community itself. I shoot quickly, on the go and without people noticing (as much as possible.) It's the only way to capture the hustle in the New York art world.

— Savannah Spirit



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American Authors

ONLINE +

Alt-rock band American Authors hope to escape the Berklee College of Music curse and make their mark on the New York scene and beyond

AMERICAN AUTHORS POPPED UP on our radar before they were even Shazam-able. Now they're steadily climbing the charts on Alt Nation's weekly Alt. 18 off the strength of their catchy song, "Believer."

We recently caught up with these boys (Zac on vocals, Matt on drums, David on bass and James on guitar/banjo/mandolin) over Tecates and Don Julio at Mesa Coyoacan in Williamsburg. It was a small bar, and full ofcharacter, which was a good match for the fun energy of these boys.

"You've heard of the Berklee College



of Music curse, right? That's real," said James. Staring blankly at them, I had no idea what they were talking about.

"Anyone who graduates from that school never makes it in the real world. John Mayer? Drop out. Gavin Degraw? Drop out." said Matt.

So, naturally, they did what anyone avoiding that curse would do: They dropped out, too, and headed to New York City to work on music full time.

Two years later, based out of Bushwick Brooklyn, they're steadily playing venues around New York City, having most recently sold out The Bowery Electric in January.

Asked about their sound, they keep it simple, "We play alternative rock," said Matt. Sure it's not pushing any (obnoxious) music genre bending boundaries, but it's fun, so we can dig it.

Asked what's coming out next, and they tell me a new EP is on the horizon. Asked about the sound, and they joke, "Country EDM. Heavy, heavy on the Dilpo inspired mandolin."

As we wrap up our south of the border-inspired beverages, David adds, "No really, you can go a million directions, that's the beauty of art and music, you can do whatever you want. We want to make it as universal as it is important to us. Just create something for people and hopefully it grabs them and they'll take that feeling with them wherever they go." *—MS*

Hipstamatic

#makebeautiful

PHOTO BY

ALEX WINTER

—

JANE LENS
W40 FILM
NO FLASH



PHOTO BY MAX THOMPSON





Chad Hall

In his first collection of poetry, "Erectile Dysfunction," Bay Area artist Chad Hall reflects on issues surrounding love, sex, and what it means to be a man. We talked with him to learn how he turned life's complexities into poetic prose.

WHAT WAS THE INSPIRATION FOR ERECTILE DYSFUNCTION?

To some degree, poetry has always been a bit of therapy for me. The immediacy of the medium seems to make my jumbled internal world more tangible. I've always believed it better to wrestle your demons than to let them poke you from under the bed. So this book was a way for me work through some issues that I've been having regarding intimacy.

In a way it is also a response to the complexities of the modern male identity; learning to show our sensitivities & vulnerabilities while having to also deal with the misogyny passed on to us from previous generations and the fear of complete emasculation.

HOW DID YOU COME UP WITH THE NAME? CLEARLY, THERE'S A VERY LITERAL DEFINITION, BUT THERE SEEMS TO BE MEANING BEYOND THAT.

The original idea started out as a bit of a joke. I don't know exactly where it started but I do remember telling my friend, Giovanni, that I was gonna write a bunch of limp dick poems. Then at some point, I began to think about Erectile Dysfunction as a metaphor.

For a man, erectile dysfunction is the ultimate vulnerability, yet it is also quite common. So to really tackle the concept of what it means to be a man, I thought it might be nice to start with my manhood on the chopping block. Writing, at times, can be a lot like being an escape artist. I set myself up for uncomfortable truths that seem impossible to transcend & hope that I can squeeze out some truth.

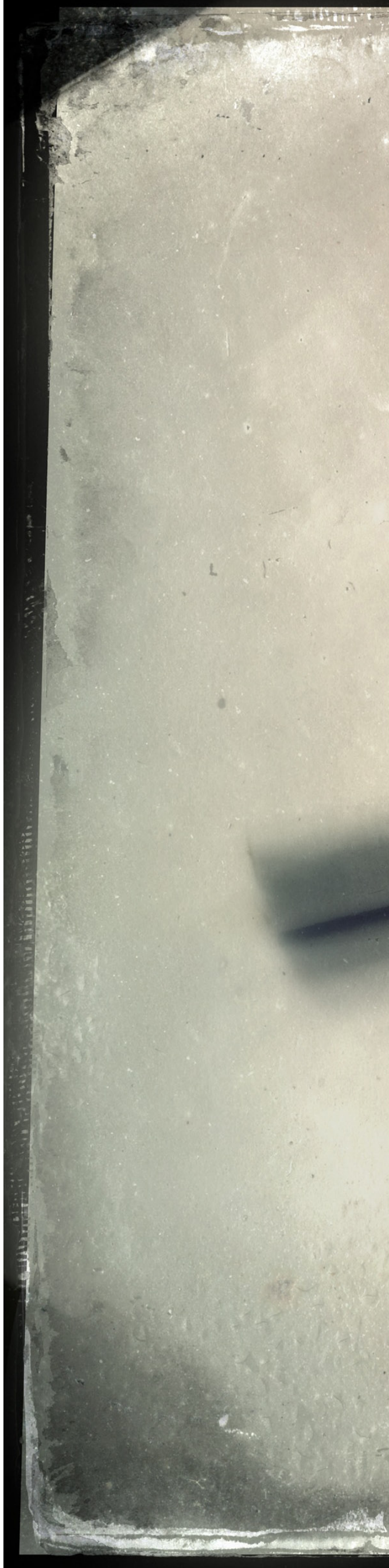
WHAT WAS THE MOST CHALLENGING PART OF WRITING THE BOOK? THE MOST REWARDING?

I think being this honest and willing to look ugly and weak was hard at first. Part of the legacy that modern men have inherited is the desire to look strong and powerful; the desire for everyone to think we all have big cocks and we are always amazing in bed. So it was difficult to let go of wanting to do that. (Whiskey helped.)

In turn that is what made it also the most rewarding. As I scribbled all this stuff out, I felt of the weight of dead men and

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machismo fictions cascading off of my back.







J.FOLD



SHOT USING GSQUAD LENS / AO BW FILM

James T. Edmondson

ONLINE +

Twenty six letters are this graphic designer's ultimate muse.

AT 20 YEARS OLD, James Edmondson was studying graphic design at San Luis Obispo. While he loved the subject matter, he hated the school. Armed with not much more than a job at his brother's startup and fake I.D. ("one of the benefits of growing up with older brothers," he tells me), he headed to San Francisco to try something new.

Still, design continued to tug at his heart strings. In his free time, he'd scribble in moleskins with calligraphy pens, focusing mostly on the alphabet. When a friend saw his sketches, she noticed his talent and bugged him to apply to art school.

And apply he did: Sight unseen, he filled out paper work for California Academy of Art, and was accepted into its graphic design program. His focus: Lettering and type design.

"I'm not really someone who can come up with new ideas on my own, so the alphabet is the biggest inspiration for me—the convention of how letters are drawn. Working with a blank canvas is



SHOT USING JANE LENS / INA'S 1982 FILM

impossible for me, because there are so many inherent rules and formulas in typography. So, [the alphabet] is the perfect skeleton. The other thing about that skeleton, it's like there's 500 different skeletons. If you have a lower case 'a', you have a roman serif lower case a, script lower case a, an italic or a black letter, it goes on and on, but these things are readable for people, which is so cool to me."

Visit his website, and his passion is evident. There are examples of his earliest work ("I'm planning to scrap it all soon, completely start over," he says, like a true, unsatisfied artist). What's also clear is his love for black and white.

"If you get a design working in black and white, only then can you add color and see how that works. Because if it works in black and white, it'll work any way really. So, that sort of positive and negatve balance, if you nail it, you're in such a good place."

Now that James is gaining attention for his work, he sees his type in a variety of unsuspecting places.

"The first time I saw my work used in a big way...it was a billboard in Las Vegas and I was super psyched. It wasn't a super great billboard or anything, but I was excited to show my mom," he said.

"But after that, now people send me stuff every day, which I totally appreciate. The bummer is when I see the type used in something I hate. The other bummer is seeing when people stretch your work, which is like a cardinal sin of graphic design."



SHOT USING JANE LENS / INA'S 1982 FILM



Asked who he admires most, he notes it's a long list, but he's focusing on having his own point of view and voice.

"The people who are my heroes in this and have been doing it for so long, you can't compare yourself to those people or you'd feel horrible all the time. This is such an important thing for anyone working in a creative industry: Don't compare yourself to anyone, ever. You're gonna do so much more harm than good."

James graduates in May, and when asked what's next, he said he plans to pursue graduate school in the Netherlands to continue mastering his craft.

"They only accept 15 kids a year, so I am trying not to get my hopes up so I am not completely devastated if I don't get in. But either way, I have been in San Francisco for several years now, so I think I am ready for what's next."—*MS*

your body

SHOT USING JANE LENS / INA'S 1982 FILM

The End

of



MULTIPLE EXPOSURE

LEARN MORE

Hipstamatic

#makebeautiful

PHOTO BY

MARION WHITE

—

BETTIE XL LENS
ALFRED INFRARED FILM
NO FLASH



OBEY The Streets

Born in 1989, the OBEY street art campaign has taken the world by its, for the most part, unrealising horns.

THE IDEA BEHIND OBEY is to provoke the idea of propaganda in advertising. By pasting his iconic Andre the Giant image around the world, Shepard Fairey has worked his way into an area of art that is rarely explored. The idea was that, by making his art 'just there' people would begin to question what they were seeing.

Since the beginning of the OBEY movement, Fairey has also explored more traditional forms of art, from oil paint to lithography.

It is this work that led to the Sound & Vision exhibit at Stolen Space Gallery in London's Brick Lane. Inspired by music and the variety of sounds around him, the David Bowie titled show takes this inspiration and reflects it in Fairey's own style.

With the small space at Stolen Space dedicated to his reproduction LP covers, Fairey also kitted the room out with a variety of records from his private collection, alongside various handcut stencil discs made from old vinyl records. In this space were two purpose designed record players, placed so that viewers could listen to the artist's albums while viewing his work.

The second space, only opened for this specific show from Shepard Fairey, showed a variety of his larger works, commenting on climate change, the economy and even a controversial 'jubilee' piece depicting Queen Victoria. While downstairs, was a room filled with portraits, on both wood and metal plates. These portraits were seemingly of Fairey's personal inspirations, showing artists from the music industry, alongside art legends like Keith Harring.

The exhibit at the Tate London showcasing photographs by William Klein, shows how different forms of art lend themselves to eachother, the transformation from photography and music into such magnificent, painted art pieces is awe inspiring and an inspiration to keep working at your passion, taking influence from everything around you.—*Joe Morrissey*





PHOTO BY MAX THOMPSON


PEACE
JUSTICE


Club
STEREO
OBEY
SOUNDS
HIGH FIDELITY RECORDINGS



And The Winner is...

Gangster Squad may have Ryan Gosling & Emma Stone, but our Best In Show winner got a fresh Canon EOS 5D Mark III.

Meet Emily Hendricks, her badass photo was selected as Best In Show by director Ruben Fleischer for our November contest from thousands of submissions. We agree, Ruben, Emily killed it! Gangster Squad is in theaters now.

Hipstamatic

#makebeautiful

PHOTO BY

LAURENE BARLET

—

SALVADOR 84 LENS
DYLAN FILM
NO FLASH





SHOT USING JANE LENS / BLANKO FREEDOM 13 FILM

Know Hope

Steet art photographer Klaus Warschkow documented the creation of Know Hope's South African installation

IN CAPE TOWN, SOUTH AFRICA, A Word Of Art presented a month -ong painting project called Ways of Seeing, featuring a number of artists. I had the luck and privilege to watch and photograph Adam a.k.a. "Know Hope" paintsone of his murals as one of three artists in residence for the Acrylic Walls Project, curated by a local artist Ricky Lee Gordon a.k.a. Freddy Sam.

It was an amazing experience to watch the piece grow and how almost every brush stroke added more shape, detail and depth. Beside the art itself, it was wonderful to watch how residents, bystanders and bypassers reacted to the art and what they had to say. Spending almost six hours over two days in front of the wall I saw neighbors checking in at intervals to see how the progress. People on their way from or to work stopped for a while or just commented while walking past. Kids stopped their play to see what was going on and to ask questions.

This is how street art is so different from art in a gallery. The art reaches people



SHOT USING JANE LENS / BLANKO FREEDOM 13 FILM

from all walks of life. And, some of the comments from people in the street have been more insightful and from the heart than comments I have heard from people in art galleries.

For a gallery exhibition showcasing the work of KNOW HOPE (Tel Aviv), Gaia (NY), and Franco JAZ Fasoli (Buenos Aires) created during the Acrylic Wall project, check out A Word of Art Gallery in Cape Town from now until March 9th.

Follow Klaus Warschkow street art photography here.

ONLINE +

SHOT USING JANE LENS / BLANKO FREEDOM 13 FILM

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

The Tao of Art & Censorship: a very short version

Thoughts by Savannah Spirit



ART AND CENSORSHIP have a long, long history together. They tend to be enemies; the kind that feed off of each other. "You've been censored," are three words an artist loathes to hear. Those words can kill the spirit of the artist's intention. People or groups censor artists because artists, by nature, speak the truth, probe, question, and present ideas. Some people take offense to the truth (Whether it's someone else's truth or their own). Censorship used to mean adhering to an ancient set of morals, regarded by the ancient Greeks of Rome as an honorable thing to do for the good of the people. That was a long time ago. Censorship is now the opposite. It now represents fear. Fear that the artwork in question will challenge the viewers so much it may offend them; fear of what others may think or fear of their own demons. Socrates, sentenced to drink poison for "corruption of youth" in 399 BC, all the way to last year's arrest of Pussy Riot for staging a performance at Moscow's Cathedral of Christ the Savior. Many artists, free thinkers, and writers have found their work banned or censored. This constant tumultuous relationship between art and censorship is like oil and water.

Or is it? From my own personal experience of being censored on Facebook, I found there is an entirely different way of looking at this issue—art and censorship can also be like milk and honey.

Censorship of anything that comes out of someone's heart, sweat, soul, and tears is one of the worst feelings. When someone or a group decides that your art shouldn't be shown or even altered just a little bit, it's because of fear. Sometimes censorship backfires and can bring attention to the artist and the artwork if all the stars are aligned. Photographer Andres Serrano lost grants and had death threats due to "Piss Christ," but his nemesis, Jesse Helms did him a much bigger favor. Serrano rose to celebrity status simply because Senator Helms denounced it. He may even tell you himself that it helped his career in the long run, not hindered it. That was 1989 and as a teen I was nowhere near the flames of censorship, let alone heard of Andres Serrano. However, it happened to me not



SHOT USING JOHN S LENS / BLACKEYS FILM

so long ago. I was kicked off Facebook, along with Marne Lucas (a photographer in my art show) when I curated an exhibition about sex in New York in 2011 titled, "Hotter Than July." My account was suspended for ten days for posting an erotic (not pornographic) photo—not fun while I was trying to promote my show. The turn of events caused an uproar, but it ended up being the best PR anyone could ask for. I felt like I was slaying the dragon of censorship. It was sweet revenge against a much larger entity than myself: a win for all of my fellow artists.

In conclusion, never under estimate our power to fight back if we are messed with. Perfect example, a year after Serrano faced off with Helms, Madonna's "Justify My Love" video was banned from MTV. It was hot but not overboard. By today's standards, tame. What did she do? She mass distributed it on VHS available for anyone over 18 and made MTV's lemons into cash. Brilliant strategy if you ask me. No wonder I love her so much. She made censorship her friend. To this day, I still have that VHS.

DELICIOUS

DELIGHTFULLY LUSCIOUS PHOTO STORIES





MIXED MEDIA

Photo Story by Laurent Meirieu

An exploration in mixed media photography featuring a DSLR D90, Hipstamatic and the keen eye of a photographer







DELICIOUS






MARIA BELLO
PRIME SUSPECT
SEPT 22 THURSDAYS 10PM



PHOTO BY

PHOEBEN TEOCSON

—

WATTS LENS
BLANKO FREEDOM 13 FILM
NO FLASH

#makebeautiful

Hipstamatic

Patience

Photos by J. Sybylla Smith



A photo story while on set with photographer Bob Packert while on location at California Street Studios Newton MA.

MODELS *Marie Wu, Kacy Emmett, Ana Jonynas from Maggie Inc.* **HAIR** *Michael Albor w/ Olivia O'Leary.*
MAKE-UP *Susan Donoghue w/ Liz Washer.* **STYLIST** *J. Sybylla Smith w/ Samara Vise.* **DESIGNER** *George Annette Chatterley.*
PROP STYLISTS *Jennifer Dunlea & Mari Quark.* **PRODUCTION** *Lexi Fletcher.*
WARDROBE *Wedding Dresses: Bella Sera Danvers MA, Lingerie: Journelle New York New York and stylist own,*
Jewelry: Wicked Peacock, Chain Metal Bodice by Magdalena Stokalska Leather Ruff by Kapow Wow, Shoes: Stylist own and Get Moda

DELICIOUS

















PHOTO BY

RYANE BETTS

—

WATTS LENS
US1776 FILM
NO FLASH

#makebeautiful

Hipstamatic

Hipstamatic

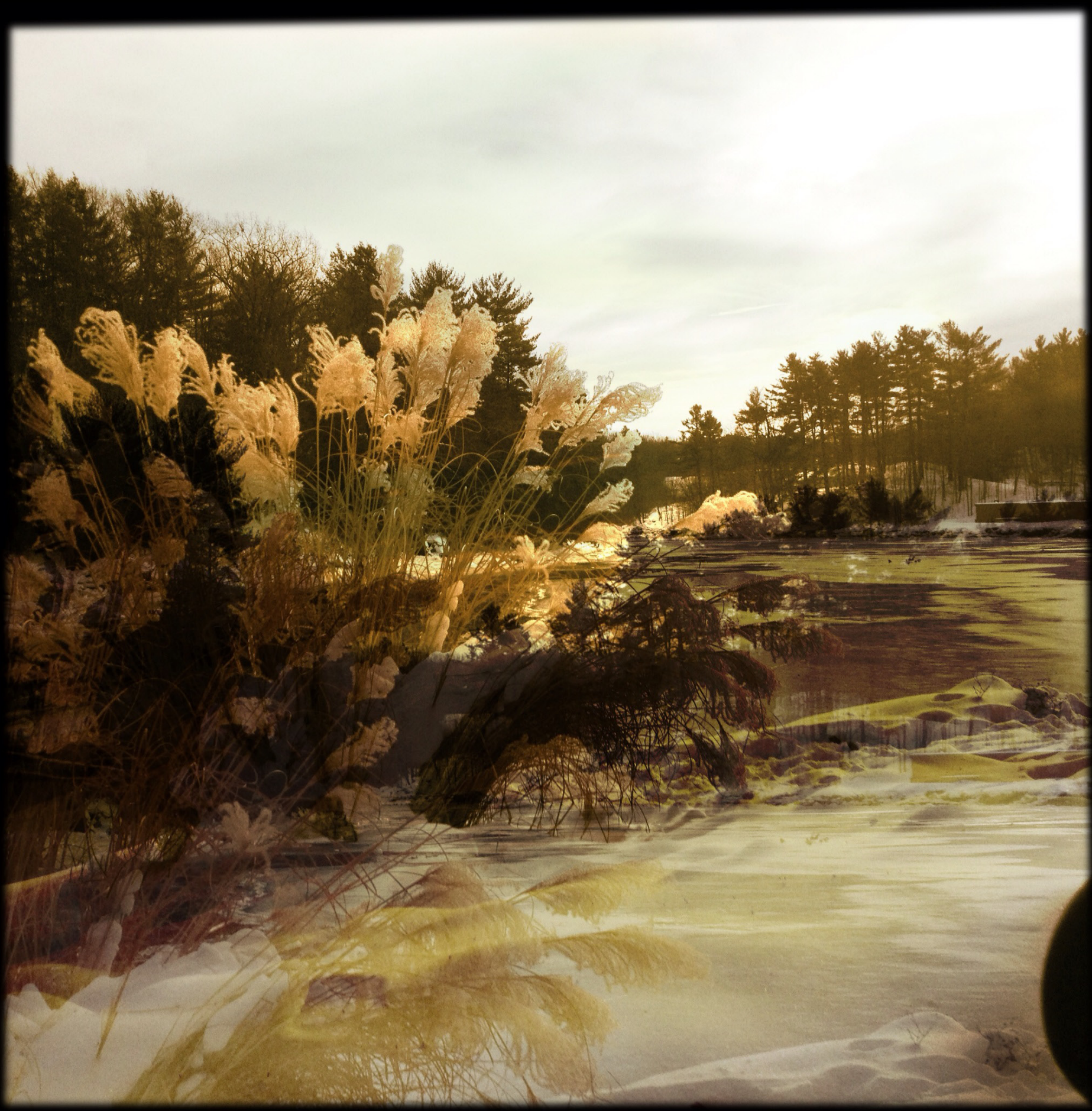
#makebeautiful

PHOTO BY

TOM POIRER

—

SALVADOR 84 LENS
SUGAR FILM
NO FLASH







A Second Life

Photo Story by Eliano Imperato

It is a commonsense idea that trees live until they are uprooted and cut down for different uses.

This "fact" is actually false. If you look carefully at the cut pieces, you will happen to see life.

Taking the most extravagant shapes, branches and roots try to communicate that they are still alive, and force our mind to see in those strange forms familiar animals or weird creatures.

This is how I decided to use my favorite instant digital camera—Hipstamatic—to eternalize these "living creatures" that I like calling "Woody," before they are finally destroyed. All photos were snapped with the John S lens and AO BW film.









DELICIOUS










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FOCUSED

Who and what are the driving forces behind global creative culture? Each month, we find out and bring them to you here. Ready for the ride?





Q&A

ZACHARY QUINTO

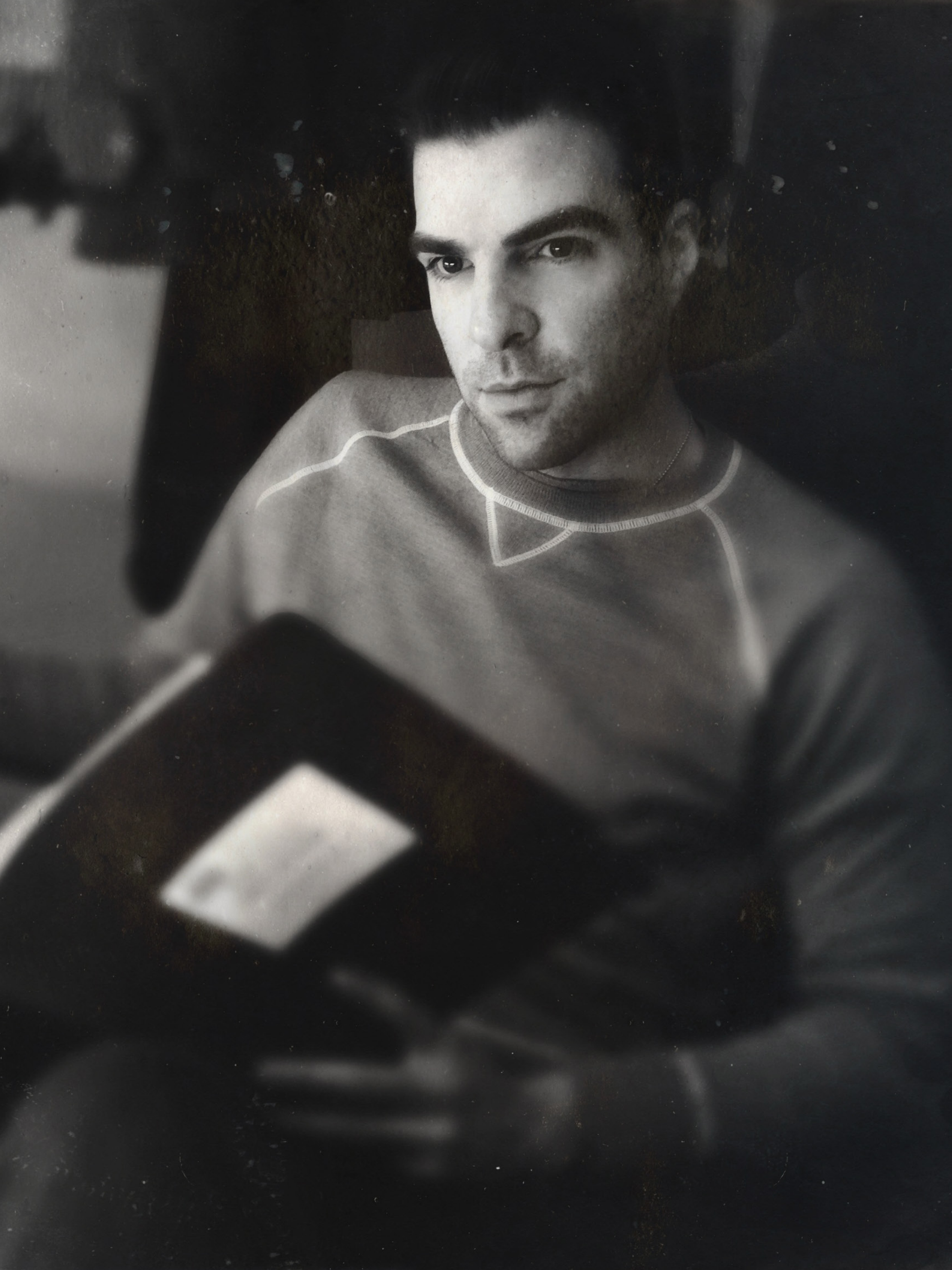
PHOTOGRAPHY BY CHUIN-KAI SHIH

MOST EVERYONE KNOWS YOU AS A MOVIE AND TELEVISION STAR, BUT YOU HAVE A VERY ACCOMPLISHED THEATER CAREER AS WELL. CAN YOU TELL US A BIT ABOUT WHY YOU LOVE THEATER SO MUCH?

The theater is where it all began for me. I have studied and performed on stage since I was 10 years old, and earned a BFA in acting from Carnegie Mellon School of Drama. My decision to move to LA after graduation was always intended as a means to an end. My goal was to build myself a film and television career that would allow me to diversify and focus on other aspects of storytelling also. Coming back to the theater is mostly about making good on a promise to myself. I've worked hard in Los Angeles to get myself to a point where I can leave and embrace other experiences. I finally feel that I am at that point, so I feel I must take the leap in continued pursuit of creative integrity and authenticity.

AT THIS POINT IN YOUR CAREER, YOU CAN BE SELECTIVE ABOUT THE PROJECTS YOU WORK ON. WHY WERE YOU DRAWN TO THE GLASS MENAGERIE?

There are so many factors that contributed to my decision. Firstly, the play and the playwright. To dive into this kind of classic American play is a true gift for any actor. To become deeply familiar with and connected to the language of such a master as Tennessee Williams is what drives me in my work. And then to play the most




EXPERIENCE a.r.t.
American Repertory Theater
64 brattle street
cambridge, massachusetts 02138
americanrepertorytheater.org
THE GLASS MENAGERIE
By Tennessee William
Directed by John Tiffany
Zach Quinto

autobiographical character in his canon is the icing on the creative cake. Then there is the group of people assembling to bring this production to life. They are each truly remarkable and renowned. The opportunity to work with the likes of John Tiffany and Steven Hoggett and Bob Crowley and Cherry Jones was simply too much to pass up. And then the process. Being in Cambridge at one of the most respected regional theaters in the country. The A.R.T. has a reputation of fostering work in a uniquely incubative environment allowing for truly unobstructed creativity. I was so excited about the prospect of making work here as opposed to the oft scrutinized and impeded commercial landscapes of NY or LA.

IN TERMS OF PREPARING FOR THE ROLE, WHAT ARE YOU DOING SPECIFICALLY TO GET READY TO PLAY TOM? DOES IT DIFFER FROM HOW YOU PREPARE FOR MOVIES AND TELEVISION?

A lot of reading. The text of the play of course. Biographies of Tennessee and his family. Journals of the playwright. Source material about The Depression and St. Louis, where the play takes place. And then rehearsal, rehearsal, rehearsal. That is the biggest and most enjoyable difference between theater and film/TV—the time we spend diving into the material and the characters. It is through repetition and discipline that we are able to fully realize the character's life and journey. In film an television it is often more through instinct (and a good editor).

WHAT'S BEEN YOUR BIGGEST CHALLENGE IN BALANCING YOUR FILM, TELEVISION AND THEATER CAREER? HOW DO YOU DECIDE WHAT PROJECTS YOU'LL WORK ON?

Making time for everything that I want to do can be tricky. But I have been very specific and articulate about my intention to do so, and I am surrounded by people who support that intention in all the necessary ways. I am so grateful for my business partners and advisors to help keep me moving forward with professional purpose and momentum. It frees me up to do the real work as I see it. The things on which I am meant to focus.









AFTER YOU WRAP UP THE PLAY, WHAT'S NEXT FOR YOU? WHAT ARE YOU MOST EXCITED ABOUT IN 2013?

Immediately after I finish the play in Cambridge, I am gearing up to support the release of Star Trek Into Darkness which hits theaters on May 17th. From there I will be working on a couple of movies with my production company Before the Door Pictures and perhaps continuing to work on stage. This time maybe a little closer to Times Square...we'll see. But a lot of exciting stuff on the horizon. I feel very fulfilled and grateful.





KELLY KEITH, "HAG", 24" X 24" , ACRYLIC ON WOOD PANEL.. ALL IMAGES IN THE PIECE COURTESY OF THE GUERRERO GALLERY

TRIBUTE TO CURATOR & ARTIST

JUSTIN VAN HOY

WORDS BY GABE SCOTT

NEAR THE END OF 2012, the contemporary art community was rocked by the sudden passing of the seemingly universally loved and respected artist, designer and curator, Justin Van Hoy. After remarkably overcoming cancer and Leukemia in the last 10 years, Van Hoy tragically succumbed to his illness at the age of 31. He was the co-founder of THIS Gallery in Los Angeles, and also at various times worked for and contributed to OBEY Giant, RVCA, Gagosian Gallery, and Swindle Magazine, among others.

I did not have the pleasure of personally knowing Justin, but have known of him and his contributions for some time. Since his death, the Internet has been flooded with friends and collaborators glowing eulogies that depict the man as a passionate leader and trailblazer who was instrumental in fostering connections between many creative individuals. He was a driving force for many, and was well noted for invigorating those who had the privilege of making his acquaintance.

Many of my friends and collegues were close to him, and I felt it particularly important to speak with one of them, Andres Guerrero of Guerrero Gallery in San Francisco. The gallery recently hosted what was to be Mr. Van Hoy's final curatorial project , 'By Way of the South'. The exhibition had been in the works for some time, and in essence, served as a tribute to the artists and colleagues who had influenced, inspired and shared a connection to home state of the man from Charleston, SC.

Van Hoy had also recently authored 'Milk and Honey', a catalogue of contemporary art in California, which was featured in the gallery's project room in conjunction with the primary exhibit. Much like the group featured in 'By Way of the South', this anthology centers around the belief that geographical location and lifestyle directly influence an artist's process and therefore, the condition of modern imagery. The survey had compiled a wonderful collection of young and innovative individuals to pair with established icons based throughout the state.

His dedication and passion to fostering the art community in California was unquestioned, unparalleled and his loss has been devastating for many. But the light, and legacy left behind has paved a very bright future for those effected by his work.

A special thanks to Andres Guerrero for taking the time to speak about his friend and collaborator.





SAGE VAUGHN, "ST ELMOS FIRE", 22 X 30, ACRYLIC, INK AND VELUM ON PAPER, 2012.

KELL GREG BOJOQUEZ, "SHOOTER DOWN #4, 30 X 40 INCHES, Y KEITH, "HAG", 24 X 24, ACRYLIC ON WOOD PANEL.

>INTERVIEW WITH<
ANDRES GUERRERO

GS> WHAT WAS YOUR PRIOR RELATIONSHIP WITH JUSTIN?

We had known each other for several years now, meeting through Roger Gastman, Dan Flores, Shepard Fairey and Shane Jessup. It was a great relationship through our love and passion for the arts.

GS> HOW LONG HAD THIS PROJECT WITH JUSTIN BEEN IN THE WORKS? HOW WAS IT ORIGINALLY PRESENTED TO YOU?

We had talked about working together for about a year and really solidified it about 5 months before the January 2013 presentation.

Both By Way of the South was Justin's idea for the show and the Milk and Honey presentation was also his idea.

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INTALLATION AT GUERRERO GALLERY.




HIGHLAND
THEATRE



WILL HAYS, "CHICKEN BOY", 47.75 X 49.25, WOOD BURN AND STAIN.

...HIS DRIVE AND AMBITION MOTIVATED OTHERS AND PROVIDED OPPORTUNITIES AND CREATED COMMUNITIES. HE WAS A CATALYST FOR MANY AND BINDER FOR ALL.

GS> HOW FAR ALONG WERE YOU AS FAR AS JOINT CURATION AT THE TIME OF HIS PASSING?

The show and the artists for the "By Way of the South" presentation was already set up by Justin and the Milk and Honey presentation was being worked on by him. We had originally talked and agreed upon doing a small survey of the "Milk and Honey" book that he had just put together.

After his passing, everyone came together to really help out with seeing his vision through. With this, we all thought it would be best to honor him by involving as many of the artists from the "Milk and Honey" book.

GS> IN TERMS OF BEING THE FINAL (OR ONE OF THE FINAL) EXHIBITIONS HE WAS WORKING ON, WHAT KIND OF IMPRESSION DO YOU FEEL THE SHOW HAS LEFT ON ITS VIEWERS? AND ON YOU?

Considering the turn out for his exhibition, I really believe the viewers appreciated and supported what he was doing. The show was well received and everyone had nothing but good to say about it and him. For myself, it was an honor to work with him and to have presented this show on his behalf along with all his friends was a very special moment that will live with me forever. I miss you buddy.

GS> HOW WOULD YOU SOME UP THE IMPORTANCE OF THIS SHOW AND THE BOOK IN TERMS OF REGIONAL AND PROVINCIAL SIGNIFICANCE?

Considering that both presentations had to do with regional and provincial concepts of who and where he was from, presented a honest and personal exhibition that brought to light a glimpse of his vision and love for developing and pushing forward a network of artists that he found inspirational and important and close to his heart.



FRANK MCCAULEY, "CAPPELLA III", 38 X 50, ACRYLIC, PIGMENT TRANSFER, AND SERIGRAPHY ON PAPER.



SHEPARD FAIREY, "C'MON EVERYBODY" 15.5 X 15.5, EDITION 4/8, SILKSCREEN AND MIXED MEDIA COLLAGE ON PAPER, HPM (ALBUM COVER), 2012.

GS› WHAT WOULD YOU SAY THE 3 MOST SIGNIFICANT THINGS TO COME OUT OF THIS EXPERIENCE FOR YOURSELF PERSONALLY?

Communication. Build bridges. To live every day to it's fullest.

GS› HOW WOULD YOU DESCRIBE THE ART WORLD AS A BETTER PLACE HAVING HAD JUSTIN IN IT?

It became a better place because his drive and ambition motivated others and provided opportunities and created communities. He was a catalyst for many and binder for all. His ability to bring individuals together was something very special and very unique. He brought creative minds together that other wise wouldn't have connected. Good people always make everything better. ●

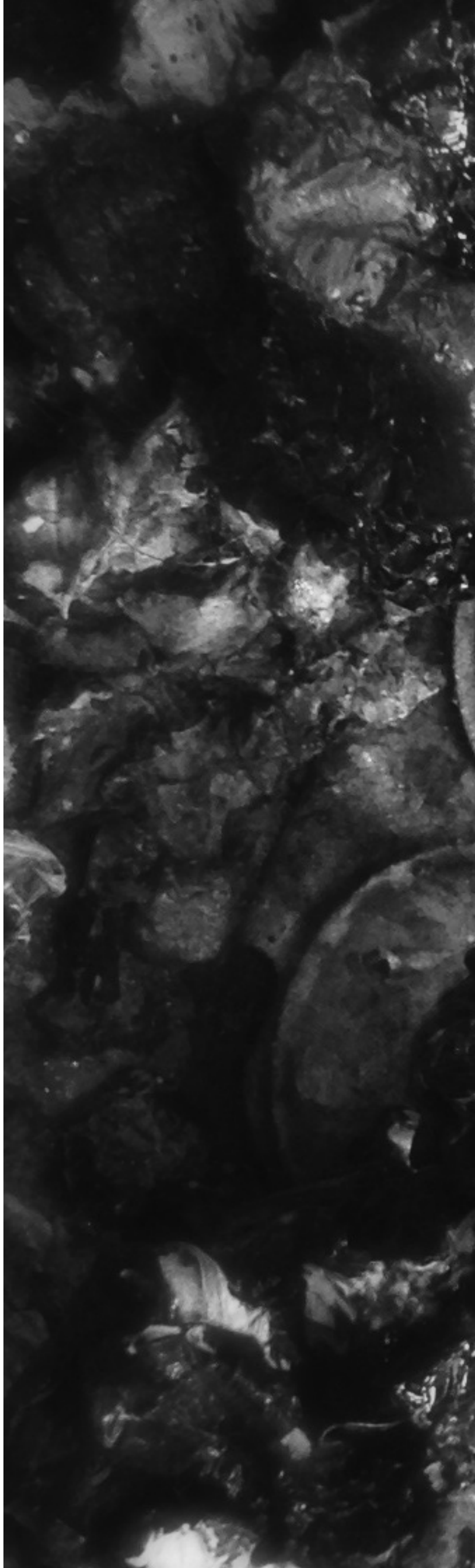
JOHNNY YEO

by David Loftus

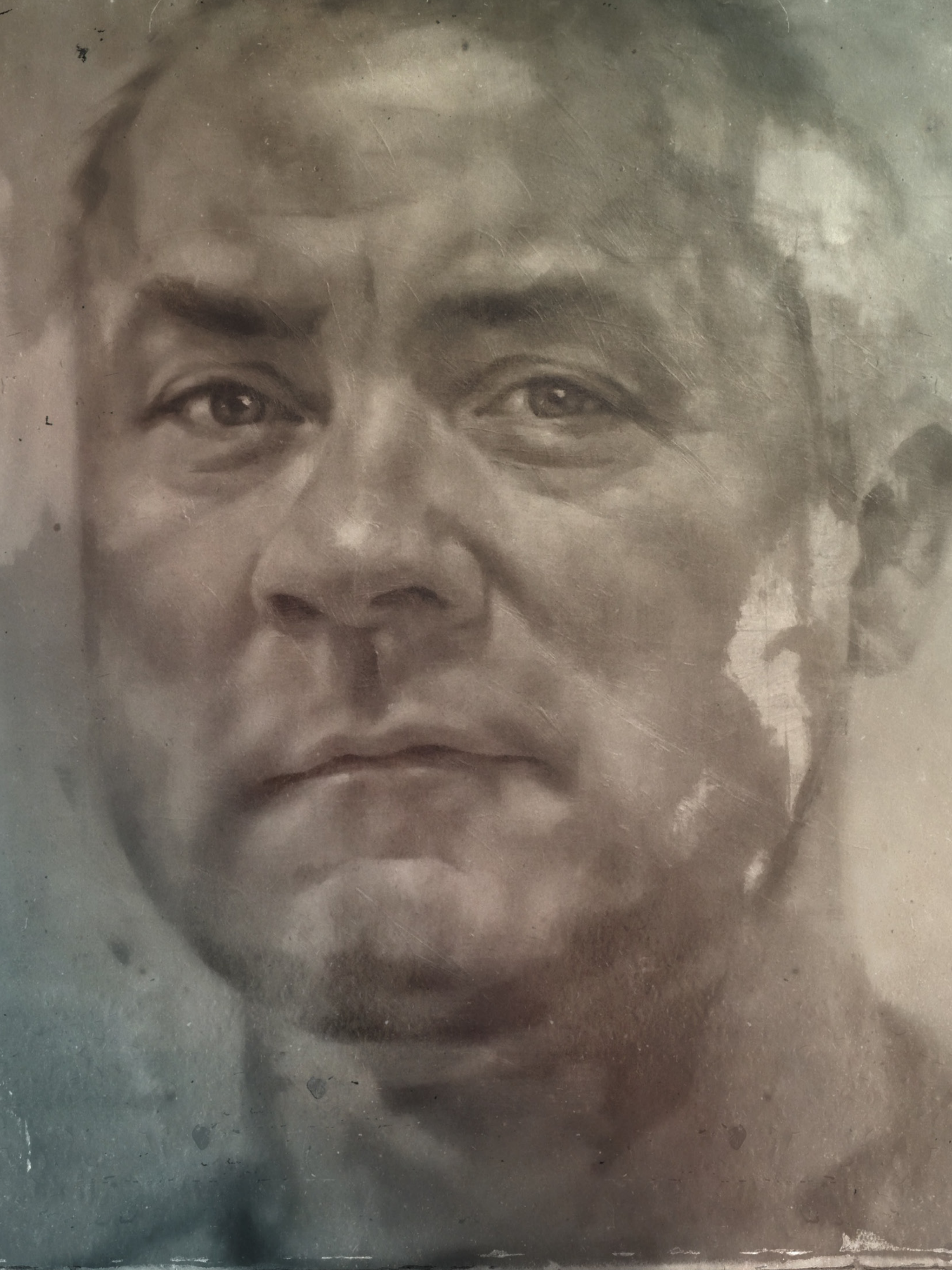
JOHNNY YEO IS POSSIBLY THE BEST and most sought after portraitist working in Britain today. Charming, well educated, well loved and well connected, the young Yeo is totally self taught and is a master craftsman of his art.

In 2001, Johnny was commissioned by the House of Commons to paint the three party leaders, and future sitters included Nicole Kidman, the late Dennis Hopper, who described his work as 'timeless and beautiful', Tony Blair, Grayson Perry, Stephen Fry and Minnie Driver. Always a rule breaker, in 2002 his photorealist portraits of Theo Fennell were pulled from American magazines for their graphic nudity. Johnny is currently working on a large retrospective for the National portrait gallery, and his studio is currently dominated by a vast life size portrait of Damian Hirst, dressed in his Formaldehyde resistant work clothes and clutching a gas mask, and a stunning portrait of Kevin Spacey as Richard the Third. Painted sketches of Kidman, Hirst, Spacey and Hopper adorn the walls, all stunning, as well as detailed paintings of cosmetic surgery patients with titles like 'Reduction Rhinoplasty' and 'Lower Lid Blepharoplasty.' For these, Johnny sat through hours of cosmetic surgery, and the finished paintings are almost Michelangelo-like in their quiet beauty.

It was his 'unauthorized' portrait of President Bush during Johnny's self named 'blue period' which brought him global notoriety. When Bush decided to cancel a previously commissioned sitting with Johnny, he decided to create a striking image of the the former president from 'bush'.. the intimate cuttings from pornographic magazines. The portrait was so successful that further porn collages followed, to much critical acclaim, and last year several were exhibited in Los Angeles in an exhibition titled 'Porn in the USA'. The subversive 'Bush' collage was accompanied by collages of Tiger Woods, Paris Hilton, Sarah Palin and Hugh Hefner.





















KEVIN·TACHMAN

FROM SCISSOR SISTERS TO VICTORIA'S SECRET MODELS TO AMFAR, THIS ARTIST IS MAKING MOVES IN THE PHOTOGRAPHY INDUSTRY. TAKE A VISUAL TOUR OF THE LAST YEAR THROUGH HIS HIPSTAMATIC PRINTS.




Enel
A KILLER
DEL CLIMA



“I had an interest in photography since I was a teen, but with the advent of digital I was able to teach myself the ropes and make a go of it. I was shooting personal subjects, but when I started sharing my work with friends, some who were in the business, the feedback was positive. That encouraged me to make a go of it and leave my job at MTV when I got the opportunity to go on the road with Scissor Sisters as their documentarian/tour photographer.”

KEVIN TACHMAN



















“I love the challenge of capturing something that is going to only happen once. Fashion shows and concerts are great example of something that a whole team of people have put together for an audience, and it's my job to capture it and take people there through my photos.

One of my favorite (non-fashion) things to shoot are Vogue Balls. Not Vogue [magazine], but the kind of Vogue you saw in the documentary Paris is Burning.”

KEVIN TACHMAN









"I heard this advice somewhere before—the saying goes—one should strive to take photos that only you can take... that is to push whatever intangible you bring to the equation as much as you can—I try to follow that rule."

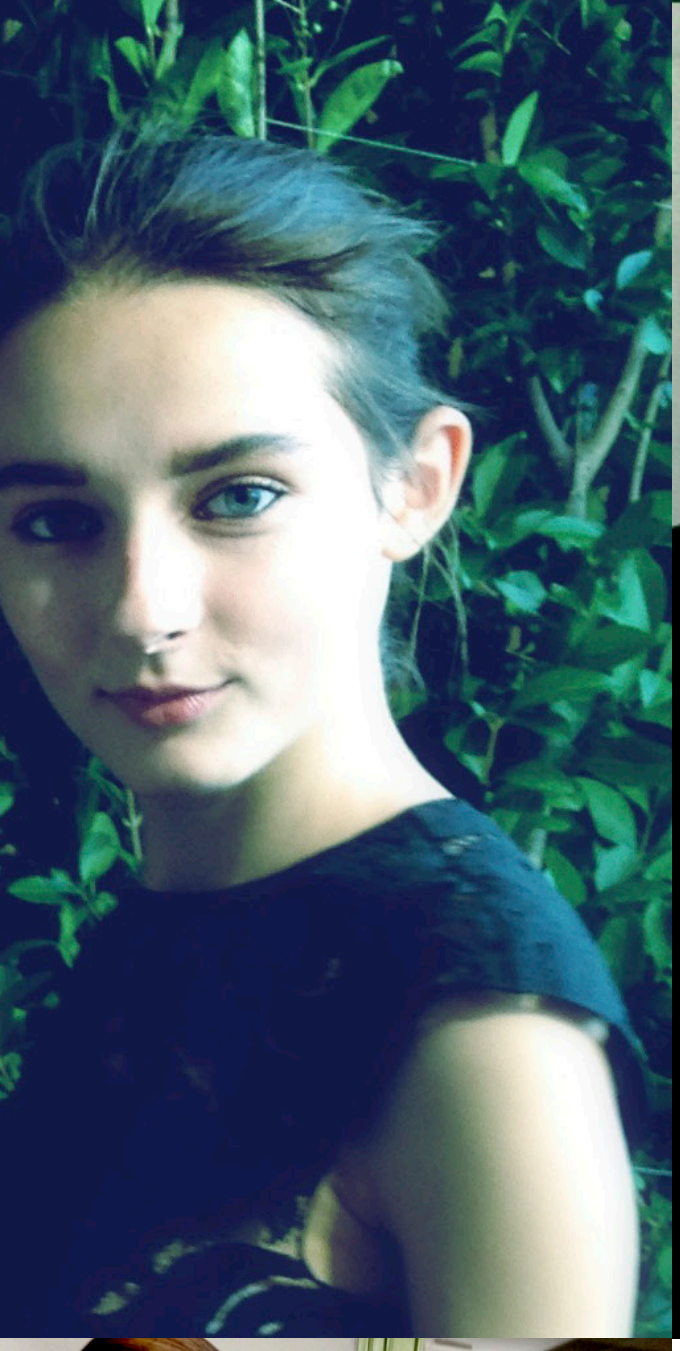
-KEVIN TACHMAN


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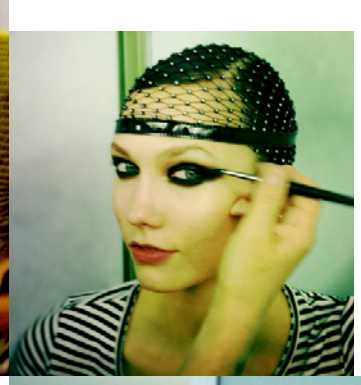




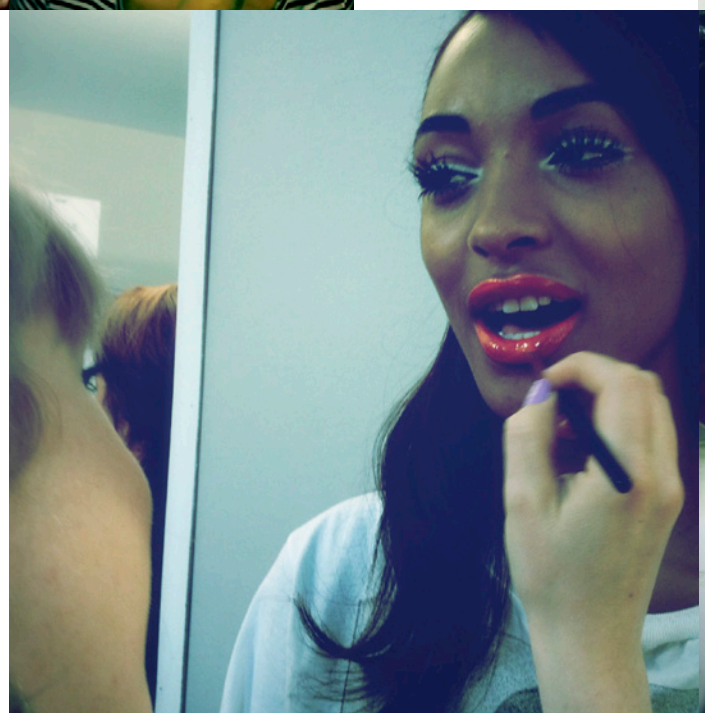














“I loved working with Scissor Sisters. Touring with them was fantastic bootcamp for a new photographer. I've [also] collaborated with amfAR (American Foundation For Aids Research) on their 25th year documenting their Gala events around the world, and their outreach efforts in Cambodia, Bali, Thailand, Paraguay and Peru.

[And] I've had great time working with the editors over at Vogue and T magazine covering collections.”

KEVIN TACHMAN


VICTORIA'S
2012


Calvin Klein








KARL
WHO?





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.















SAN FRANCISCO

JANUARY 2013

EVENING OF MASQUERADE

Photos by Jodi Dorshorst





1





















SAN FRANCISCO

JANUARY 2013

RAFAEL LOZANO-HEMMER: FREQUENCY AND VOLUME AT SFMOMA

Photos by Mario Estrada























NEW YORK

FEBRUARY 2013

TODD SNYDER NY - MBFASHIONWEEK

Photos by Mario Estrada



ONLINE +

Fashion Forward Photos

Photographer Chiun-Kai Shih was the muse for one of our favorite fashion-inspired lenses—the Hipstamatic "Chunky" lens

BORN IN TAIWAN and raised in New York City, Chiun-Kai Shih (known to his friends as "Chunky") has built a career creating distinctive photographs marked by a focus on story and persona. He is known for his energetic presence, his talent for collaboration, and his unflinching intuition—all reasons why we couldn't wait to work with him on a lens for the Hipstamatic community.

Marked by cinematic tones and warm light leaks, the Chunky lens is a favorite in the fashion world and beyond. Grab it in the HipstaMart to recreate your own chic, fashion-inspired snaps!

Chiun-Kai's editorial work has been featured in VOGUE, GQ, Details, Gotham, Harpers Bazaar China, The New Yorker, and VIBE Magazine, and he's worked with celebrities and top models from around the world including Alicia Keys, Zachary Quinto, Selita Ebanks and Vivica Fox, to name a few. Don't sleep on snatching up a lens inspired by this awesome talent. *—MS*

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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