Snap

THE MUSIC ISSUE

MAR 2013

CLIMAX

LIVE VS.
LIP SYNC



FEATURE

ICONA POP

THE HOTTEST DUO IN 2013

HOW-TO

SHOOT A BAND

SXSW PLAYLIST

HIPSTOP SF, CA

PLUS

&

BAND
OBSESSIONS

SHOT USING AMERICANA LENS / US 1776 FILM



MUSIC CAN HEAL A BROKEN HEART.

IT CAN MAKE YOU RUN FASTER. It can inspire you to be better. It can be the soundtrack to an era of your life, or a moment that unites you and a new love. Music can truly be anything you need or want it to be, and that's what makes it so powerful.

I could wax poetic about all the ways in which music has changed my own life, or the shows that were so epic that I could actually feel the music deep in my bones. But that conversation would be endless, because so many of my life's best moments involve music.

And I know I'm not alone in this. Like other artistic mediums including photography, music is a universal language that has the unique ability to connect us. Beyond explanation, beyond definition, it's a shared feeling and experience that let's us know we're alive. Carrying that kind of weight and importance, we had to dedicate an entire issue to exploring all the things we love and adore about music.

I hope you'll discover a new artist or band in this issue, and perhaps even fall in love with them just as much as we have. Maybe you'll buy tickets to their show, or purchase their music. Or, maybe you'll just listen, feel and experience.

MOLLI SULLIVAN
EDITOR IN CHIEF

molli@snapm.ag

Hipstamatic

#makebeautiful

PHOTO BY

DAVID EATON

—

LOFTUS LENS
DC FILM
NO FLASH



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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 Molli Sullivan using
Loftus lens / DC film

LISTEN +

Listen to this month's playlist while you browse



SHOT USING JANE LENS / W40 FILM / PHOTO BY MARIO ESTRADA

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PHOTO BY

DENIS PEREKHREST

—

TEJAS LENS
BLANKO FILM
NO FLASH





SHOT USING LIBATIQUE LENS / BLANKO FILM / TASTY POP FLASH

RM

JOINED JANUARY 2013

THE MISSING PIECE

Rheanna Martinez is the newest member of the Snap and Hipstamatic team. Originally from Wisconsin, she spent time in Washington, DC working in the world of politics and as a marketing director for a nonprofit. She recently settled into the much more inspiring and relaxed city of San Francisco. Rheanna's a bleeding heart who wants to save the world - all the better if through creative expression. When not working, she's spending time aimlessly wandering to discover her new city.

RHEANNA'S DRINK: Mocktails, served up. She's expecting a little one soon!
@rheannamonique

Snap

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SHOT USING JANE LENS / AO BW FILM / PHOTO BY MARIO ESTRADA





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.



QUEENSRYCHE / SHOT USING MATTY ALN LENS / ALFRED INFARED FILM / ALL PHOTOS SHOT BY PETER ELLENBY

Capturing Sound

Shooting bands can be a complicated task, but seasoned photographer Peter Ellenby breaks down the tips needed to simplify the process

My favorite thing to shoot is music. Live shots, portraits, anything I can get in front of my lens as long as it's loud. There is something about the unified creativity of music and photography that has captivated me since I was a tiny lad. I'd spend hours looking at all of the photos on my albums just thinking how cool it would be to shoot rock stars. Luckily enough for me, I have been able to achieve that goal to a certain extent. I mostly shoot indie rock stars, but stars nonetheless. One of my favorite cameras to shoot those stars with is Hipstamatic.

1 RELAX

The first key to shooting band portraits is to have a relaxed band to shoot. They are not models and often do not feel super comfortable in front of a camera. Nothing seems to loosen a band up more than breaking out the iPhone and shooting some Hipstamatic shots. A few years ago I was working with a group from Australia called the Kin. The shoot was with them and their Bay Area based

producers the Rondo Brothers. The shoot was going OK but I felt a certain tension, so for the first time ever I decided to shoot a band with Hipstamatic. As soon as the "serious" camera was in the bag and I was snapping Hipstamatic shots the mood changed completely and we got some truly inspiring shots. That was the moment I knew that Hipstamatic would be one of my main tools on any shoot.

2 IT'S THE BAND NOT THE LOCATION

One of the things I'm constantly combating is bands who think they have "The Best Location Ever!" for a photo shoot. Location is nice and important, but it should take a distant back seat to the actual musicians. The people in the photographs are the most important thing in band portraits. My favorite way to shoot is to just find a starting point in a city and then go for a walk with the subject and find some spots as you go, but always have a few destinations picked out. A few weeks ago I shot Thao and the Get Down Stay Down for the cover of the San Francisco Noise Pop Festival's program guide with Hipstamatic. Thao and I met at the Bottom of the Hill (SF's best venue) and strolled around on a chilly and bright winter day looking for good light. We wound up near a massive staircase on the nearby UCSF campus and that is where the cover shot was taken. The great thing about Hipstamatic is that there are so many lens and film options that you can dial a few combinations in for each location and create a vibe in the camera. Then put your focus on the band.



GEOGRAPHER / SHOT USING MELODIE LENS / FLOAT FILM



THAO / SHOT USING LUCAS LENS / C-TYPE PLATE FILM









THE KIN & RONDO BROTHERS / SHOT USING JOHN S. LENS / INA'S 1969 FILM

3

PICK YOUR PAK

To me the best thing about Hipstamatic is that it makes you think like a serious photographer. You have to pick your film and lens, just the way you would with a real film camera. Once you press the shutter your selections are irreversible. It's nice to experiment a lot and find what combinations work for each band or musician. I recently was commissioned to do promo photos for the new Queensryche lineup and I instantly knew that Tintype Pak would be perfect to do some individual band portraits with. One of my other favorite combinations to use when shooting portraits is the Foodie Pak, I just love the soft focus of the Loftus lens and the vibrancy of the DC film. . Another favorite combo is the Libatique 73 lens and Ina's 1935 film. Pat Spurgeon from the band Rogue Wave actually turned me on to that combo. The possibilities are endless so just have fun and find what works for you and your subjects. Having two Hipstamatics going at a time is great as well so I often also shoot with my iPad. With two cameras I have two shooting options and also keep the flow of the shoot going.



DIVINE FITS / SHOT USING MELODIE LENS / ROCK BW-11 FILM

4

ROCKING IT LIVE

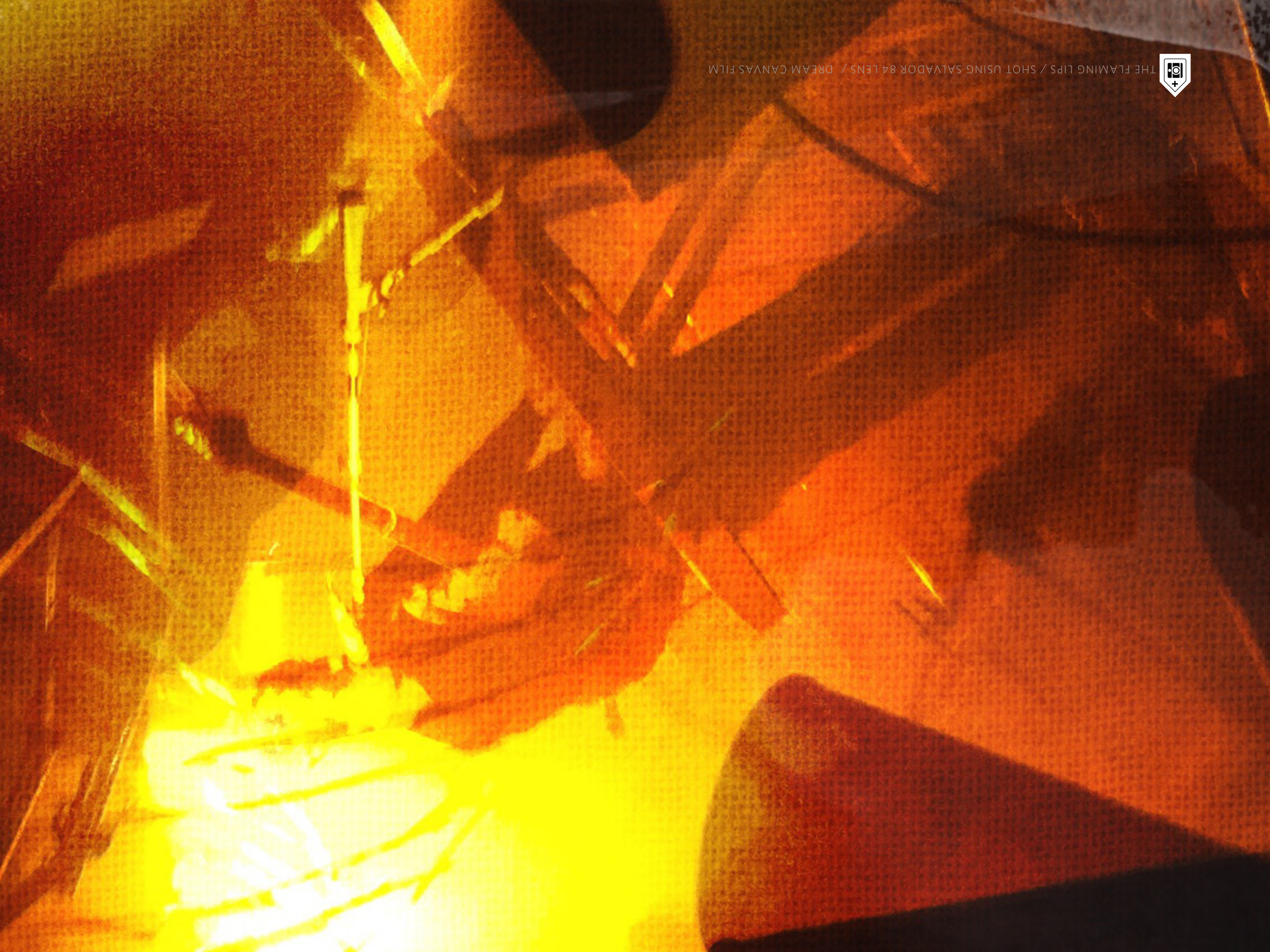
The key to live music photography pretty much boils down to anticipation and positioning. Knowing the music is of course a huge plus so you can anticipate the moments of rock action. There is nothing that beats shooting a nice lively band, like Public Enemy and getting some Flavor air time. Setting your Hipstamatic for the shoot can be pretty tricky since lighting varies drastically from venue to venue, festival stage to festival stage, and it's only getting harder with the popularity of LCD stage lights that have a tendency to make color digital shots look sort of alien. I love to shoot black and white options live for this reason, but it all really boils down to taste, so see what works for your local clubs and venues. One of my go-to live lenses is the Watts lens, a nice bright companion to any of the Hipstamatic films. John S is another lens that does a fantastic job live. I really enjoy shooting with wider angles live so I have my Olloclip (fish eye and wide angle external lens for iPhone) handy. Another good tip is to find a case with a lanyard like the Hipstacase. You do not want to drop your Hipstamatic in a photo pit or a mosh pit or any pit for that matter.

Now go take some photos!



DIEGO'S UMBRELLA / SHOT USING MELODIE LENS / ROCK BW-11 FILM




THE FLAMING LIPS / SHOT USING SALVADOR 84 LENS / DREAM CANVAS FILM

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TUESDAY 12

{ THE SEEDY SEEDS } { THE RIDGES }
{ SOCIAL STUDIES } { NEON INDIAN }

{ REDD VOLKAERT } { WARREN HOOD }
{ QUIET COMPANY }

13 WEDNESDAY

THURSDAY 14

{ WILLY MOON } { AMERICAN AUTHORS }
{ THE LIMOUSINES } { CAPITAL CITIES }

{ MORNING AFTER BY ADLER }

15 FRIDAY

SATURDAY 16

{ IN THE VALLEY BELOW }
{ WILDCAT! WILDCAT! } { GUARDS }

★ ★ ★ ★ ★ 2013 ★ ★ ★ ★ ★

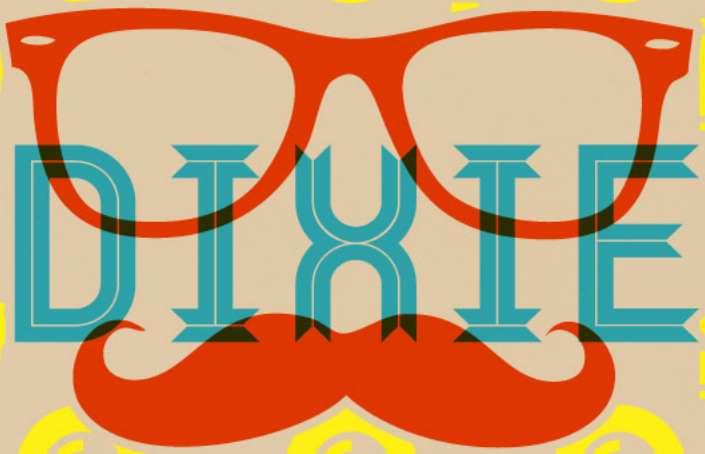
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SXSW MUSIC FILM INTERACTIVE

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+ COMING SOON +



Hipstamatic



SHOT USING GSQUAD LENS /W40 FILM

Shit's Gettin' Real in Austin

Come March 12, we're bringing you the brunchiest event you've ever experienced

FOR SXSW THIS YEAR, we're hosting a music and mimosa-fueled brunch experience like none other.

The Morning After at Haus of Hipstamatic—Austin, March 12-16, brings together live music, food, friends, and photos, so people can relive the disaster/awesomeness from the night before and prep for a repeat performance. Live music is powered by Klipsch audio, with performances by Capital Cities, Neon Indian, The Limousines, Willy Moon, Guards, and more, including a special curated set on March 15th by Nic Adler of The Roxy.

Take a listen to the awesome bands we've lined up...wishin' you were there yet?

—MS

The Playlist

LISTEN +

1. CAPITAL CITES - SAFE & SOUND
2. WILLY MOON - YEAH YEAH
3. NEON INDIAN - POLISH GIRL
4. THE LIMOUSINES - THE FUTURE
5. QUIET COMPANY - YOU, ME & THE BOATMAN
6. AMERICAN AUTHORS - BELIEVER
7. GUARDS - SILVER LINING
8. WILDCAT! WILDCAT! - MR. QUICHE
9. THE RIDGES - INVENTED LOVE
10. THE SEEDY SEEDS - THE PUSH
11. THE MOWGLI'S - SAN FRANCISCO
12. SOCIAL STUDIES - AWAY FOR THE WEEKEND

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



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

LEARN MORE

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PHOTO BY

DANIEL JANEV

—

LOFTUS LENS
INA'S 1982 FILM
NO FLASH





WOOD PANEL PRINTS
NOW AVAILABLE AT HIPSTAMATIC PRINTLAB
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SHOT USING HORNBECKER LENS / BLANKO FILM

Shameless Playlist

THERE ARE SONGS THAT WE LOVE but would never admit to. The songs that warrent us shutting down our Spotify so that no one knows we're listening to them. A friend recently introduced me to his list of songs that make him smile while everyone starts bopping their heads. Thank you Christian, this piece is for you. For the songs we jam to when we're out of judgement's ears. The songs we won't even play on the subway for fear that the sound pollution from our headphones will contaminate the air and force neighbors' faces to look like they can smell the shame in your ears. Embrace the fun and make your own! —ME

LISTEN +

The Playlist

1. OWL CITY FT CARLY RAE JEPSON - GOOD TIME
2. GLORIA GAYNOR - I WILL SURIVIVE
3. CHAKA KAHN - I'M EVERY WOMAN
4. JUSTIN TIMBERLAKE - CRY ME RIVER
5. J.LO - MY LOVE DON'T COST A THING
6. BRITNEY SPEARS - I'M A SLAVE 4 U
7. ROB THOMAS - LONELY NO MORE
8. KATY PERRY - FIREWORK
9. KELLY CLARKSON - SINCE YOU'VE BEEN GONE
10. NICKI MINAJ - SUPER BASS



SHOT USING JIMMY LENS / KODOT XGRIZZLED FILM / PHOTO BY ARIANNE FIELDER



ONLINE +

Feelin' Punchy

Patrons perfected the art of patience when visiting their favorite mixologists, but a game (and time!) changer is upon us

WAITING FOR DRINKS has become part of the craft cocktail experience. We all love the perfect little drinks that provide all sorts of orgasmic explosions on your tastebuds, but the wait can be a bit annoying. The answer: punch bowls!

But we're not talking about just any rando punch like the kind you gulped down in college. In fact, Cochon 555, a traveling heritage pig festival, has gone on a mission to find a leader in the new Punchbowl Olympics. They're currently hosting a competition, Punch Kings, which has multiple stops during its U.S. tour. At a recent stop in Atlanta, the winning recipe was crafted by Arianne Fielder, bar manager at Seven Lamps.

Armed with a bottle of Breckenridge Bourbon, and in just 30 minutes, she created a bubbly bourbon affair between a French 75 and a peach mojito.

Butterfly McQueen Punch
1 750ml bottle Breckenridge Bourbon (25.36 ounces)
25.36 ounces Georgia Peach Shrub
6.34 ounces fresh lemon juice
12.62 ounces Brown Sugar Mint Syrup
50.72 ounces cava (sparkling wine)
Garnish in bowl with lemon wheels and fresh mint
Serve with lemon twist and mint sprig









Hipstamatic X TODD SNYDER
NEW YORK

Music by the Bay

By Molli Sullivan

SAN FRANCISCO IS A CITY known for technology, food, eccentric characters, beautiful views, and of course, a kick ass music scene. Festivals like Outside Lands and Treasure Island get major love, but it's the smaller venues that have housed some of our favorite concerts. If you're a music fan planning to visit San Francisco, here are our top picks for must-score-tickets-to venues.



SHOT USING LOFTUS LENS / DC FILM



GEOGRAPHER / SHOT USING JANE LENS / INA'S 1982 FILM

THE FILLMORE
It doesn't get more historical than The Fillmore in San Francisco—pretty much every single musical legend has played there, including Jimi Hendrix, The Grateful Dead, and Jefferson Airplane. However, The Fillmore keeps it modern—some of our more recent favorites include Geographer, Ra Ra Riot and The Vaccines. The venue itself is also beautiful, and you get a poster AND a Red Delicious apple at the end of the night. How's that for a keepsake?!

BOTTOM OF THE HILL
This Potrero Hill staple is responsible for booking a pretty eclectic set of bands. From punk to alt-rock to electronic, most any genre is welcome here, so long as they rock. Often times, you'll hear people say, "Man, I remember when I saw (insert big band here, i.e. Bloc Party, Matt & Kim, etc.) at Bottom of the Hill," making it a major hipster music destination for "I saw them when..."

THE INDEPENDENT
This North of the Panhandle gem is situated amongst the super fun Divisidero corridor bar and restaurant scene (Lookin' at you Madrone and NOPA!). The music system is pretty enviable, and the space is known for its

HIP STOP



SHOT USING LOFTUS LENS / DC FILM




SHOT USING JOHN S. LENS / INA'S 1982 FILM /


SHOT USING JANE LENS / W40 FILM


SHOT USING GSQUAD FILM / SUGAR FILM


SHOT USING LUCIFER VI LENS / W40 FILM

intimate setting. Highlights of the last few years include Foster the People and Grouplove before they were ginormous, and a sold out Future Islands show.

RICKSHAW STOP
One word: Popscene. Every Thursday, the hip kids of San Francisco flock to Rickshaw Stop's beloved music night. Thanks to local DJ and LIVE 105 musical director Aaron Axelson's amazing ear for talent, he brings in major acts before they break (hello, Mumford & Sons!), so every week usually sells out. Recent kick ass shows include: Icona Pop, The Neighbourhood and Tanlines.

THE CHAPEL
This brand new venue is a welcome addition to The Mission. A former mortuary turned bar and venue, The Lumineers have already played a gig there. Look for more awesome bands, such as Ducktails, to hit the stage next.

THE FOX OAKLAND
Everyone knows most San Franciscans hate making the trip to Oakland, but there's one reason we won't think twice about doing it: to rage at The Fox Theater. Situated in downtown Oakland, this gorgeous venue brings in some of the best acts in music, including The Avett Brothers, Matt & Kim, fun., Ellie Goulding, Yeah Yeah Yeahs, and more.



SHOT USING JANE LENS / INA'S 1969 FILM / PHOTO BY GISELLA CABRERA



SHOT USING FOXY LENS / SUGAR FILM / PHOTO BY MARIO ESTRADA



SHOT USING LOFTUS LENS / DC FILM



SHOT USING JANE LENS / W40 FILM

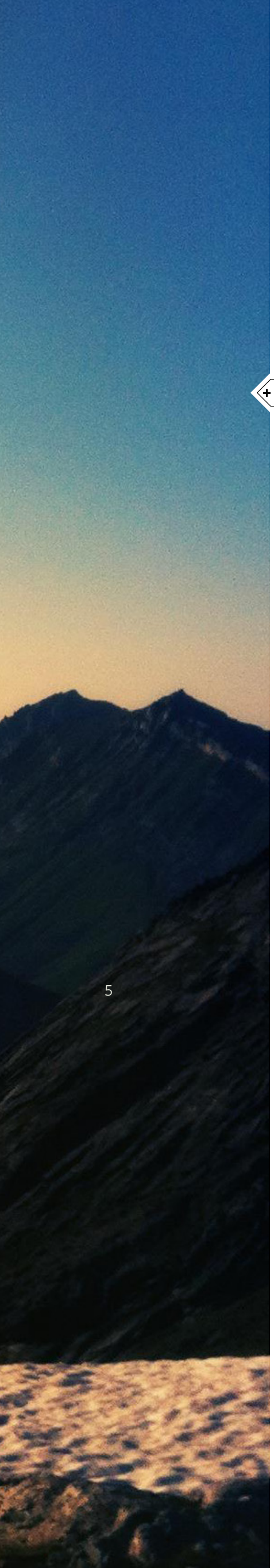


SHOT USING JANE LENS / INA'S 1982 FILM



SHOT USING WONDER LENS / DC FILM





SHOT USING FOXY LENS / SUGAR FILM

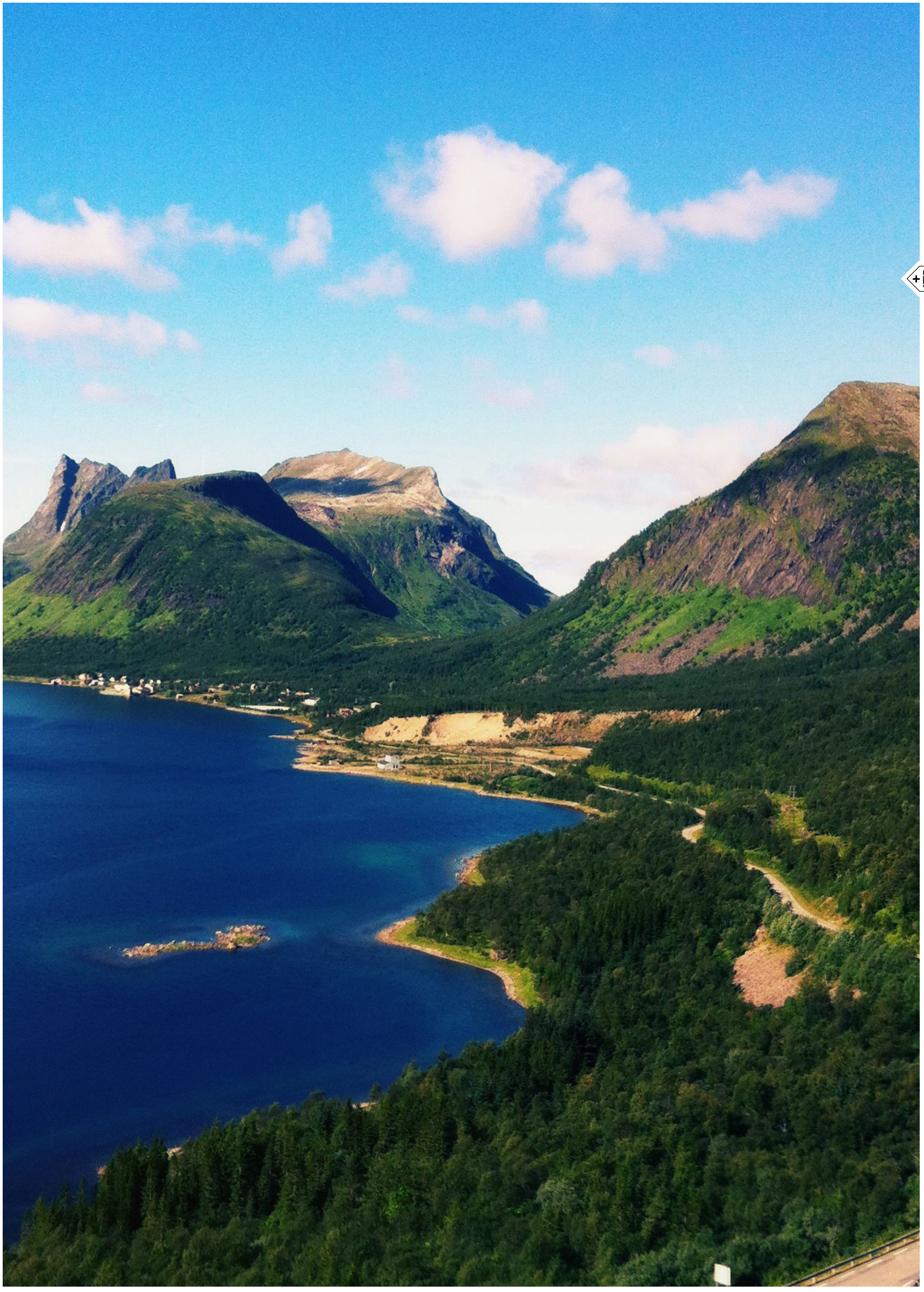
5

All the pictures are taken from the island I live on. The island is called Senja, and some people call it the Fairytale Island. The nature is beautiful, and the island is the second largest in northern Norway.

Fairytale Island

Photo Story by Ragnhild Rønneberg

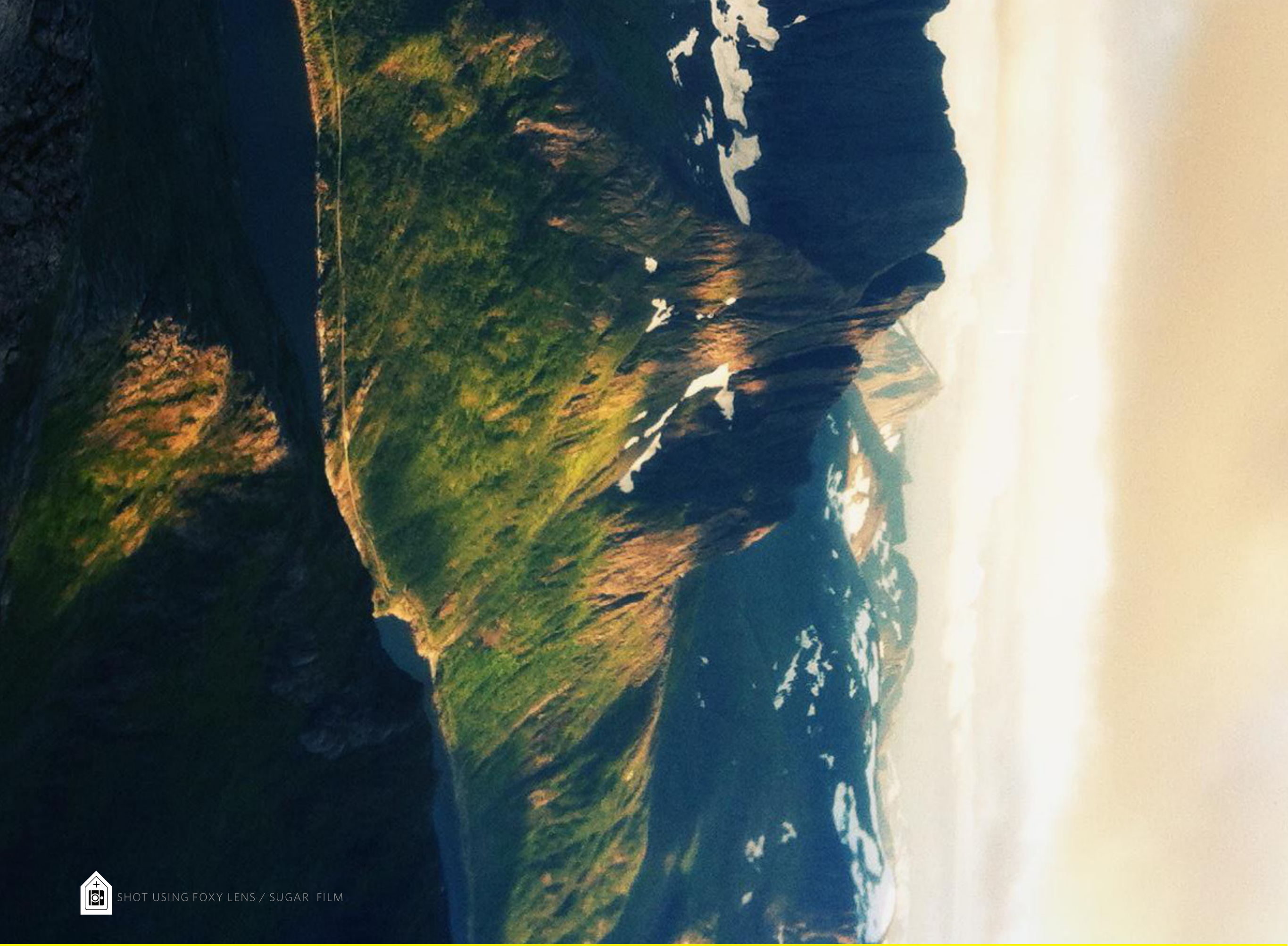
SOME THINGS ARE BETTER LEFT TO PICTURES. I'm a 33 year-old soccer-fan, single mom from the town of Gibostad, and I love taking pictures. There's no need to say much else—the photos speak for themselves.



SHOT USING FOXY LENS / SUGAR FILM







SHOT USING FOXY LENS / SUGAR FILM

SHOT USING FOXY LENS / SUGAR FILM



SHOT USING LOFTUS LENS / DC FILM



SHOT USING FOXY LENS / SUGAR FILM



PHOTO BY

CHRISTOPHER OPEL

—

LOFTUS LENS
DC FILM
NO FLASH

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PHOTO BY

CHRISTOPHER OPEL

—

LOFTUS LENS
DC FILM
NO FLASH



Fujeida-Shi, Japan

Photo Story by Sarah Delcourt





SHOT USING JAMES M LENS / ALFRED INFRARED FILM

I spent three weeks in Fujeida-Shi, a city located in the Shizuoka prefecture. I found the countryside and its people to be inviting and photogenic.

WHILE THERE, I STAYED WITH A WONDERFUL FAMILY who took the time and effort to teach me organic farming practices and principles. From day to day I helped tend the family's organic tea fields and orange orchards, harvest organic wheat, and other farming chores. Everyday the family and I would cook delicious food together and enjoy each others company. I made some life-long friends while in Japan and I look forward to the day I visit Fujieda-shi again.

SHOT USING TEJAS LENS / FLOAT FILM





SHOT USING LUCAS LENS / DC FILM



SHOT USING LIBATIQUE 73 LENS / DC FILM




SHOT USING WATTS LENS / INA'S 1935 FILM



SHOT USING LIBATIQUE 73 LENS / ALFRED INFRARED FILM

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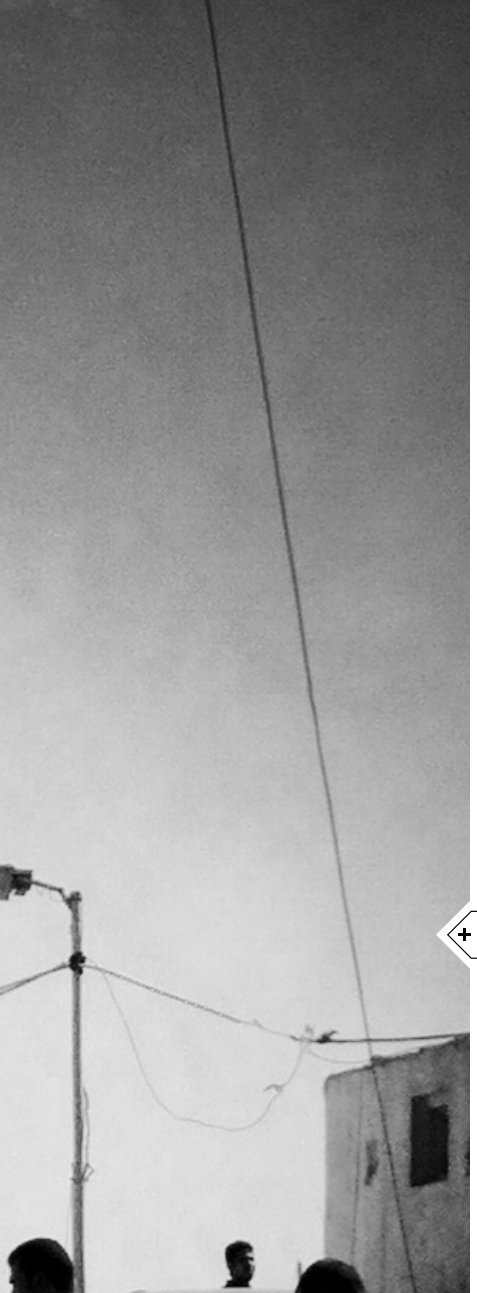
PHOTO BY
CORRADO
FRANINI

—

TEJAS LENS
BLANKO FREEDOM FILM
NO FLASH







SHOT USING JOHN S LENS / BLACKKEYS SUPERGRAIN FILM

"Why the iPhone?" is a common question I get from people. The answer? Some time ago, I decided to give up, or rather limit, the equipment taken on trips. I am a lover of photography, and care to mainly convey my vision of the world.



Around the World and Still Dreaming

Photo Story by Darek Paborski

I LOVE THE GRAIN AND GRAY in photographs, which provides a mysterious space for additional interpretation by a spectator.

To get this effect, I thought I'd try a small, handy device that allowed me to download Hipstamatic. I tried once a few years ago, and that was enough. I've since been moving around the world with Hipstamatic helping document my most important trips.

I'm mostly fascinated by monochrome photography, and luckily for me, Hipstamatic provides a variety of options which throws me into a vortex of experiments.

SHOT USING JOHN'S LENS / BLACKKEYS SUPERGRAIN FILM



SHOT USING JOHN S LENS / BLACKKEYS SUPERGRAIN FILM



SHOT USING JOHN S LENS / BLACKKEYS SUPERGRAIN FILM



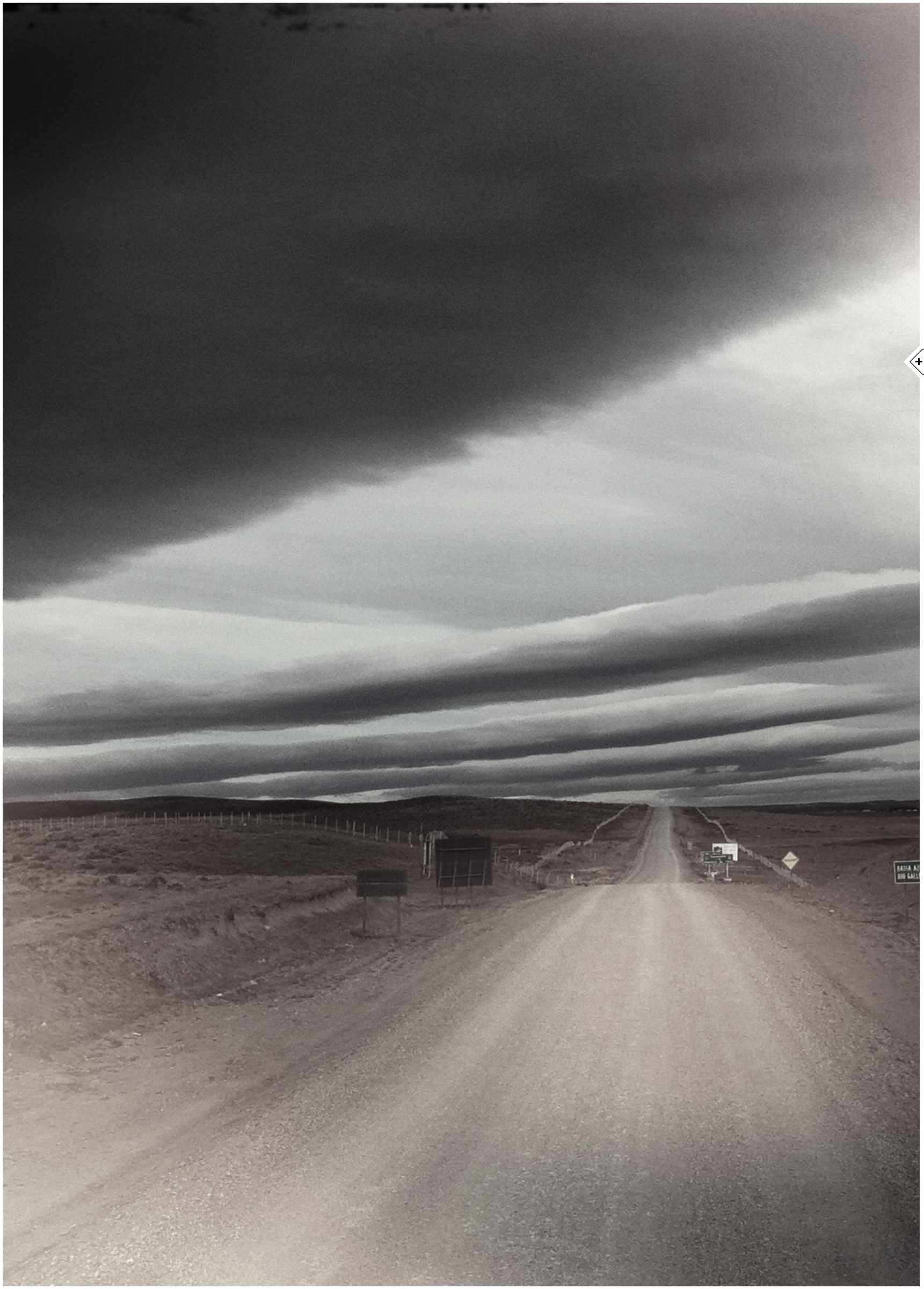
SHOT USING JOHN S LENS / BLACKKEYS SUPERGRAIN FILM







SHOT USING CHUNKY LENS / BLACKKEYS B+W FILM



SHOT USING CHUNKY LENS / BLACKKEYS B+W FILM



PHOTO BY

LISA BENTINCK

—

TINTO 1884 LENS
C-TYPE PLATE FILM
NO FLASH

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Hipstamatic

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PHOTO BY

LISA BENTINCK

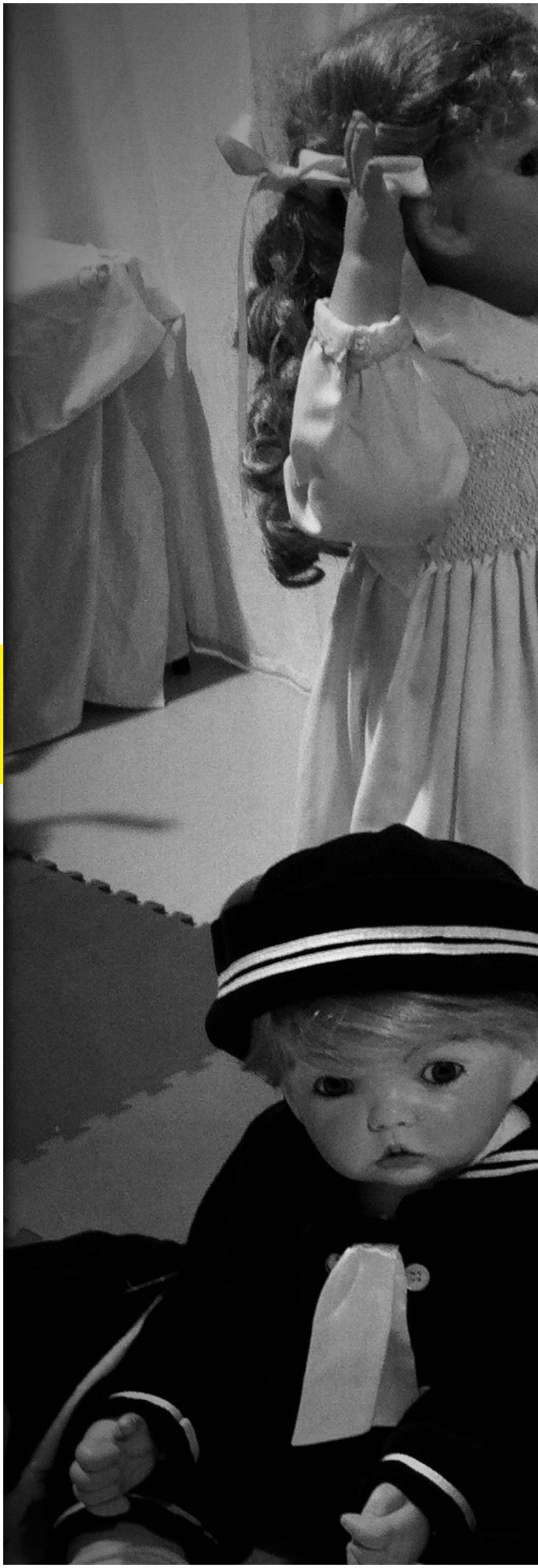
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TINTO 1884 LENS
C-TYPE PLATE FILM
NO FLASH



SLASH

Some things in life are too damn hard to decide. Slash is all about those in-betweens—do you love it, or do you hate it? Or do you love/hate it?





SHOT USING JANE LENS / BLACKEYS SUPERGRAIN FILM / PHOTO BY JAMES P. SILAS

Everyone's A DJ

Just because you have a laptop, doesn't mean you are a DJ

I LOVE A GOOD DJ —and it's easy to figure out when you're in the presence of one. Signs that a DJ is awesome include but are not limited to: a crowded dance floor, you, your friends/everyone continue to yell, "Omg, I LOVE this song," you haven't thought about pissing off the DJ by requesting a different song, you're extra hungover the next day because you kept drinking while dancing all night, you wake up barely able to walk (see aforementioned "dancing all night").

But let's be clear, there are also a lot of shitty DJs out there, and these days we're living in an epidemic. With the rise of technology, digital music, and a general interest in "DJ culture," suddenly everyone thinks they've got what it takes. Whenever you're out, you're bombarded with fliers upon fliers to come check out the latest and greatest "DJ." And it's not just no-name DJs—sadly some of our favorite bands and artists are promoting their "DJ sets," and let's just say...we wish they wouldn't. At first I thought this was just a joke between my friends and I—but now Portlandia is even clownin' it (complete with Walking Dead reference!) . It's true, "Everyone's a DJ," is officially a thing. *—MS*

SHOT USING JANE LENS / BLACKEYS SUPERGRAIN FILM / PHOTO BY MARIO ESTRADA

Hipstamatic

#makebeautiful

PHOTO BY

JOCELYN BATESON

—

JOHN S LENS
INA'S 1969 FILM
NO FLASH



SHOT USING WONDER LENS / W40 FILM/PHOTO BY JOCELYN BATESON



Our Song

The relationship was beautiful. Birds chirped when you walked down the street. The soundtrack to your life was shared with your boo. Then suddenly its over. No more kiss emoticons when the song comes on.

BUT YOU STILL HEAR "THE SONG." It doesn't matter what you are doing or how good you are feeling or even how obscure the song is. At the worst moments you hear the song that reminds you of the good times. Suddenly you are reminiscing about those times you guys were in the car singing along knowing no one else could hear. The song plucks at your heart cords and forces your hands to text them, if just to say "How are you? Our song just came on the radio. I'm a Jackass for texting you. I'm really not crazy. Please come back and hurt me again. :-* " *—ME*



Hipstamatic®

RETRO WEEKEND 3

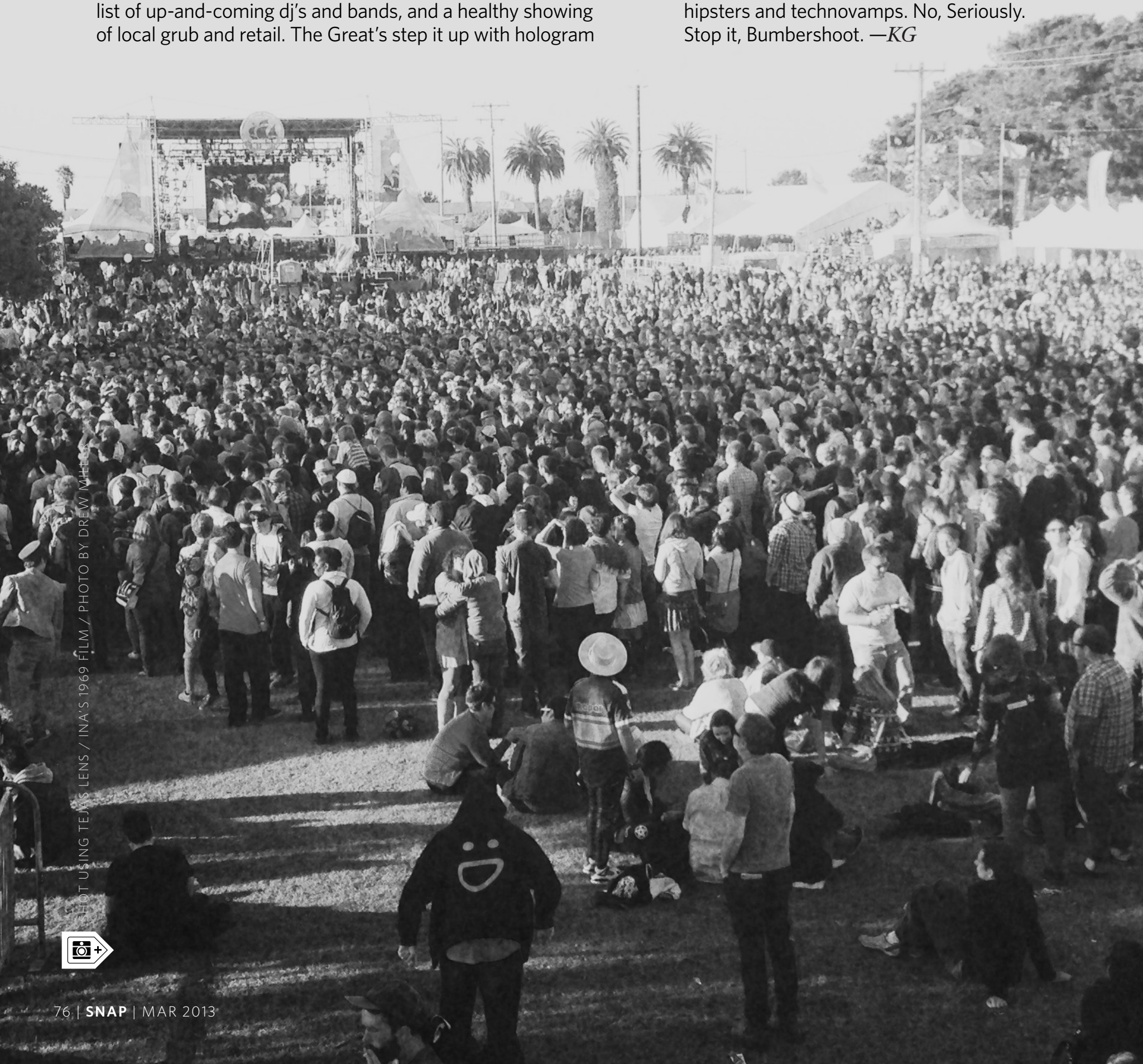
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Music Festivals

When the hell did music fests get so Top 40?

LOLLAPALOOZA, BONAROO, EDC, ULTRA. I for one was not ready for music festivals to go mainstream. What was once a holiday for hipsters, a mecca for trendsetting fashion and discovering "before they were famous" bands, is now a whole season, spanning April to December. Festies today are a dime a dozen—or rather a few hundred dollars for three days—and it's all becoming very predictable. The successful wannabe's like Outside Lands and Sasquatch know the main ingredients to a good time include: a throwback headliner, a buzzworthy list of up-and-coming dj's and bands, and a healthy showing of local grub and retail. The Great's step it up with hologram resurrections, surprise celebrity onstage cameos, major musical debuts, and even second weekends.

While I will always tip my somewhat-ironic fedora to the classics (I'm looking at you, Coachella), I simply can't condone the newbies saturating the market and polluting good lineups for us tride-and-true hipsters and technovamps. No, Seriously. Stop it, Bumbershoot. —*KG*



SHOT USING TEJAS LENS / INA'S 1969 FILM / PHOTO BY DREW MILLER

Hipstamatic

#makebeautiful

PHOTO BY

JOCELYN BATESON

JOHN S LENS
INA'S 1969 FILM
NO FLASH



SHOT USING LUCAS LENS / BLANKO FREEDOM 13 FILM



The Harlem Shake

Stop. Just stop.

THE HARLEM SHAKE IS THE LATEST YOUTUBE phenomenon to garner fifteen minutes of fame, and we're not sure why. For those living under a rock, it's one part dance, one part music, one part ridiculous and it's everywhere. The premise of each video starts the same featuring "Average Joe" bopping his head to Bauuer's "Harlem Shake" in a seemingly uninspired location. Then comes the line, "The Harlem Shake," the beat drops, and the scene turns well...ridiculous. A break out of costumes and explicit dancing ensues before the whole thing ends 30 seconds later. Not pictured in said videos is the actual Harlem Shake, a dance move that's been around for years.

More remarkable than the number of people joining the Harlem circus is that Bauuer's song has been around for months—so why now? I'm not sure, but I'll be over in my cube watching the U.S. Men's Swim Team Harlem Shake while I wait for these 15 minutes to be up. —*KG*

Hipstamatic

#makebeautiful

PHOTO BY

RACHEL PAPAKHIAN

—

SALVADOR 84 LENS
D-TYPE PLATE FILM
NO FLASH



SHOT USING JAMES M LENS / ROCK BW-11 FILM / PHOTO BY ELIANO IMPERATO





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.



PRINTED SCROLLS

NOW AVAILABLE AT HIPSTAMATIC PRINTLAB

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PHOTO BY CARRIE WALTERS



The Last Royals

ONLINE +

The Killers and Neon Trees had a super baby, and it's called The Last Royals

THE LAST ROYALS MET TWO YEARS AGO while recording a benefit record for Restore NYC— Eric was the songwriter, while Mason was on drums. According to the duo, the musical connection was immediate, and they got to work building what would soon be a collection of songs that would turn into their first, self-titled EP, The Last Royals. Flash forward 3 years later, and they just released their buzzworthy album, Twistification. It's an upbeat, fun album, and slows down in just the right places. So, what does Twistification mean exactly? According to frontman Eric: "A friend of mine told a story about the crazy southern college he had gone to...every student had to sign an ancient document that forbade them from playing cards, drinking alcohol and engaging in any type of 'twistification' (dancing!). I knew that had to be our album title. We wanted the record to feel like a middle school dance, or a forbidden but beautiful first kiss."

#NailedIt. *—MS*



The Neighbourhood

ONLINE +

We're vibin' on this LA-based quintet's moody mix of hip hop infused rock

FROM THE LEAD SINGER JESSE RUTHERFORD'S SILKY, smooth vocals, to their special blend of rock, hip hop and electronic music, to the their effortlessly awesome live show, there are many reasons to love The Neighbourhood. They caught our attention with their single Sweater Weather, but were able to keep it off the strength of two EPs: I'm Sorry and Thank You. Their debut LP comes out in spring—catch these boys when they come to a neighborhood, er, city near you.—*MS*

Hipstamatic

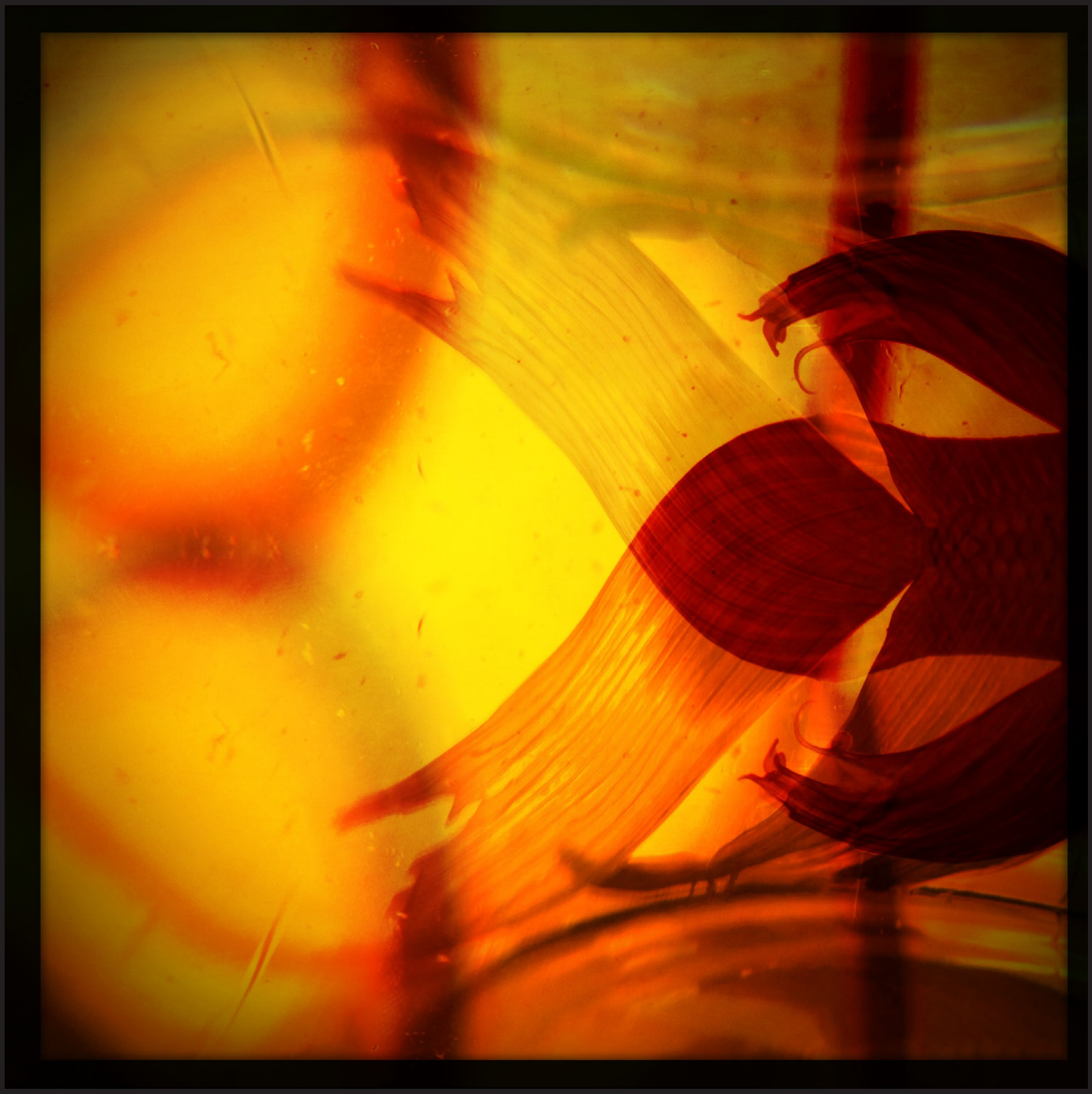
#makebeautiful

PHOTO BY

AINSLEY JADE

—

SALVADOR 84 LENS
W40 FILM
NO FLASH



SHOT USING JANE LENS / AO BW FILM /PHOTO BY MOLLI SULLIVAN



ONLINE +

The Knocks

Get familiar with two of our favorite super producers and artists hailing from New York's LES

The Knocks—Ben "B-Roc" Ruttner and James "Jpatt" Patterson—have been bringing their kickass production skills to big acts (Katy Perry, Britney Spears, Marina & The Diamonds) for awhile, and are responsible for some of our favorite electro-pop remixes (Haim's "Forever," Santigold's "The Keepers," and Youngbloode Hawke's "We Come Running," to name a few).

However, we're just as stoked on their original material, which turns out to be as infectiously and irresistibly dance-y as their previous production work (check out The Feeling and Dancing with the DJ—if that doesn't get your booty shakin', nothing will).

We talked with Ben and James before their sold out, headlining show at The Rickshaw Stop in San Francisco (preceded by two other sold out shows at the 9:30 Club and Brooklyn Bowl), and they told us:

"The whole 'Knocks' thing came as a surprise. We just did some stuff for fun, we got really into dance music and added the live element which set us apart," said Ben.

They confirmed a full length album has to be wrapped by April. Asked about their proudest moment, and Ben said, "Selling out the 9:30 club [in Washington, D.C.]. It was 1200 people, and the biggest show we ever did as a headliner experience. We've played big shows before, but as openers. This was the first time we headlined this big. It was a surreal." *—MS*



J.FOLD

Sir Sly

This trio from LA is popping up

ONLINE +

MOODY SYNTHS with just enough back beat make Sir Sly swoon-worthy. The songs on their debut EP, "Ghost" comprise a sound that is equal parts eerie and sexy. Coupled with a promising live show, Sir Sly will be a band to watch in 2013.—*MS*

SHOT USING LUCAS AB2 LENS / BLANKO FREEDOM 13 FILM



MULTIPLE EXPOSURE

LEARN MORE

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PHOTO BY

PHOEBEN TEOCSON

—

MELODIE LENS
BLANKO NOIR FILM
NO FLASH





SHOT USING JANE LENS / BLANKO FREEDOM 13 FILM

Jessie Ware

ONLINE +

This UK artist is bringing back R&B, but in her own modern way

UK BEAUTY Jessie Ware is bringing back everything we loved about 90's R&B, but adding an electronic twist. However, unlike some other electronic-infused acts, Jessie has a live show that rivals her recordings. Simply put, this girl can sing. Look for her to sooth your ears with "If You're Never Gonna Move," and "Devotion," and catch this kickass talent on her upcoming headlining tour that's already sold out major mets like San Francisco and Los Angeles. Get it, girl! *—MS*

Hipstamatic

#makebeautiful

PHOTO BY

JOZEF HIPP

—

TINTO 1884 LENS
D-TYPE PLATE FILM
POP ROX FLASH



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

SHOT USING TINTO 1884 LENS / D-TYPE LATE FILM / PHOTO BY ASHLEY KLUGERMAN



The Miming Experience

Thoughts by Danny Bracco

AT HIS SECOND INAUGURATION CEREMONY in January, President Obama should have been front and center on the world's stage. However, his speech was usurped by the celebrity take-down of the week: Beyoncé, for her mimed performance of the "Star Spangled Banner." And thus, lip-syncing became a national debate.

Beyoncé made an acceptable choice. She later admitted to having limited rehearsal time, it was 40 degrees outside and she was singing our national anthem—the one song that turns every listener into Simon Cowell—in front of a worldwide audience. This was not her tour, this was not Grammy Awards—this was not about her. But that didn't last long.

Her dramatic earpiece gesture notwithstanding, what about her lip-syncing is so offensive? Are we pretending Beyoncé doesn't have a beautiful voice all of the sudden? Is it not worth it to her to protect such an instrument on harsh weather days, or days when she may not feel vocally up to the task? Her presence and performance was nothing more than a gesture, a symbol; a big name with a big voice to deliver the national anthem on a big stage. Mission accomplished.

People argue that Kelly Clarkson sang live (so did James Taylor, but he doesn't register on the pop culture scale and, therefore, may as well have read poetry), to which I counter: so what? For my money, Kelly is the superior singer anyway, but more importantly, she has less to lose. Kelly has built a reputation on her tremendous voice, always singing live and her own kind of off-the-cuff, unvarnished charm. The rest of her pop star package is decidedly unremarkable.

Beyoncé, on the other hand, has an empire to protect—a stoic image of comprehensive perfection, from her look to her endorsements to her timed inclusions of Destiny's Other Children. It's a heavily orchestrated career by a woman whose work ethic has no equal in her field. She has a hell of a lot more to lose botching the national anthem than Kelly Clarkson had for messing up "My Country, 'Tis Of Thee" (who even knew there were other verses?).

Sadly, for the next musician who lip-syncs on the national stage, they will have the weight of this debacle behind it, as outrage can only build from here. Vocal cord health be damned! This is a generation that would so much prefer that you go out there and fuck it up than fake it—and not for the sense of authenticity, but for the taste of mockery.


68 Saturday, February 9, 2013
Wenger: I want blood
BY ANDREW DILLON
Sun Sport
including 2 great
ANOTHER BIG EXCL
RAFA'S OUT IF
LUES



GHOST TRAIN

Photo Story by Neil Atkinson

I have been making regular rail commutes across the north west region of England for a couple of months now. Whilst on one of these journeys I became interested in the relationship between the environment of the train carriage, my fellow passengers and the world outside the window. As a dedicated iPhoneographer I am always looking for interesting new projects. The setting of the train carriage had great potential for shooting unobserved portraits - lots of unique characters sitting in close proximity, engrossed in their own little worlds. I liked the idea of shooting a series of portraits of people traveling on trains but I wanted to give the images an edge - present them in a slightly different way. Whilst surreptitiously checking out my fellow passengers I was occasionally looked back at. When the eyes of strangers meet, in this way, there is often a slight embarrassment before one of the people, breaks the gaze and looks away. Invariably it was me that looked away first - sometimes focusing on other passengers but mostly, swivelling my head to look out of the window . The quality of light outside the train hugely affected what I saw. If bright, I would clearly see the outside view rushing by, if darker conditions prevailed, the inside of the carriage would be reflected back in the glass. I decided I wanted to get all of this visual information into one shot. To achieve this I could either shoot reflections (something I often do) or I could make multiple exposures. I opted for the latter.

Having only briefly experimented with Hipstamatic's multiple exposure kit I began to shoot exclusively with the button activated. My first exposure is always the portrait and the second is either an interior shot (of the train carriage) or the view from the window. The end result is a portrait, with additional information about the subject's environment. By exposing twice, more information is packed into the final frame, overlapping scenes give ghostly reflections and the appearance of intersecting worlds. My lens of choice is the Loftus and I'm using it in combination with the D-Type Plate film.

DELICIOUS





DELICIOUS

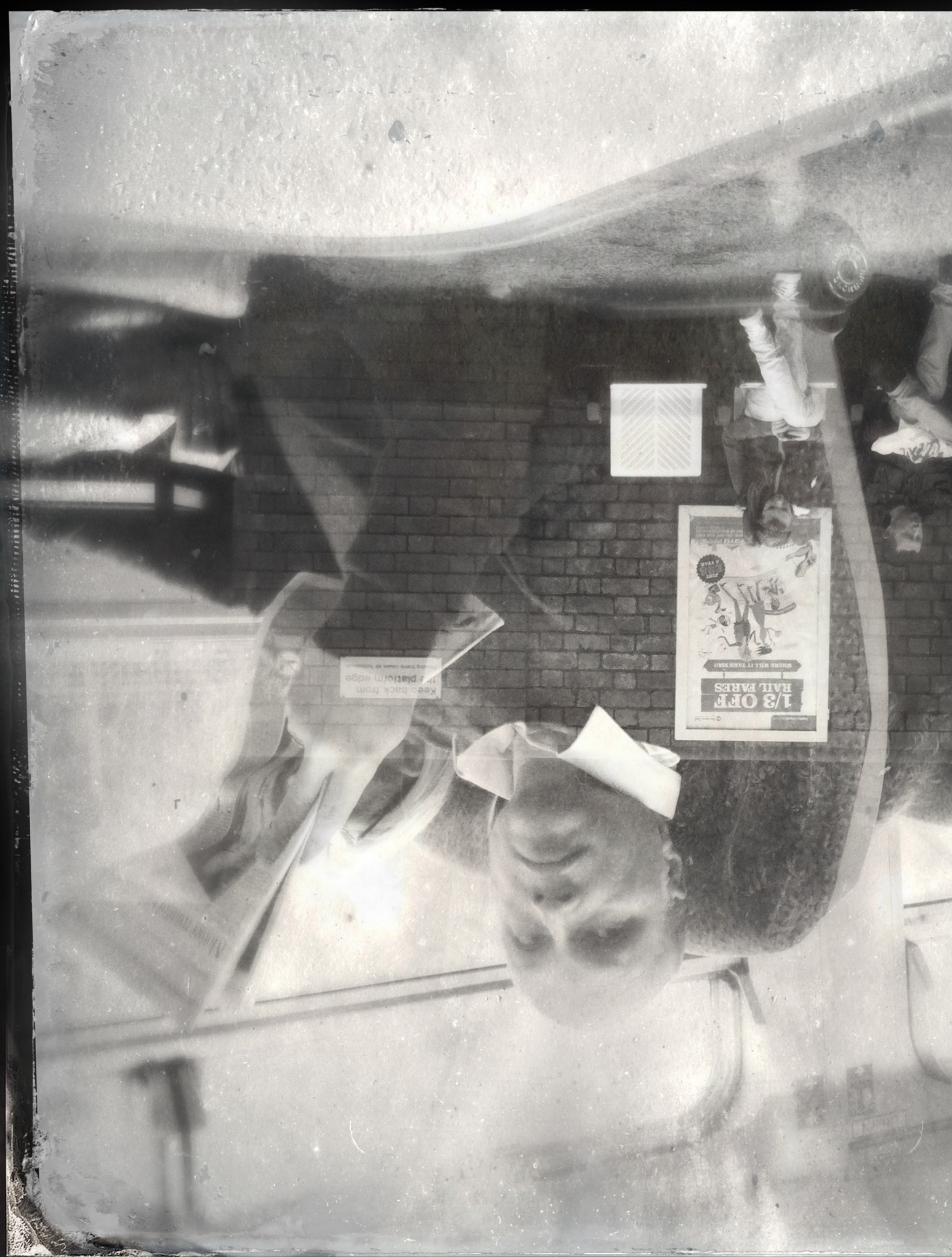
DELIGHTFULLY LUSCIOUS PHOTO STORIES





DELICIOUS




1/3 OFF
HAIL FARES

DELICIOUS

DELIGHTFULLY LUSCIOUS
PHOTO STORIES





We're All Strangers

Photos by Greg Schmigel



I SET OUT TO CAPTURE COMPELLING STREET PORTRAITS *of perfect strangers I meet, encounter on the streets, or other public situations and places. I have used Hipstamatic over the years and was looking for an app that would provide what I was looking for on my street portraits project. I shoot in color with the Jane Lens and Blanko Freedom 13 combination, and then convert to black and white before posting. The tones and subtle contrast that Jane and Blanko Freedom 13 create are exactly what I was looking for. And from a personal perspective, I've always believed in black and white photography over color. I recently read a statement from another photographer, "When you shoot in color, you capture a persons character, but when you shoot in black and white, you capture the persons soul." I couldn't agree more!*

We're All Strangers is a combination of photography and social exploration; a living project.















DELICIOUS


First Brewed
1885
Pleasant Days
From the Land of
NATIONAL
BOHEMIAN
BEER

ONLINE +





PHOTO BY

AGUS ACHMADYANA

—

AMERICANA LENS
AO DLX FILM
POP ROX FLASH

#makebeautiful

Hipstamatic

Hipstamatic

#makebeautiful

PHOTO BY

RICKY CARDENAS

—

LUCIFER VI LENS
BLACKEYS SUPERGRAIN FILM
NO FLASH





Venetian Doll

Photo Story by Christopher Opel



All photos shot with Tinto 1884 lens and Rock BW-11 on set in Venice, Italy.
MODEL *Katarina* **HMS** *Green Apple Italy*

DELICIOUS






EXIT



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?


ICO
POP

DMA

THIS DUO FROM SWEDEN IS THE HOTTEST TICKET WE'VE SEEN IN 2013





You may not recognize Icona Pop by face or name (give it time), but you've likely heard their irresistibly dance-y anthem, "I Love It." Propelled by a placement in this season of Girls, the song spread like wildfire, and is supported by an EP that's as fun and catchy as their single.

We sat down with these two ladies to talk about their wild ride, their sound and what it feels like to come from a sofa in Stockholm to playing sold out shows around the world.

Snap: With "I love It," being such a huge success, people think you're an over night sensation, but that's very much not the case. Tell us a bit about how you got started, and how it feels to come so far.

Aino: We've been musicians for a long time, and before Icona Pop we had different projects. We met about 4 years ago, and I was heartbroken. We met at Caroline's house party.

Caroline: We always say we were born in the neon light. But yeah, we had a lot of different projects, but I couldn't put my finger on what didn't feel 100% right. And if it doesn't feel 1000% right, you can't sacrifice everything you need to sacrifice. You need to drop everything, to dare, to go, to throw yourself out there. When we met, we thought, "Shit, this is exactly how it's supposed to feel like." The day after we met, we wrote our first song and we were producing.

Snap: And what did it sound like back then?

Aino: Death Pop—it was kinda Tarantino, sexual frustration. It was a cool start because I've never been so sure. And still today, after 4 years, you think it will fade away...we've never been so sure. After 4 years, When we're together we feel sorta invincible. Which is cool, because that's what you need to feel. There are times when no one else believes in what you're doing, and you need to be sure. And that was how we felt about a year ago.

Caroline: Yes, this time a year ago, we didn't have much. We had our label and management in Sweden, and they were like our family, but we didn't have anything except that.

Aino: So we sorta started from the beginning,"What do we want to do? What did we want in the beginning? Who are Icona Pop?" And then, I don't know what happened, but all of this energy just came together, and we were born again. And then everything started to happen. Two months later, we started talking to Atlantic and we signed [with them].

Caroline: I think nothing could stop us because when you go through a rough time, that's when you put everything [in]. It's a challenge to keep going. When everything is going straight up, everything is fun and exciting. But it's actually when you're down there, we were looking at each other and we said, "This is what we do. We can't live without this. I don't know what else to do—We can't do anything else. And that's when we said "Let's go back to where we started," and now we're sitting here.


EXIT



Snap: And now you're playing to sold out shows, and you have a song on one of the most hyped shows in the world.

Caroline: Yeah, it's crazy. It's so sick. Every day, even though we have two shows tomorrow in different states, different cities every day, we're traveling like crazy. We're still like, "Ok, I'm pinching myself in the arm. Wow, are we really doing right now?" All the great people we meet, all the great fans...it's just...

Aino: We're living our dream.

Caroline: We're two best friends doing what we love.

Snap: Let's talk about what you're working on next. How's the album coming?

Aino: We always say "We're in labor, our baby is coming out." Four years ago it started, but soon it's coming out. It's been in the oven a long time.

Snap: And now you're just baking it to perfection!

Aino: Exactly. I think you're going to clearly hear that we moved to London and got very much influenced by dance music. And we've been going through a lot of different periods. We're doing pop, but pop with different influences.

Caroline: With edge.

Snap: Let's talk about some of those influences— London, the city, the sounds, the culture.

Aino: The rough culture, the coldness. I mean, everyone is very nice there, I don't mean the people. But, it's just the climate... everything makes sense when you're there. And then we'd go to these DJ clubs and being the only girl DJs, you kinda have to be rough, like, "Gimme my beer and gimme my money!"

Caroline: We had to toughen up a lot when we got there. In the beginning we'd be like, "Hello? Who's in charge in here?"

Snap: And now you're in charge.

Aino: Yeah, it was an important time, and I think we grew a lot as people.

Caroline: But yeah, the album, it's not gonna be 15 exactly the same tracks. It's gonna be kinda spread, because that's how our journey's been. I mean, when we're in the studio, we're so free. We can do a hip hop song tomorrow, we can do a rock song. For us, it's just about what we're feeling right now. And when we're up on stage, we want people to feel what we felt when we created the song. So, I mean, it's gonna be a lot of sharing our feelings, very honest. But still Icona Pop, the synthesizers, the galloping drums, it's all gonna be there.









Snap: I can see that. It's a journal of the last 4 years. But now, looking back over the last year, what's been most exciting?

Aino: One of our biggest moments was when we had our first headlining gig. People were singing our songs, they were screaming our name, "Icona!"

Caroline: That was such a big moment for us. [And] for us to just come to the states. I mean, last week we played Madison Square Garden. For us to play there, it's an epic venue, a dream as a kid. When we were soundchecking it was like "1, 2, fuck are we really doing this?"

Aino: I don't think we can even understand what we're going through. We can't think too much about it. We just want to be in the moment, to enjoy it. *—MS*

ONLINE +







SNAP, CRACKL



E, POP!

We talk with the founder of San Francisco's most beloved indie music festival, Noise Pop, about the ultra-symbiotic and important relationship between music and art.

STARFUCKER





"It's amazing that it started 21 years ago and we never we never conceived to do more than one night, and it was sorta happenstance—a throw away night at this club that was open."

—Kevin Arnold

Noise Pop has gone from a one night show to a weeklong celebration of art across a variety of mediums. Over the years, artists like White Stripes, Modest Mouse, The Flaming Lips, Death Cab for Cutie, The Shins, Bright Eyes, and Best Coast have all graced the Noise Pop stages. However, 21 years ago, it was one night, five bands, and a group of friends looking for a good time while supporting the local music scene.

"It's amazing that it started 21 years ago and we never conceived to do more than one night, and it was sorta happenstance—a throw away night at this club that was open," said Kevin Arnold, the original founder of Noise Pop. "It was nice because I was young and tour-managing bands, and booking bands on campus at Berkeley."

At the time, Arnold was studying architecture, and was well on his way to having a career that very much didn't center around music and art.

"Yes, I have an architecture degree, but I threw that away and followed something else I was into."

A "super exciting time in the local music scene," Arnold was hoping to highlight bands he loved, all of which seemed to personify the name "Noise Pop."

"These bands that were very much melodic, but also kinda chaotic and loud, sorta this post grunge time period. It was harkening back to my favorite historic era in music this post 80's American, independent music, Husker Du, The Replacements, that ilk of bands. And we called it a festival to make it a bigger deal. I made a poster in my garage and it ended up being this really fun, big thing."

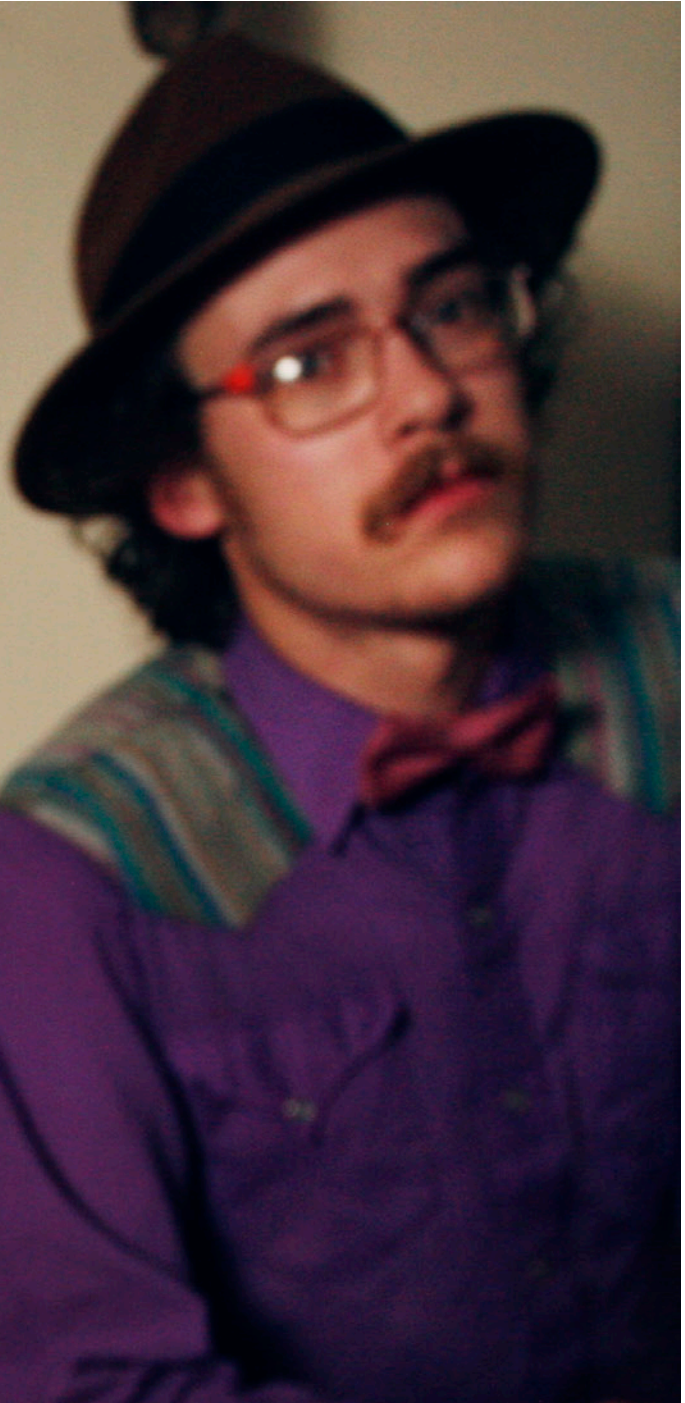


THAO




SOCIAL
STUDIES







“Artistically abstracted, I think that there’s this sort of high art and low art dichotomy. It certainly exists in music.”

—Kevin Arnold

On the art front, the festival has highlighted and legitimized poster art, working with a variety of artists including Shepard Fairey, Lil’ Tuffy, Thomas Campbell, Barry McGee, and others.

“I made the very first Noise Pop poster, and I was sort of ripping off this little box of fire works. At the time, there was very much this sort of pop and street art, weird and early and not totally defined at the time. I was really into Frank Kozic, who did the third year poster, the second year was a tattoo artist, so it was all very rock and roll driven art,” said Arnold. “As we went on we had a few comic artists, we had other guys, like Warret Sutton and these other guys who were sort of visual. And then more becoming into not just poster art but fine art, and that’s the interesting thing to me.”

When asked about what influence Noise Pop has had from an art perspective, Arnold says he’s proud of what the festival has accomplished.

“Artistically abstracted, I think that there’s this sort of high art and low art dichotomy. It certainly exists in music. Personally, me being a fan and supportive of these young, emerging underground bands. This whole world is the antithesis of to classical music, and ...because “It’s not as commercial it’s not as worthy,’ and that’s something I don’t believe in.”

HARD WORK

TORO Y MOI




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NYC Buildings
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CEREMONY

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ESH AND ONLYS

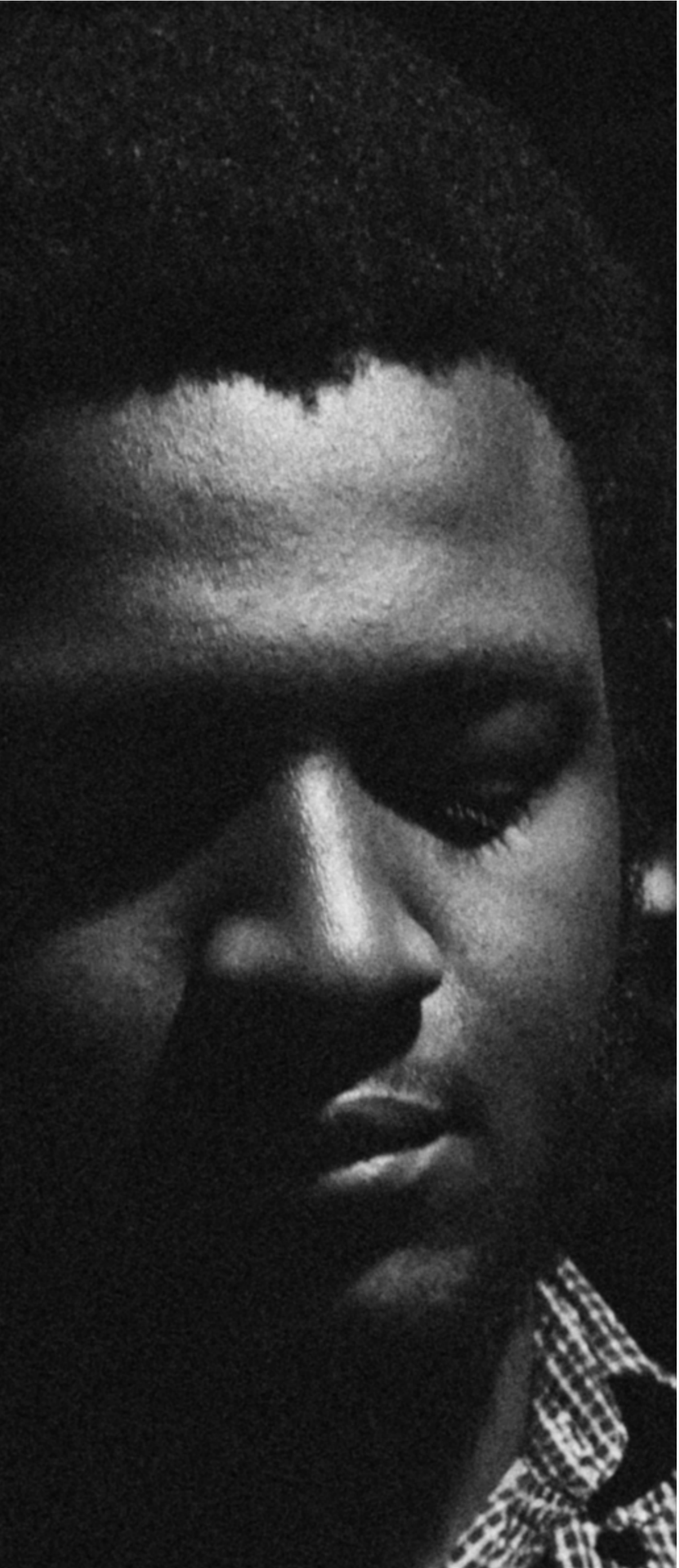


AMON TOBIN

NOSAJ THING



XXXXX



ONLINE +

FASHION WEEK STREET STYLIN'

Our street style photographer, Kate Seward a.k.a. THE STYLEY, took to the skreets of New York to capture what the fashionistas are wearing to the see and be seen shows.











ALIX BROWN

TS: WHAT DO YOU DO?
AB: I'm a musician and a DJ.

TS: WHAT INSTRUMENTS DO YOU PLAY?
AB: I play bass and drums. Rhythm section.

TS: WHO'S YOUR BASS INSPIRATION?
AB: Tina Weymouth, from Talking Heads, and JG Burnell from The Stranglers.

TS: WHERE CAN WE COME HEAR YOU PERFORM NEXT?
AB: Every Thursday night my friend Tennessee Thomas and I DJ at the Tribeca Grand.

TS: WHAT'S THE MOST STRESSFUL THING ABOUT YOUR JOB?
AB: You have to hustle--you're an artist, and artists know it's a struggle. Living in New York, though, it's easier than most places, because there are opportunities.

TS: WHAT'S THE BEST THING ABOUT YOUR JOB?
AB: I get to stay out late and sleep in.

TS: WHAT'S AN ALBUM THAT YOU'RE INTO RIGHT NOW?
AB: Tame Impala, Lonerism. They're the best band to come out in the last ten years. Amazing. They restored my faith in music. They're the real deal. They're like the new Beatles. Their songwriting is that good. I said it.

ANDREA MONICA HUG





TS: WHAT DO YOU DO?
AMH: I'm a journalism student and photographer. I have a street blog called Chic in Zurich.

TS: DID YOU FLY ALL THE WAY HERE FOR THIS?
AMH: Yes, for Fashion Week.

TS: WHAT'S YOUR FAVORITE PART SO FAR?
AMH: Yesterday I saw Sarah Jessica Parker and Drew Barrymore, and I met many of the bloggers that I've been following online for years.

TS: HOW WOULD YOU DESCRIBE YOUR STYLE?
AMH: I try to mix it up a little bit. I try to mix elegant with sporty, and I try to mix materials like leather and knitted sweaters.

TS: WHAT INSPIRED YOU TO START YOUR BLOG?
AMH: I really admire Scott Schuman, The Sartorialist. There are so many well-dressed people in Zurich, and nobody's taking their picture. So I thought, "I have to do something like that." I also love photography, and yesterday I met Scott Schuman and got a picture of him. It was the goal of my whole trip, and it happened on the rst day of Fashion Week.

TS: IF YOU HAD A LIFE PHILOSOPHY, WHAT WOULD IT BE?
AMH: Be grateful every day.









ANTHONY URBANO



TS: WHAT DO YOU DO?
AU: My boyfriend and I have a personal style menswear blog called Closet Freaks Blog. I'm covering the shows, trying to see as much menswear as I can before I have to go to work.

TS: WHAT'S YOUR DAY JOB?
AU: I'm a structural engineer.

TS: WHAT'S THE CONNECTION? PERSONAL STYLE BLOGGER, STRUCTURAL ENGINEER? NOT A NATURAL FIT.
AU: I've always been into personal style. When my boyfriend and I moved in together, we started sharing clothes and thought it would be fun to start a blog about it. A year later, we're getting invites to shows, so here we are.

TS: WHAT ARE YOU SEEING ON THE RUNWAYS THAT YOU'RE PSYCHED TO TRY OUT?
AU: I've seen a lot of color-blocking and stripes. Vertical stripes and zipper details. I'm also seeing a lot of drop-crotch pants--"drapey," as some people call it--and that's something that's out of my comfort zone, but I'm seeing it on models and I'm really liking it, so I'm looking forward to trying it.

TS: WHAT ADVICE DO YOU HAVE FOR PEOPLE WHO ARE TRYING TO DEFINE THEIR PERSONAL STYLE?
AU: Stick to what you like and then refine it in terms of fit first. It can be simple jeans and a button-down, and as long as it's tailored, as long as it fits well, it will look good.

JULIA JACOBSON





TS: WHAT DO YOU DO?
JJ: I run an online marketplace that connects consumer demand to emerging brand supply. It's called NMRKT.

TS: SO YOU JUST WENT TO SEE RICHARD CHAI. WHAT DID YOU THINK?
JJ: I thought it was very post-World War II. Very industrial. Greys and military greens--very pretty. Some peplums and some Fifties silhouettes. It was great.

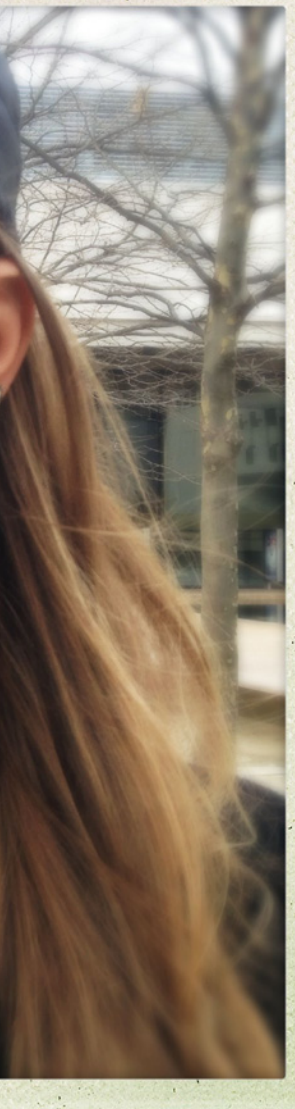
TS: ARE PEPLUMS A STYLE THAT YOU ROCK?
JJ: I don't do the peplum, but people love it, and I support it, so I like seeing it.

TS: YOU ENJOY IT VISUALLY.
JJ: Exactly

TS: HOW WOULD YOU DESCRIBE YOUR STYLE?
JJ: I don't really follow trends. I like what I like. I'm a little bit eccentric, unique.

TS: YOU DIG LEATHER I SEE. LEATHER HAT, LEATHER JACKET, LEATHER POCKETBOOK, LEATHER PANTS.
JJ: (Laughs). Yes.

TS: HOW WOULD YOU DESCRIBE YOUR STYLE AS A PERSON, IN LIFE?
JJ: I think I'm just a little giggly and crazy and all over the place, which is style and personality.











RENE GARZA

TS: SO, WHAT DO YOU DO?
RG: I'm a fashion and celebrity stylist.

TS: HOW DOES ONE BECOME SUCH A THING?
RG: For me it happened by accident. I was studying fashion design, and photographers asked me to come style shoots, and I just ended up doing more styling than design.

TS: SO FOR SOMEONE WHO WANTED TO DO WHAT YOU DO, WHAT IS A PIECE OF ADVICE YOU WOULD GIVE THEM?
RG: Just do it. When you don't know what can go wrong, that's the best time because you don't know you can fail. You're fearless. The older we get, the more we're afraid to try things, because we know what can happen.

TS: HOW WOULD YOU DESCRIBE YOUR SARTORIAL SENSIBILITY?
RG: My style changes a lot, but it's usually pretty dark. Usually black. I experimented with color a little last season, in London, but I'm back in New York, so it's pretty much all black. I work a lot, so I don't really have time to be fabulous. I go for comfort. I go with things that are easy, more structured.

TS: HOW WOULD YOU DESCRIBE YOUR STYLE IN A BROADER SENSE? WHO ARE YOU IN THE WORLD?
RG: I'm really trying to live in the moment. And I've really been a lot happier.

MITCHELL DRINKWATER



TS: WHAT DO YOU DO?
MD: I live in Portland, OR. I work at the Mark Woolley Gallery as a creative intern. My friend is covering Fashion Week for Societe Perrier, so I'm hopping events with her. It's a blast.

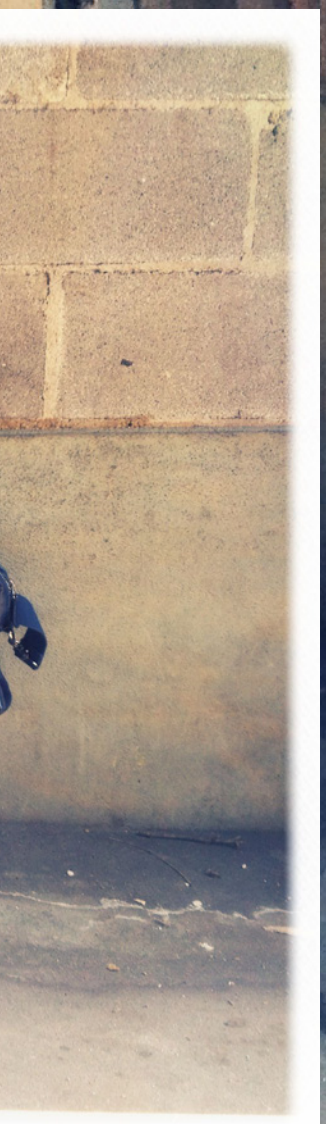
TS: HOW DOES YOUR WORK IN ART AFFECT YOUR FASHION SENSE? ARE THEY RELATED IN SOME WAY?
MD: They are. Fashion is art you can wear around town. Pick your palette. Find colors that you like. Architecture and cut are really important, as well as the way it feels.

TS: I LOVE THAT YOU USED THE WORD "ARCHITECTURE" JUST NOW.
MD: Def initely. Of course, being here in the city is so inspiring.

TS: IF YOU HAD A LIFE PHILOSOPHY, WHAT WOULD IT BE?
MD: Be present. Be there in the situation. As the Tao always says, "Be like water."

















SOLANGE FRANKLIN

TS: WHAT DO YOU DO?
SF: I work for Giovanna Battaglia. She's a contributing editor at W, and we also do freelance work for Vogue Japan.

TS: HOW DID YOU GET THAT JOB, GIVEN THAT EVERYBODY PROBABLY WANTS IT?
SF: Persistence. Meeting the right people, and being prepared at the right time.

TS: DID YOU ALWAYS WANT TO GO INTO FASHION?
SF: Yes, I was always interested in fashion, but I didn't think of it as a career, given where I grew up (Iowa). I was pre-med in college. When I graduated, I had done an equal number of pre-med internships and fashion internships. I felt like I couldn't start doing fashion at 40, whereas I felt like I could go to med school at 40 if I really wanted to. So I tried fashion, and it was a great fit.

TS: WHAT'S YOUR FAVORITE THING ABOUT YOUR JOB?
SF: Working with the inspiring people that I get to see everyday on set.

TS: DO YOU GET TO TRAVEL?
SF: Yes. I went to London, Paris, I went to Moscow right before Christmas. I'm very happy.

TS: IF YOU HAD A LIFE PHILOSOPHY, WHAT WOULD IT BE?
SF: Eat good food.



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.


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ONLINE +

Don't Mess with Tejas

Warm and worn like a trusty old pair of kicks, the Tejas lens smells of sunny southwestern nights

IN HONOR OF OUR MUSIC ISSUE, we wanted to pay homage to one of our favorite warm and trusty lenses—the Tejas—which was originally released during SXSW in March 2011. To celebrate this year's SXSW, we're bringing it back!

The Tejas was part of the SXSW FreePak, and was coupled with the vibrant Cowgirl Case. The combo was the perfect accompaniment for SX-ers and Hipstamatic fans who wanted to document their festivities and relive them later with friends.

Snatch up the Tejas lens and Cowgirl Case in our Retro Pak, currently available in the HipstaMart. *—MS*

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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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