

# MOJO

ISSUE ONE  
MAY 2012

4

## PRINT IN PERIL

*How digitaztion has forever  
changed the magazine industry*

## BEST YOUNG ART

*The editor's picks of the  
young and the talented*

10

34

## FASHION & BEAUTY

*Editorials of natural and  
affected beauty*

*free*  
ONE OUT OF 15 COPIES





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## LETTER FROM THE EDITOR



Photo credit: Joelle Diane

My capstone could have been a 50-page art history paper or communication campaign analysis (blerg!) but I instead chose to create *Mojo Magazine*, a fine arts and fashion magazine showcasing the work of a younger generation of creators. I knew it would be a project that would mesh all of my interests: not just fine arts and fashion, but also photography, feature writing and design. Additionally, I have wanted to be a part of the magazine industry since I was in high school, ever since my first internship at teen magazine *Justine* in Memphis, so this became the perfect opportunity to test my aptitude in the field.

This past year I have worked as Editor-in-Chief of American University's undergraduate literary magazine, *American Literary Magazine*, better known as *AmLit*. Judging and critiquing art from the AU community has given me the confidence and skill set to do so on a broader range. Additionally, while studying abroad at Studio Art Centers International in Florence, Italy, I became friends with some of the most talented artists I had ever seen, exposing me to new artistic viewpoints and styles.

This project has taught me that I really can run my own publication with my own deadlines and standards. While tracking down artists, arranging photo shoots and fine-tuning design details are certainly challenges, they are the most rewarding I could imagine. Although I graduate in less than two weeks, I still don't know where the rest of my life will take me (or, hell, what city I'll be in). I do know I will continue to produce more issues of *Mojo Magazine* in the months to come, and that's something to look forward to.

I can only hope that you are as excited about the final product as I am. As you flip through the pages of this printed edition, you can get a better sense of the points being made in "Print in Peril" on pg. 4. I truly believe *Mojo Magazine* is a testament, albeit small and insignificant, to the notion that print magazines have a purpose and a place in our hands and shelves. While I hope you relish the tangible aesthetic of what's in your hands, please contact me with questions, complaints or concerns. I would love to hear from you!

Morgan Jordan  
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# PRINT IN PERIL

how digitaztion has forever changed  
the magazine industry

Photos and story by Morgan Jordan



Humans have been telling stories for millions of years: writing them for millennia, printing them for centuries, and downloading them for decades. Stories are essential to human existence, bringing us closer to each other with words, no matter their form. Their manner has changed but not their meaning. Yet as screens replace pages, many lament what they believe to be the death of the written word, the end of the printed publication. After the technologies of the Industrial Revolution allowed for millions of copies of a single page to be made in one day, modern newspapers and magazines were born. Or modern, as of a few years ago, when the digital revolution had not utterly transformed the way we read.

These print publications were the sole news and story sources before the emergence of the Internet in the nineties. Now, 273 million Americans connect to the Internet, according to Nielsen, compared to the 190 million

who read magazines. With web-based publications – social media, blogs and other websites – stories are told immediately as they happen and words are published the minute they are penned. Not only are they instant, but these digital stories are, for the most part, entirely free. While websites have increased in traffic, the number of magazines have steadily decreased in number from 9,311 published in 1999 to 7,383 in 2008.

Shorter attention spans (kudos to anyone under 30 made it this far down the article) are in part to blame for this lack of interest in longer form publications such as magazines, but it's a two-way street. *Esquire's* Associate International Editions Editor Christina Farella says that while "magazines are redesigning themselves to cater to the insanely short attention span of the contemporary consumer... it sells us short as intellectual people." As readers, we have shifted from 400-page novels to 140-character Tweets,

forcing writers and publishers to be snappier and more succinct with their phrasing. The more often shorter messages are distributed to us, the more likely we are unable to focus on longer ones. Anisa Allad, an education major at the University of Tennessee in Knoxville, says, "When you assign less reading to students, they're more likely to do it. The longer the piece, the less likely. That's just how it works."

Yet, it's not just the length but also the price that has driven readers from gloss to glass. As printed publications charge per copy or per year, they compete head-to-masthead with free publications that can be started by practically anyone, at extremely low costs. According to *Bethesda Magazine* Editor and Publisher Steve Hull online distribution means "The barriers to entry are nonexistent. It doesn't mean it's easier to be successful, it just means anyone can get there."

But there must be something



# By the Numbers

Condé Nast's increase in digital subscriptions sales per week on average in 2011

268%

\$70k What 100 top-grossing Newsstand apps in the U.S. make daily, cumulatively

Ad revenue decrease for magazines in the first quarter of 2012, compared to that of 2011

-4.2%

190 million Estimated magazine readers in the US

American adults who currently own at least one e-reader such as the Amazon Kindle

3/10

1.3% Percentage of Condé Nast's total circulation which are digital editions

Sources: AdWeek, Distimo, min online, Nieman Journalism Lab, Philadelphia Inquirer

keeping 190 million Americans clinging to magazines. For me personally, there remains a tactile beauty in holding what you're reading, with no music, no flashing ads, no links to .gif-heavy Tumblrs, just the senses of the publication. Poetry Editor of *American Literary Magazine* Gretchen Kast agrees, "You get on the Internet and are bombarded by a million distracting possibilities, you're never able to give the written piece its full deserved attention."

"It feels like a physical piece of art, as long as that book is around, you'll have it," says Kaitie O'Hare, print journalism and literature student at American University. "It's also a piece of a history, one of the oldest forms of media,"

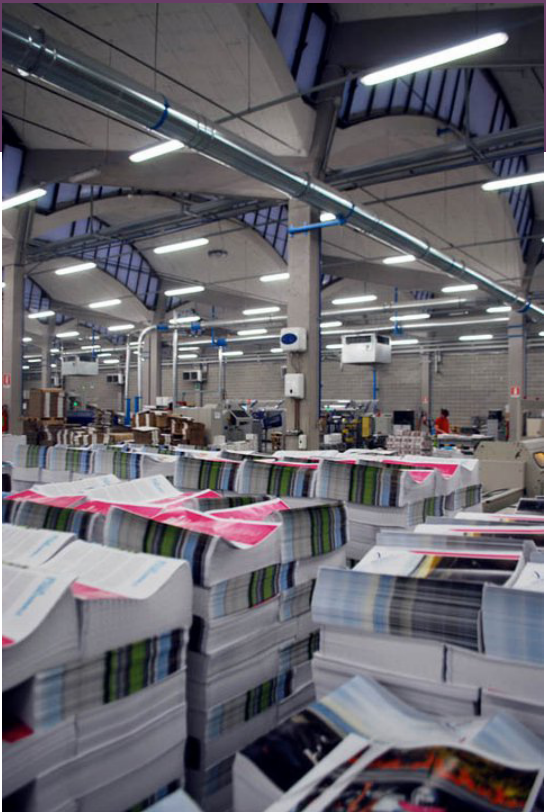
In some way, the limitations of these magazines are what set them apart. Magazine distributor Steve Watson told *The Guardian*, "You've got a beginning, a middle, an end. No links, no videos. The limitations, in fact, help build your relationship with a magazine."

However, links and videos are enabling magazines to create interactions with current and new readers online. These changes may be helping to keep the industry afloat. According to *Esquire's* Farella, "As publishing is such an old industry, technology might be able to breathe some life into the printed page." So far they have. From iPhone Apps to QR codes to tablet editions, the magazine industry has many venues for expanding its content,

unconstrained by the facility of paper. App market research firm Distimo found that the top 100 U.S. newspaper and magazine apps were making daily revenues of \$70,000 cumulatively, making them an annual revenue stream of over \$25 million. This still pales to the \$4.1 billion made by the top 211 U.S. magazines in the first quarter of 2012 alone but still foreshadows a venue for the industry's growth.

Digitization has created more growth opportunities for print publications as they expand into social media, web content development, and other digital presences. As magazine brands expand beyond their paper presence, their writers are not just penning print articles, but also adding extras to keep their readers engaged. Says Farella, "Every magazine is no longer just a magazine, but rather a magazine + blog + twitter + tumblr + YouTube channel, etc.," which expands job possibilities. "You have the fixed cost of producing a story and now you can, at no additional expense, put it in the magazine, put it online, put in on tablets, put it in so many different places," explains *Bethesda Magazine's* Hull.

The longer format of traditional magazine stories are another facet driving the industry. While timely, informative news stories have a specific timeframe during which they are effective. In contrast, the long-form feature and investigative stories of magazines have a longer shelf life. Except in print



Inside Grafiche Antiga, a prepress studio and printing factory in Treviso, Italy

publications, this adherence to longer stories is dwindling as online stories need be shorter, punchier and more focused on visuals to keep our aforementioned attention spans engaged. Alternatively, the permanence of the magazine makes it the ideal venue to sustain longer narratives.

Yet in order to do this in the long run, magazines must utilize the wealth of other technologies to market to their current and potential readers. "The advent of SmartPhones allows us to be connected to each other, our clients, our editors and artists, and our media 100 percent of the time," says Farella. Tools such as Facebook and Twitter enable magazines to broadcast information to their readers while simultaneously receiving it. In terms of ad sales,

vital for the industry, social media has also become a new outlet for advertisers with sponsored or promoted posts. *Seventeen Magazine* is one such publication which sells Tweet space to advertisers, phrasing them in a similar style to their regular messages. "Advertisers or partners can pay to join the conversation, but it's equally as important to show that we realize that there has to be value added to these communities," Matt Milner, vice president of social media and community for Hearst Magazines Digital Media, told PBS.

For Michelle Legro, web editor of *Lapham's Quarterly*, social media has "allowed us to give a real-time voice to the magazine. We're both a historical and a quarterly magazine, so social media let us give a voice to things we find out every single day."

A few times per week, the magazine posts videos, photos, podcasts and petitions to their Facebook followers, now at 9,361 in number.

One of the most promising areas for magazines is in the genre of fashion and beauty glossies. Ads for toiletries and cosmetics are up by 7.1 percent and those for apparel and accessories by 13.2 percent during the first quarter of 2012, according to the Association of Magazine Media. This can be partially attributed to a bump in economic forecasts in the luxury sector. In March 2012, *min online* reported that four of the top five monthly magazines for highest advertising gains were fashion-focused: *Vanity Fair*, *Marie Claire*, *W* and *InStyle*. For almost all magazines, the length of editorial content is entirely dependent on the number of



advertisers, directly correlating with the increase and decrease in ad sales. So the more ads, the more content a publication can provide, leaving the magazine's editorial content in the hands of its sales team.

One way fashion magazines generate more revenue is by featuring one-click shopping technology on their tablet versions, allowing the reader to purchase products simply by tapping on their images. Farella explains, "We can now not only read a fashion magazine to be inspired and excited by new ways to dress, we can actually make this a reality by buying that dress, that bangle, those shoes, right then and there." With the short attention span of new media users, there is a strong advantage in being able to encourage immediate purchasing decisions, giving advertisers more reason to invest in these forms of media.

Another genre of the magazine industry that remains secure throughout the digitization of journalism are niche magazines, publications that cater to specific interests and areas, retaining consistent readers in their specialized markets. Maryland's

*Bethesda Magazine*, which covers Montgomery County residents, only decreased in ad sales by four percent between 2008 and 2009, their worst year of the current recession. Generally, local magazines have the advantage of a trustworthy reputation, the loyal following of a smaller community, and unique content specific to the readers. Brian Ostrovsky, Community Magazine Network's founder and CEO, recently told PBS, "Magazines are uniquely positioned to make local lifestyle content compelling and relevant. These magazines have established relationships. They are a part of the community."

To retain readers and revenue, it is essential that magazines reinforce what sets them apart from competing digital newborns: their brand. As the worth of their written work is devalued by the propagation of content on the Internet, the magazine's brand is their driving force, and is ultimately what will retain readers and therefore advertisers. While some say the Internet's free-for-all publication style has negatively impacted print's value, *Esquire's* Art Director Stravinski Pierre says, "With a lot of digital out there, people are

remembering the beauty of print and have a new appreciation for it."

Pushing the value and the brand of the magazine itself will be the driving force behind the continuation of the print industry. As Farella sees it, "Print is not 'dead.' It is certainly experiencing a transition as we learn how to navigate the possibilities that technological advancements create for us." Even if a magazine expands beyond a print version and into a myriad of other forms, it still stays the same magazine with the same voice.

"Ultimately, a subscription to a magazine is about the relationship you have with it," said Scott Dadich, Condé Nast's vice president of digital magazine development, to the Nieman Journalism Lab at Harvard. "If we can transform that into something that lives with you in your pocket all the time, we're going to try that."

While the platforms are changing, the story is not – and the story, the message, is the magazine. If the distinctive brand of a particular magazine remains consistent among its content, print and online, its readers will remain consistent as well. ""

***"Print is not 'dead.' It is certainly experiencing a transition as we learn how to navigate the possibilities that technological advancements create for us."***



Humans are becoming the world's #1 illegal commodity. There are over 27 million people enslaved internationally, 1.2 million of whom are young girls sold for a lifetime of sex slavery.

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**POLARIS PROJECT**

FOR A WORLD WITHOUT SLAVERY



# the best young art

(for this month,  
at least)



## MARY CARMACK

*Untitled*  
paper on wood, 12 x 12 in. (above)

*Robyn's eggs.*  
acrylic on wood, 8.5 x 11 in. (right)





# NICHOLAS LATINI

*Earth* series  
color film

***Where do you get your mojo from?***

I get a lot of my inspiration from exploration. I've always been an adventurous and curious person and I like to think it comes through in my work. I feel most creative in new environments, having to deal with such a different place or subject makes me want to tackle it head on with everything I've got and really makes me think about what's in front of me.

***Where do you see yourself in 10 years? 50?***

In 10 years I think I'd like to see myself in Philadelphia or New York working as a studio photographer as a bit of a jack of all trades. And within 50, I'd like to be well recognized within the fine art community. It's what I've always really loved, making art.

***Something you've done that no one else has:***

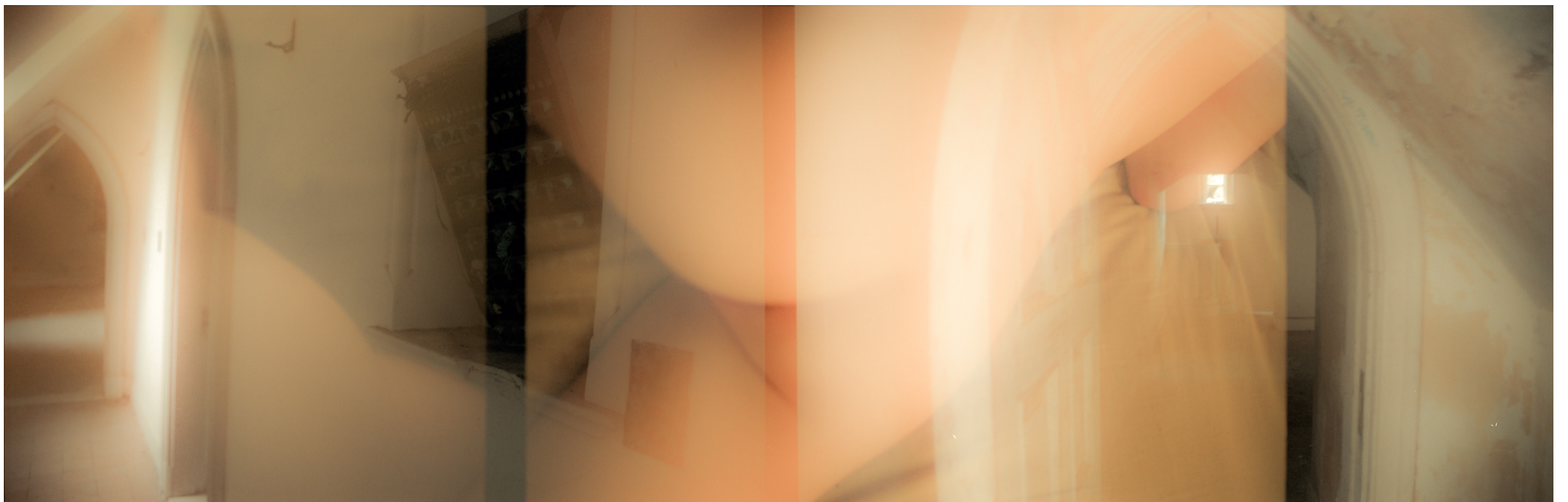
I once walked some steel beams no wider than a foot and 60 feet in the air to get the shot I wanted. I may not be the only one, but it definitely takes some risk to do.

***Something you haven't done that everyone else has:***

Hmm, that's tough. I've done it, but it took me until I was 14 until I tried a hamburger.

***Guiltiest pleasure?*** *The X-Files.*

Especially early on in the series. So bad, yet so good. I guess it's something about the unknown and my persistent curiosity.



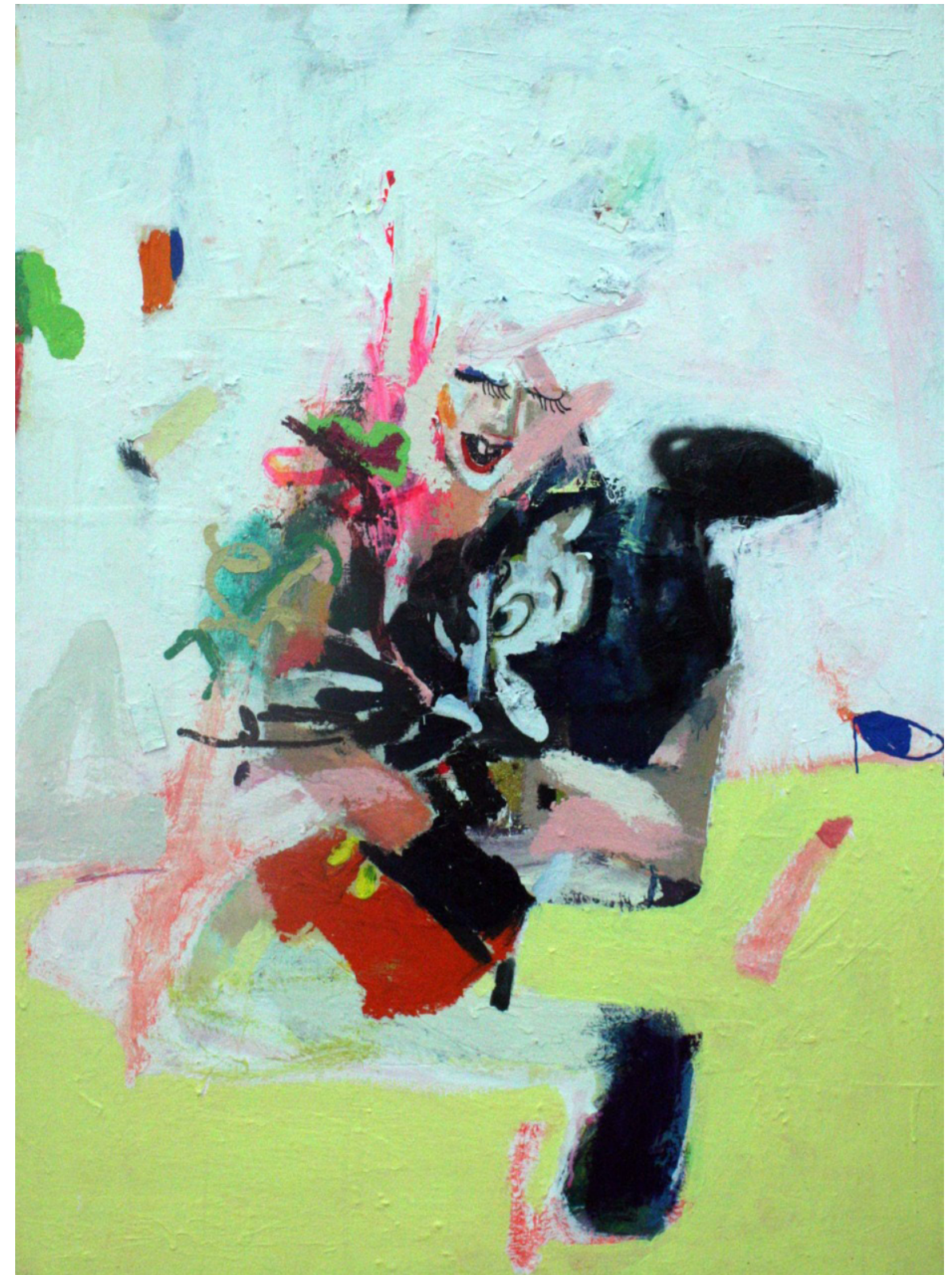




## ADAM FARMER

*For James*  
mixed media on canvas, 4 x 5 ft. (left)

*Madonna and Mickey*  
acrylic, oil, and spray paint on canvas; 3 x 4 ft. (below)



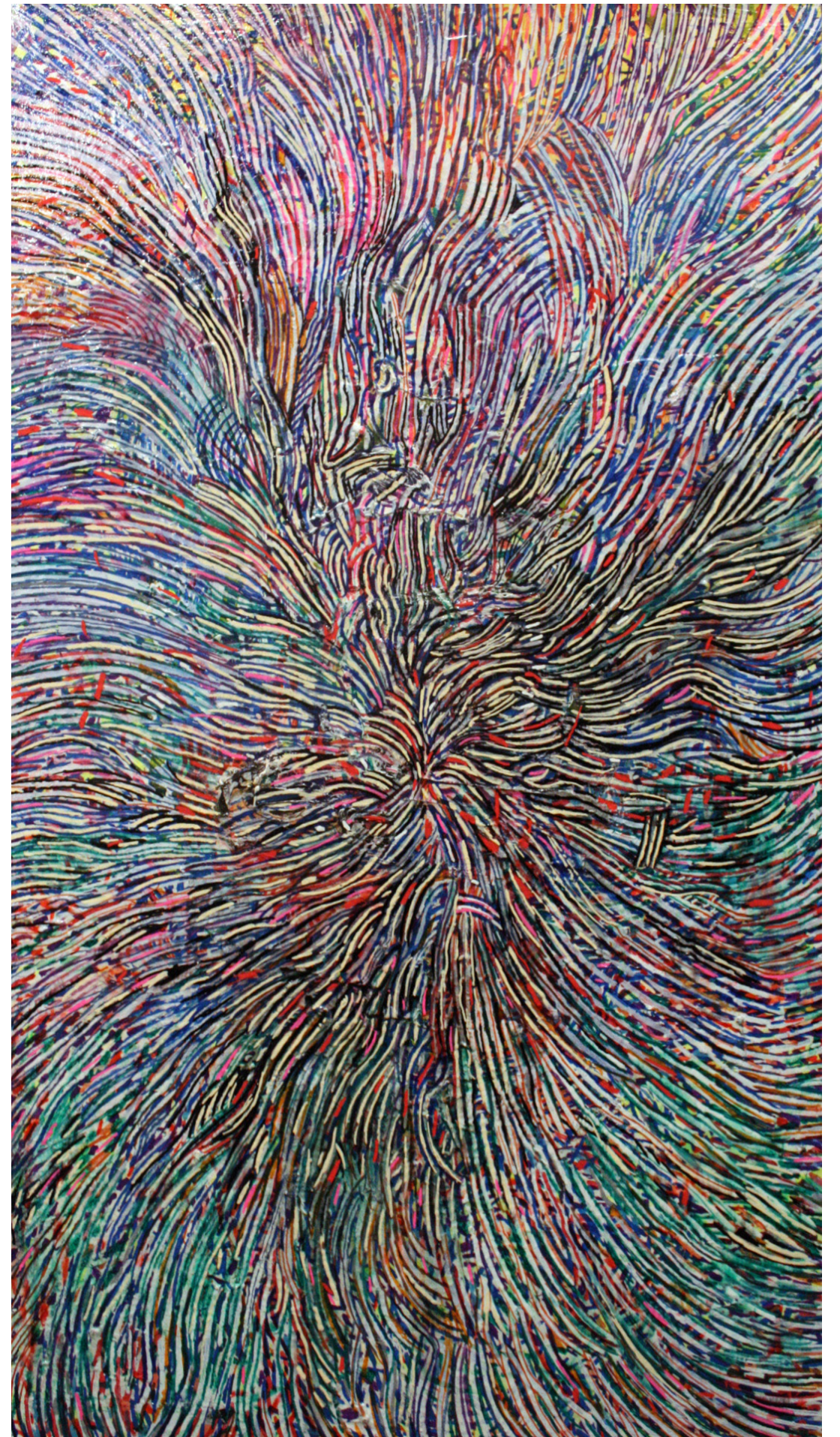




## FARMER

*Lord of the Lillies*  
acrylic on canvas, 11 x 14 in. (above)

*Ghetti Spaghetto*  
acrylic, paint marker, and spray paint on canvas; 2 x 4 ft. (right)





# TANIA TALBOT

Farmbase (below)

Peek Benlo and Owl Frell (right)  
digitally altered illustrations

**Where do you get your mojo from?**

My mojo totally comes from all the creative people I’ve been lucky enough to be around my whole life. Since age 10 I’ve been at an art school, and I’ve met some of the most amazingly talented people ever! Being around them inspires me and pushes me to do my best and try to make my own work better. A good cup of coffee and Instant Play on Netflix get me through every day. I take a lot of my inspiration from the places I’ve traveled also; after I had spent time in Europe my perspective of culture in general changed pretty dramatically and that’s something I’m going to carry with me forever.

**Where do you see yourself in 10**

**years? 50?** In 10 years I hope that I’ll be established as an artist and working full time at some type of firm or organization. I also would really love to work with kids at some point, they’re just so fun and creative in ways that adults really overlook within ourselves. 50 years, hmmm, hopefully I’ll be sitting on a rocking chair on my porch in some beautiful place.

**Something you’ve done that no one**

**else has:** I’ve driven a cop car when it was stuck in the snow.

**Something you haven’t done that**

**everyone else has:** I’ve never eaten at Taco Bell.

**Guiltiest pleasure?**

My guiltiest pleasure would have to be dipping pretzels into cookie dough ice cream, so delicious.





TALBOT

Iceland Ships (below)  
digitally altered illustration

Your Heavy Eyes Wait (right)  
screen print





# ALEX HARRISON

**Where do you get your mojo from?**  
I am very inspired by old sign paintings, folk art, and cereal box characters. I am obsessed with the way the borders and edges come together in my work, a glowing polychromatic outline that encapsulates all I do. Adding layers with paint as with music is a destructive process at the same time. As I age and get more confident with my line or tones, like the edge of a knife, the creative process takes away as it adds. Starting a piece is like the calm before the storm, as it builds towards a climax in either pursuit or with cartoons, it gets to be like a war on this battlefield you are creating. Whether it be a painting in the confines of a canvas or piece of a two-by-four I found or a Garageband file, there is eventually a big battle and then some force wins over the other, lots of inner politics and decisions are made and then at the end you have a history of this battle. I love how you get to experience the music and then take that battle with you, free to misinterpret things and remember it as you please. Visual art is more a brutally honest sort of battle-scarred soldier that participated in that war; getting to know them may be hard, they may not be into letting you in so much.

After years of doing all this stuff I feel that making cartoons is probably the most fun, rewarding and potentially my most effective mode of expressing myself. Because it has everything: my writing, my music, my art, my humor, and a chance to show my voice talent. The cartoons take an enormous amount of time to create, but as I keep making them, I get better and better at it.

My work ethic is something I pride myself on. It's to a fault most of the times how much I work. I don't really like to go out much (unless I am playing a show). I would rather paint. I am not a good boyfriend because of it either; most girls

don't seem to like the constant working. I may as well just get a wedding ring made to symbolically marry my work.

**Where do you see yourself in 10 years? 50?** I see myself making so much art that people will have no choice but to have seen something I have made. I want to cover everything! I want to direct more movies. I have a couple on my YouTube that are really bad but I like them. I want to keep making art constantly, it's my favorite thing.

**Something you've done that no one else has:** I am pretty sure no one else has ever painted a mural that covered an entire shut-down Super K Mart depicting all things Tennessee only to have it close down shortly after opening back up as a Tennessee Mega Flea Market. My good friend Dave Pentecost and I painted for five months, every day, and it took me a month just to make the sketch! So, now there is an enormous indoor mural that I painted all locked up where I can't even get in to see it out in Hickory Hill. Independent Film Channel called it the longest indoor mural in the U.S. (not sure if that's true).

**Guiltiest pleasure?** Eavesdropping on people talking loudly in house shoes and curlers in their "I don't give a fuck" modes at the grocery stores or gas stations. One time I did this thing for art school where I went into Piggly Wiggly in the wee hours and would get a buggy and pretend to shop and get behind people blurting stuff out and capture it on a little voice recorder. I then made some comics that had talk bubbles with exactly what the people had said. Those were some terribly funny pieces.



Page from a 2012 sketchbook



HARRISON



Poster for Warble Mail Art Service



Alex Warble's Memphis Illustration for Cicada Books' Alternative Travel Guide to 25 U.S. Cities



Feeding Time digital

JOELLE DIANE



Untitled mixed media

**Where do you get your mojo from?**  
I read a lot of philosophy and generally find much of my inspiration from the ideas that are expressed from thinkers like Camus, Sartre, Benjamin, etc. I also like to reference artists that toy with the same ideas of identity that I am intrigued by and like to explore: notably Agnes Martin and Janine Antoni (are some of my favorites). As for where I get my mojo from, I believe much of is it conjured up in daydreaming and mulling over problems in my head. I generally like to reflect on things that I find strange or intriguing of society that is considered 'normal' - like social status or a persona one takes on. I'm really intrigued by things like mob mentality and 'social norms' with the necessity they play and then the destruction they can do.

My grandfather is a great inspiration to me because of his drive to work. The man is dyslexic and was called stupid in high school. He learned to read from the Bible - and was an adult before obtaining the ability to read at a higher level than a grade schooler. But his high energy, creativity and entrepreneur attitude

allowed him to become very successful and wealthy as a contractor and a business owner. In his old age he works every single day and he is passionate about what he does and helping out the people around him. I strive to have the same vigor in everything that I do. Some days I feel lazy and I think of him and it motivates me to work harder.

**Where do you see yourself in 10 years? 50?** My long term goal is to be an established artist. I currently have an itch to travel and experience different opportunities outside of Ohio. I want to be able to incorporate the places I've traveled and the encounters I have had into my work in one way or another. Over these next few years out of school I intend to refine the work and the ideas that have been brought up through out my time in college these past few years and gather up a more robust portfolio that I can begin to show at galleries.

**Something you've done that no one else has:** I think one thing that I have been very fortunate to have done is travel to many places around the world already. Through out my travels I've

had the opportunity to experience the world from a really interesting first hand perspective. Among my travels, I went to New Orleans to help out with relief after Hurricane Katrina. I was in Israel during the war with Lebanon in 2006 and I was in Italy this past year during the protests against Berlusconi.

**Something you haven't done that everyone else has:** I can't really think of something offhand that I haven't done that seemingly everyone else has. I'm the kind of person that if I want to do something, I like to figure out a way to make it happen. I'm not overly privileged or anything. Not too much has been handed to me. I work hard for the things that I want. I like to experience all that I can in life. And, I like to go with the flow.

**Guiltiest pleasure?** The CW show *Gossip Girl*. It's so bad that it's so good! After every episode I like to check out *New York Magazine's* *Gossip Girl* recaps. They have this reality scale for every show and I think it's just too funny. To me it's the equivalent of a high end, overproduced *Jersey Shore*. I just love it.



ANNIE ROCHELLE

Mdina series  
India ink, coffee, gold powder and wine on Rives BFK paper









# MARTYNA ALEXANDER

Selected fashion illustrations

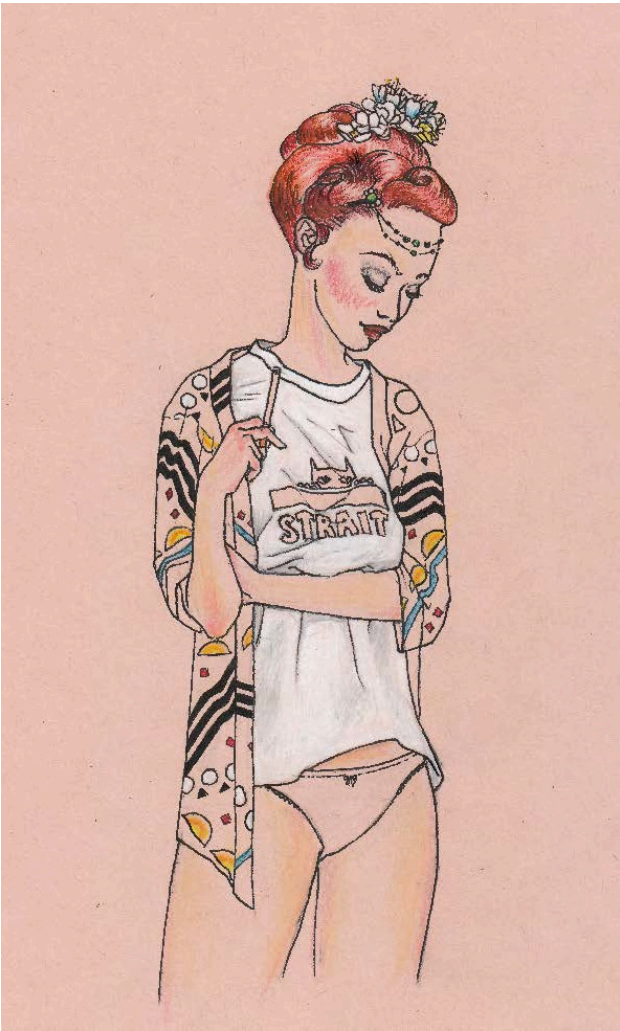
**Where do you get your mojo from?** I get a lot of mojo when I see an artist who is doing completely original work that I enjoy but didn't realize I would. This gets me to think in new ways and create new ideas for myself. I can usually find this by going to galleries/exhibitions, going on designspiration, blogs or looking at old artists' work like Maxfield Parrish or Alphonse Mucha. My brother is someone who really inspires me to do creative work; my mom inspires me to do good, well-executed work; and my dad is my solid-as-a-rock support system.

**Where do you see yourself in 10 years? 50?** Gosh, well, I kind of assume at that point I'll be married and have a kid (that sounds crazy to say out loud) but career-wise I hope to be a successful designer. In 50 years?! I hope to be married and exploring the world with my spouse and making art all the time!

**Something you've done that no one else has:** Everything I create is a product of something that I've done unique to me. Each work has never existed before.

**Something you haven't done that everyone else has:** Eaten chocolate pudding and enjoyed it.

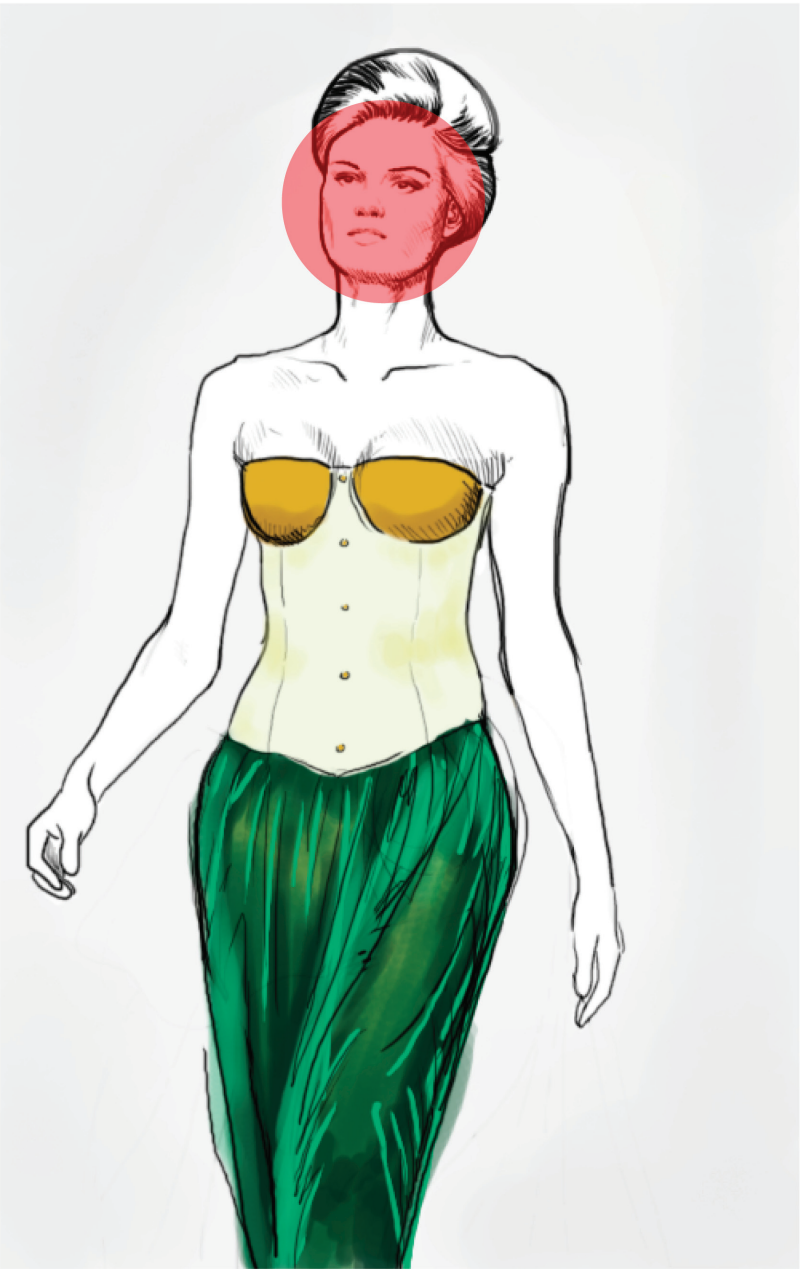
**Guiltiest pleasure?** Probably watching kids' anime, haha.



## Vintage Couture

FUTURE PAST PRESENT

# WALK INTO VINTAGE





# EVAN GOODMAN

**Where do you get your mojo from?** I would say that my mojo comes from the place where my three main interests meet: science, art, and religion. For the last few years I have found myself drawing inspiration less and less from other visual artists and more from people occupying the space between these disciplines. I would say the work of Aldous Huxley or Carl Jung really started me on the path that I'm on, and allowed me to see the connectedness of human cognition, art, and religion, and gave me a different perspective on the role art plays in our lives. I also really cannot understate the influence Benoit Mandelbrot had on my thinking. It wasn't really his scientific work that inspired me, it was more the fact that a mathematician with no artistic training could completely revolutionize the way we see nature. I am deeply inspired by people who, using only their intellect, are able to notice patterns or make connections that went unnoticed by others.

Religious art is easily my largest source of inspiration. Aside from the purely visual aspect, I am drawn to work that is born out of an intense spiritual necessity. I think because of my background in illustration and our culture in general, I tend to shy away from work that is purely playful or clever. Not that that type of artwork doesn't have a place, but I tend to gravitate towards images with some deeper significance or insight.

**Where do you see yourself in 10 years? 50?** In 10 years, I would have published a few illustrated books commercially but also finished one or two epic longer illustrated books. I think the medium of the graphic novel has a lot of territory unexplored, so that's really what I have my sights set on. I've been slowly building momentum on a few projects that I estimate will take me a few years to complete. I would say I see my artist future in books.

In 50 years society will have most likely collapsed so I'll either be underground fighting the U.S. government, or living in a cave somewhere, most likely in Bulgaria or Cambodia. I have always had an intense desire to live a nomadic/monastic lifestyle, I imagine at 70 I'll have no more reasons to keep fighting it.



*Untitled*  
monotype, 14 x 20 in.



*Roma II*  
monotype, 14 x 20 in.

**Something you've done that no one else has:**

Once I helped a monk that did not speak the same language as me catch a turkey, good times. I've also found Roman coins in a river, and I've impermanently vandalized a building that is about 2000 years old (this one almost did not end well for me).

I've also swam at night in a huge cluster of small jellyfish that light up when you touch them. That was pretty unique.

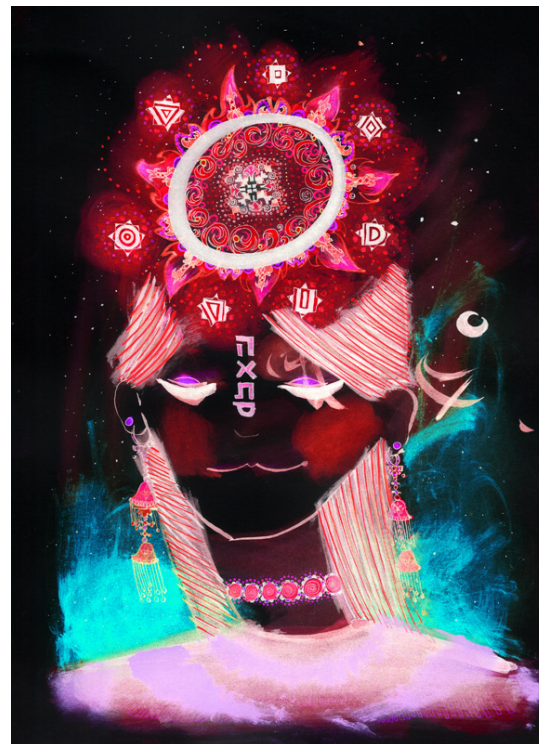
**Something you haven't done that everyone else has:**

Interesting question. Aside from the obvious, I've been to a lot of art museums on drugs, I like to imagine that I live in a world where everyone has done this at least once.

**Guiltiest pleasure?** Today, of my own volition, I listened to a blink-182 album all the way through. I would not admit this to anyone I know personally.



*Spirit of Whiskey*  
ink



*Girls with Red Hair*  
ink



*Glance*  
ink



# TRANS LUCENCE

*Photography:* Morgan Jordan

*Hair and Makeup:* Nicole Rogers

*Styling:* Morgan Jordan

*Models:* Marta Hailu, Michelle Merica & Annie Rochelle





















MARIEL  
Dress: Lush  
Belt: La Petit Marmoset  
Shirt: vintage  
Turban: Free People  
Boots: Frye  
Petticoat: vintage  
Jewelry: stylist's own

# *wanderlost*

Photography & Styling: **Morgan Jordan**

Models: **Sophie Cassell, Alex Dvorak, Caitlyn Edwards, Mariel Kirschen & Nora Tumas**







SOPHIE  
Jacket: New York & Company  
Dress: Modcloth  
Boots: Stuart Weitzman  
Belt: vintage



NORA  
Jacket: La Petit Marmoset  
Jeans: vintage  
Boots: vintage

MARIEL  
Jacket: see opposite page





ALEX  
 Dress: La Petit Marmoset  
 Poncho: Free People  
 Necklaces: Forever 21  
 Boots: Frye  
 Belt: vintage

NORA  
 Headpiece: La Petit Marmoset  
 Blouse: vintage  
 Scarf: vintage

CAITLYN (opposite page)  
 Hat: La Petit Marmoset  
 Top: American Apparel  
 Belt: vintage  
 Skirt: Forever 21

















# FLORENCE

F U R S

