

MASCULAR

MAGAZINE

Issue No. 9 | Spring 2014



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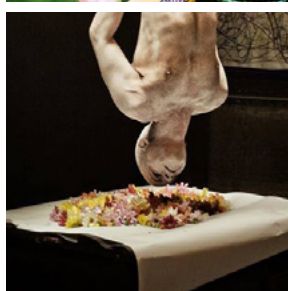
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MASCULAR

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Lightreich

Play | 12

CELEBRATING MASCULINE ART AND THE MEN WHO CREATE IT



In this edition of MASCULAR magazine, we've chosen to explore the concept of 'play'. Play is an odd word in English. It's many variant meanings and their different sub meanings do not translate or map into other languages. Does this mean that the English speaking world has more fun? Probably not. It may simply highlight the malleability of the English language and suggest many jumping off points for our exploration of the concept.

We all know that play is fundamental to human development, perhaps to all mammalian development for that matter. As children we play with toys to develop dexterity and coordination. Our toys encourage pattern recognition, texture and form. As we get older, the psychological and intellectual elements of play begin to matter more. We figure out what it means to be 'us' and our place in the world by inhabiting other roles or exploring other worlds through fantasy.

Play is central in our lives because it is the path through which we can escape. Through play we travel, we explore, we lose ourselves. When we play, we open our minds to consider new realms, new versions of ourselves. But if there's one thing we learned in childhood it's that not all play is benign.

Being played with or being someone else's play thing are generally deeply disturbing experiences. Isn't it interesting how much more upsetting it is to be hurt during play than in other more formal contexts? Are we more vulnerable and open when we play? Does being played with upset us because it strikes at our unprotected core? I believe there's something in that.

Bari Goddard's *Ho' Down* reconsiders little boys playing with guns. All harmless and fun? Perhaps not. In the not so distant past, boys were encouraged to play with guns and delighted in doing so. The weapon gave them strength and power over their adversaries. Nothing more fun than pretending to shoot one's best mate. But the line between fun and cruelty is a fine one. There's an undertone to Goddard's images that remind us of the violence and blood inherent in gun play. And there is, of course, a sexual theme wrapped up in all of this. Manel Ortega's photo of a gun in a mouth echoes this well. The gun is a toy, but it isn't harmless.

Far from completely free form, play generally comes with rules. In school, it's often called 'structured play' - a term I've never trusted.

Manipulation sounds more like it. Are these rules put in place to ensure we are all playing the same game? Or is it to prevent the game from getting out of control? Is there an end objective that rules help us attain? Anthony Manieri shows us that clearly some games are enhanced with a codified structure - but that's down to the game. Games and play aren't the same thing. Ask a bridge master in a tournament if she's playing at cards and you'll get your ears boxed. No, games and play aren't the same thing.

And what of art and play. In Latin and Anglo Saxon languages, we speak of playing an instrument. What we're really doing (as musicians) is interpreting music and performing in order to express ourselves or a sentiment or an experience. Playing in this context need not be fun, but it is central to our needs as expressive people. As spectators, we enjoy watching people at play - artists interpreting scripts or scores for our and their pleasure. This is as true a form of play as there is.

Brendan McWeeney and Kegan Marling explore play in the context of performance. Their work is compelling. McWeeney's musicians are captured in full flow. There's an intensity and commitment

to what they are doing - an urgency even, that is palpable. But somehow they don't come off as being selfish or self obsessed. You don't feel like you can interfere, or intrude, but they are on display. Marling's bunny on stage challenges you to engage with the absurd. His disguise is disarming and you are inclined to go along, to open up and to accept what he has to say. He may even make you laugh. But the message is for him to choose. He has you wrapped, and in his hand.

David Gray and Ryan Crowder explore play from a different perspective. Their work speaks of escape and frivolity. In a world struck by recession, war, intolerance and all kinds of pain, we need to release tension. We need to have fun and let go. In some instances it's a regressive search for one's inner child, while in others it's a completely grown up need to laugh and be happy. Play, in this context, is not a spectator sport, it's all in the taking part.

In *Tackling Rugby*, Tim Gerken fixes our gaze on rugby players. Rugby is an interesting sport. Aspirational, somewhat exclusive, and very physical. "A thug's game played by gentlemen." On the playing field people aren't meant to have fun. Sport is serious business, and the looks in the faces of the players speak volumes. After the game, when the result is known and effort spent, we can assume there will be lashings of camaraderie, back slapping and reminiscing over the epic battle that was just fought. The victors will leave with light hearts and the losers as sense of having done their best. But what compels these men to this form of combat? Is it the winning? What about teams the loose regularly - their players still come to the field to be thrashed. No, I think the results are an excuse. Win, lose or draw, these sportsmen derive something special from the experience, something that makes the pain, cold and even the failure, worthwhile. I would distinguish between team sports and individual athletes in this argument. The team experience is a form of play - shared, bonding and emotional. The spectators get something altogether different out of the experience. Watching physical exertion and violence seems to be fun no matter the situation.

Amongst many men, the term Play refers to sexual play. Grown-up play at its most physical and perhaps pleasurable. Interestingly, it's not the same as 'making love' or simply having sex. Play in this context suggests a more involved and specific type of sex. In this context, there are often toys, costumes and people may play roles that differ from their everyday characters. Role play and ass play and their related activities suggest pleasure

and fun and "good" feelings, but not necessarily love, warmth and caring. Not to say those can't be present, they can be, but perhaps in a secondary role. I suppose that sometimes couples make love and other times, they play - and those don't mean the same thing. For instance, you may invite other friends to come and play too, while you wouldn't necessarily invite those people into the inner sanctum of your long term relationship. Hmmm... In *Aftermath*, Wayne Lewis shows us that in sex play, like all play, there is a beginning, a middle and an end. His photos are echoes of the action and the inevitable clean-up and "putting your toys away."

A large part of play seems to be about dressing up - dressing the part. This holds for "grow ups" just as it does for children. Drag, leather, rubber, paint or uniforms, it all works to liberate you. Put a rainbow wig on someone, and they can't help but smile along with all the onlookers. The ridiculous is powerful. Ulli Richter and Slawomir Monik show us how costumes help enhance the play experience. By contrast, Bill Pusztai and Dave Dietz consider how painted bodies (sometimes permanently) can alter our self perceptions and create the space we need to play. In some cases, it's actually the central component if the play experience. Turning yourself into a living and moving piece of art links back to the time in our childhood when finger paints and gouache were part of our daily lives. Painting in childhood was always great fun, and these men are recapturing those experiences, and in some ways, doing what we would have liked to do as children - painting our bodies instead of a piece of paper. Face painting taken to a new level.

For some, to play means to move. Dance, jump, run or splash, play is expressed through physical action. Throwing yourself into play reminds us that it can be an all-over body experience as well as an out of body experience. For others, play is a cerebral or virtual experience. In *Dark Warrior*, Vincent Keith explores online gaming - a new phenomenon that seems to have easily taken over a large part of our play time and space. His dark vision raises questions about this form of escaping. These virtual worlds are still man-made, and one must consider the motives of the men who make them. What does it mean when we hand over our play to a corporation and allow profits to dictate not only how we escape, but where we escape to and what we do there.

As I read through the pages of this issue, I am struck by the breadth and range of pursuits we describe as play. There are so many double meanings for the vernacular - play, toy, game - they can't be nailed

down to a specific meaning. For some, play means not being themselves, for others it means pain and still others see play in terms of performing for others. But there are parameters. As mentioned earlier, play has a beginning, a middle and an end. It's an experience that is manufactured or had, but it is finite. No matter the pursuit, it doesn't go on forever and it is 'other' and 'apart' from the regular parts of our lives. "You're always playing" isn't a compliment. Is this a case of 'too much of a good thing is bad for you'? Perhaps, but on balance, play is good for you. Play fulfills a need we all have, and sometimes we can share. Play is fundamental and the type(s) of play we engage in reflects on our characters and psychologies. Play can be good, dangerous, fun, dark and complicated, and the 'fun' we choose to have completes us. Fills in the gaps.

As always, MASCULAR Magazine thanks all of the amazing creative people who have contributed their works. Your generosity makes this magazine possible. And to our readers, tens of thousands strong, thank you for your support. Perhaps, amongst you, there are artist who would like to contribute and make the MASCULAR experience even richer. The theme for Issue No. 10 of MASCULAR Magazine will be 'Dreams' - take a look at page 195 and see the call for submissions.

Wishing you all a wonderful summer.

Vincent Keith
June, 2014

NEW BOOK AVAILABLE NOW

Amazing Men - Beautifully Photographed - 74 of the best portraits and nudes by Vincent Keith for MASCULAR Studio.



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THE MASCULAR T-SHIRT

Play

The idea behind the t-shirt came from my early years of playing video games. I was always intrigued by the super-sized, Hyper-Masculine characters in both Japanese anime and fighting console games like Streetfighter. The Character on the T-shirt is Zangief, who was a big bear Russian wrestler in the game, who was portrayed in the 1994 Movie by Andrew Bryniarski.

[Mascular Shop on Redbubble](#)



ZANGIEF 2014

Terence Thompson -

I'm originally from Nottingham but been living in London 5 years. I studied product design at University but I'm now gravitating more towards graphics. I'm currently in the process of setting up a T-shirt brand called 'Futures Rejects'

You can order your t-shirt from:

[RedBubble](#)



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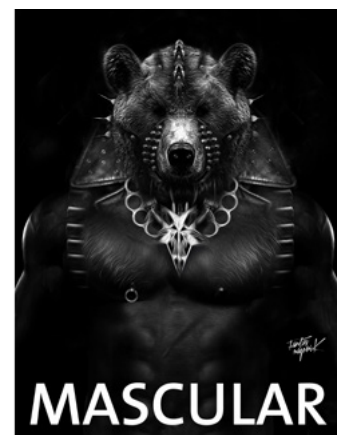
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Autumn 2012
Design: Alan Thompson



Winter 2013
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Spring 2013
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NEW LIFE - NEW WAYS OF PLAYING

Ulli Richter - Photography
Laura Antoniou - Text

On “Leather Traditions” and “Houses” and other things people try to sell you on

A question about “old leather traditions” and “houses” came up on someone else’s Facebook page and I wrote this advice: There are no “old leather traditions.” There are behaviors that individuals and small, isolated groups developed as customs (Bob has a new bike! Let’s all pee on it!) and there are behaviors individuals established as relationship habits (Call me Lady!) but there are no unified, recognized leather “traditions.” A “house” is not part of anything that anyone would recognize as an “old leather tradition,” whether it’s a custom or a habit.

If your new friend wants to join in a group with quaint, individual rules that mostly come out of “what makes them feel good,” that’s awesome. She should ask them what all these rules are and see if they make HER feel good, and then do whatever she feels is comfortable and sexy and positive and right for her in order to join their little club, knowing full well that should it get creepy, stupid, onerous or no-longer-sexy, she can wave bye-bye and wander off to find more people with their own little quaint rules. Which will be entirely different from the ones she just learned/experienced. My advice would be to be very wary of anything that sounds like “this is the right way!” (as opposed to “this is MY way, because I love it when things happen this way! Wheel!

You can see more of Ulli’s work at www.kinkinprint.com or www.ullirichter.com You can see Laura’s website at www.lantoniou.com









understand that everything is subject to negotiation. Also, that if she needs to pass tests, perform feats of strength and derring-do, gets special clothing to wear and toys to play with and secret handshakes, those are super fun things for grownups to do, and having the mindset to throw yourself fully into the moment can be quite a rush.

And ultimately - anyone who says you MUST do anything to be "real" or "true" is basically saying, "...in MY Sooper Sekrit No Cooties Clubhouse!" So, any time you hear words like that, just think "super secret clubhouse," and you will know instantly whether you want to continue chatting, let alone consider play, sex or a relationship.

There are a lot of people in the world who find it very hard to find meaning in their lives. We seek it in all sorts of affiliations, looking for affirmation, community, friendship, relationships, connection, or even just responses. (Including anger, outrage, and hurt.) To seek it in fiction just removes the messiness of dealing with actual humans. We should vacation in fiction and make-believe and the passion of special interests and hobbies and rituals and societies. But in my humble opinion, to live a full life, you have to walk between and across multiple worlds and deal with people and situations in an infinite number of levels, with only the sketchiest of rules and guides to work with.

This is part of being an adult; it's part of being a mensch. We love to brag about how hard it is to be queer, kinky, poly, and then we argue about what the real and true meanings of those words are and who belongs in our clubs and who does not. We waste so much time and energy and focus on these things, fighting with each other when there's a whole world of people who would delight in our unhappiness and strife and grin when we turn on each other and make things hard for anyone new to our little worlds. I just think that's a shame.

There's a BIG difference between "This is the way someone told me it should be," and "This is an old (kinky) tradition," or worse, "This is a standard belief/truth/requirement in our subculture." There's also a huge difference between, "This is what works for me" and "This is how it must work for you."

You may find a story/theory/style romantically compelling - the way I, for example, romanticize a kinky/leather/SM culture of entering via a period of bottoming, service & obedience, and then later figuring out where you feel best suited to identify and behave. And maybe someone who came out before you, or is just older than you once told you that was the way it really happened "back in the day." But sorry - it really did NOT. Did some people do something like that? Sure! Can you do that now? Absolutely! Is it valuable, or exciting, or sexy or heroic? Why not? If you like it, then it's all of those things. But if it doesn't appeal to you, and you discover your tastes and talents and partners by tricking via an online dating app, that works too.

Who knows - some day, people will be saying your favorite app is an "Old Guard app." That's how these things go.

So, if you want a spiffy new hat, go get yourself one. Especially if you look good in hats. If you feel it would be better to "earn" a spiffy new hat, then tell your lover/partner/friends/super secret club. Perform your feats of strength and derring-do. Earn that spiffy hat and wear it with pride. But don't call what you just did an Ancient Leather Tradition of the House of The Reddened Tuchus. There's no such thing as the Old Guard Hatting Ceremony. And if you just decided to get a hat because you look good in hats, wear it with pride because you should always walk with pride in what makes you look and feel good about yourself.







Here's the trick though - just because something is untrue, or limited to a certain time and place and not universally accepted as truth, does NOT deny its romance or mythic power. We should by all means create rituals and styles and protocols and traditions in our little communities. These are the ways human beings interact, find connection and meaning, mark exciting and worthy experiences and times in their lives. Just OWN that we are, if not trying to re-create something that never was, actually creating something new and uniquely US. Say, "This is MY CLUB'S way of showing respect and love for community minded members. We buy them clothing and then piss all over them while they wear it. Your party is this upcoming Saturday. Bring a towel." Say, "This is the way my partner and mentor taught me, and it was so meaningful for me, I'd like to share that experience with you." Then get agreement/consent, and go bravely forward. Instead of saying things like "Boys must be in service!" or "Dominants must never bottom!" or "Women must always be submissive!" and sounding like a douchebag, say, "To me, boy is a state of mind and an identity which may or may not include service," or "I prefer not to bottom myself, it doesn't turn me on as much as being in charge of things and topping does," and "I prefer submissive women for my partners." Own your identity and preferences and your myths and realities and stop trying to make them into something universal or absolute.

Imagine how much more time, energy and focus we'd all have if we spent less time debating terms which will never have universal value and meaning in as varied an underculture as we have. (Seriously, one of the first TES meeting topics I remember from 30 FUCKING YEARS AGO was "What's the difference between a submissive and a slave?" Have we figured that out yet? No? How about we move the fuck on?) Imagine how easier things would be for newbies if they weren't inundated with "must" and "should" outside of "Be courteous to others," "Don't take

what's not yours," and "Use your words." Imagine how many people of generally good intentions could have so much more free time to, I dunno, hook up and play, teach classes, make art, chat and flirt and get to know people if they didn't spend so much time arguing over telling people what to do, or refuting outright lies and exaggerations.

So, yeah. If you and your friends have a group of like-minded people and you wanna call yourselves a house or a clan or a family or a pride or whatever, you go do that. If you want a collaring ritual, make one. Or, steal one you find in a book or on the internet. But don't call your spiffy new collar the Olde Guard Blue Collar of Consideration. Call it the Purple Collar of Passion fruit Cocktails, or Lady Sparkle's Collar or call it Bob. Just don't try to make it seem like there are thousands of people who know what your ceremony means, what the collar means, or anything else other than someone's got a new thing around their neck. Feel proud and happy explaining what you mean to other people and don't assume they'll magically know that according to your way, wearing the collar means ...anything. And when you SEE someone in a spiffy new purple collar, ASK them about it. TALK to people. Find out what they're doing and why and you will probably find out that while in YOUR values and fantasies and realities, a collar means you're only dating the person with a key, but according to this other person, a collar means they do household chores while dressed differently and use a whole bunch of fancy rules. And meanwhile, at the other end of the dungeon, someone is wearing a collar because they look fucking HOT in a collar and they want to attract some playmates.

And it's all good.

Laura Antoniou (10/06/14)









These images are part of the 2014 anniversary campaign celebrating 25 Years of Quälgeist Berlin e. V. - Germany's foremost non-profit pansexual fetish play club and community (www.quaelgeist-berlin.de). The exclusive 13 leaf A2 limited edition calendar is still available by contacting the photographer.

THE MASCULAR MIX: PLAY - VOL. VII

Brian Maier



Whether you define play as the time between work, that late night you spent dancing at a club till the wee hours of the morning, or the sports you engage in when you travel to neighboring cities for a volleyball tournament, play is essential in balancing out the stress of our day to day lives with the joy of letting loose and being active. When we are children, play makes up pretty much anything and everything we find ourselves doing — the whole world is full of wonder, and we are excited to engage in new and sundry activities to make the most of each moment we're awake. All children know how to do is play with the world around them. As we grow older and gradually turn in to adults, the idea of play takes on new and different meanings — and although the time we set aside for play may be less than it was before, adulthood means playing in ways we couldn't do as kids. For me, play not only harkens back to our innate desire to be creative and active, it also involves dimensions of sensuality that become more fully realized as we get older.

When I think of the ways I relax and unwind, when I “feel out” what truly makes me creative and inspired... I need look no further than the mixing equipment I have set up in my home studio. For me, getting home from a long days work and firing up my sound station brings forth a sense of immense joy — I can literally feel the adrenaline start to flow as I depress the power button on my iMac. Mixing tracks and forming sets is just one of the many ways I let my “right brain” take control for a bit. I begin to act on intuition alone, and complete intuition — rather than with logic or analytics — guides my actions. It's in this divine space between my world obligations that I feel most at ease, calmed and empowered. When I am in this world between worlds, I can make something special happen. Even if its just little ol' me, in a decidedly tiny one-bedroom apartment in San Francisco.. this ritual lets me play like a kid again.

My husband Kyle has a different take when it comes to playing around. Kyle has been touring around the US for many years now, taking on the guise of the

football jock or soccer athlete in order to play with his disparate friends and family. Seeing Kyle get dressed up for these sorts of events, you can tell he's completely in his element. An earnest concentration and deliberateness overcome him at once, and the purpose of the game is all that comes through in his eyes. He is direct and stern, yet all at once calm and collected. Its proof to me that while play can seem frivolous and childlike, play can also inspire us to be our higher selves— to act with strength or intelligence we didn't even know we had. Being able to access this force is a powerful thing.

Living in San Francisco, I'm always amazed at the various shades with which people flash their ability to play unabashedly. Whether its the weekly drum circles on the legendary “Hippy Hill” in the Haight, or the age old tradition of dressing up in costume and running around the streets a la Bay to Breakers, people in one way or another are constantly finding new and unique ways to recall their childlike nature. When the Folsom Street Fair— and its sister event, the Dore Allet Street Fair — come to town, I am reminded that adult-variations of play are also myriad. Every single person at these events certainly has one reason or another for making a pilgrimage to our little nook of the world... yet while their focuses may be completely different in why they arrived on that particular day, I see one singular theme consistent in all of their designs: a willing desire to play. A desire to be themselves, live in the moment, escape the norm, and excel at what humans do best: enjoy the joy of discovery and community.

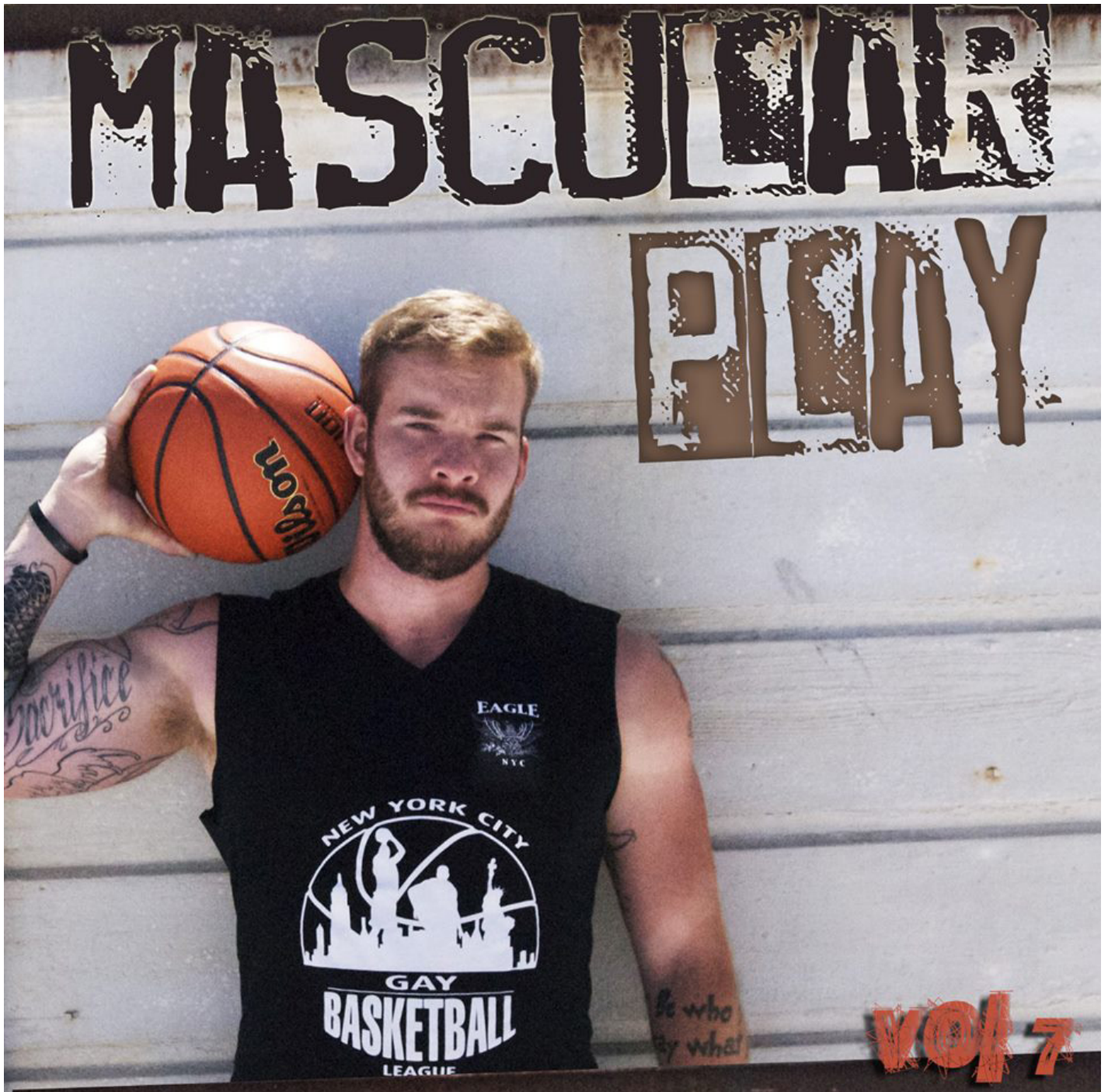
As you listen to the mix this quarter, I hope you can sense the playfulness that the songs create as they tell their story. Some songs are darker, more brooding, with a carefully constructed energy that channels an inner sort of exploration. Other tracks feature uplifting vocals, peaks of energy, and exciting tones rich with the color of spontaneity and frivolity. I hope you find it to be the perfect accompaniment to your personal embodiment of play!

www.djbrianmaier.com



For this quarter's photography, I'd like to thank the following inspirational and warm-hearted artists. Please check out their work and drop them a line. Their tireless pursuit of capturing the best and brightest moments within our community has made a huge difference in the way we all experience it— Georg Lester, www.georglester.com, - Mike “AccidentalBear” Enders, www.accidentalbear.com- Glitter Ricky, www.glitterricky.com.

LISTEN TO OR DOWNLOAD THE MIX HERE



If you would like to hear Brian Maier's 'Water' Mix, you can download it from [soundcloud.com/brianmaier/mascular-vol-7](https://www.soundcloud.com/brianmaier/mascular-vol-7) or on [iTunes](#).

The icons below will take you there directly.



www



MYLAR PLAY

Bill Pusztai

This is Mark. I unrolled a piece of Mylar and suggested he play with it. Amazing stuff, Mylar.

If you're interested in working with Mark, the satyr in my pieces here, you can find him on Model Mayhem as "markarsenal".

You can see more of Bill's work at www.radiantpage.com







(L): MARK | 1994
(R): MARK | 2096







PLAYFUL

David Gray

I've never been particularly successful with candid photography--my approach is typically more formal and planned. But every now and then, my models surprise me with something spontaneous and playful. These moments, when I'm lucky enough to capture them, are a great inspiration--and so elusive.

You can see more of David's work at yogabearstudio.com













AFTERMATH

Wayne Lewis

A hug and a long kiss, then he's out the door.

And now I'm left with the clean-up and the mess. And, boy, were we messy. So many toys, lube everywhere, leather, rubber, fluids and repurposed army surplus, sports, medical and veterinary supplies. And smells. Oh the smells. I wish I could bottle it -- the smell of sex. Good sex. Man sex. Pig sex. I almost hate to clean it up, I don't want to lose any sign or scent of him.

Mental flashes of our hours together overlap and entwine. Out of sequence, the flashes alternately caress, then slap and thrust. Did we really just do that? And that? Wow....And that?

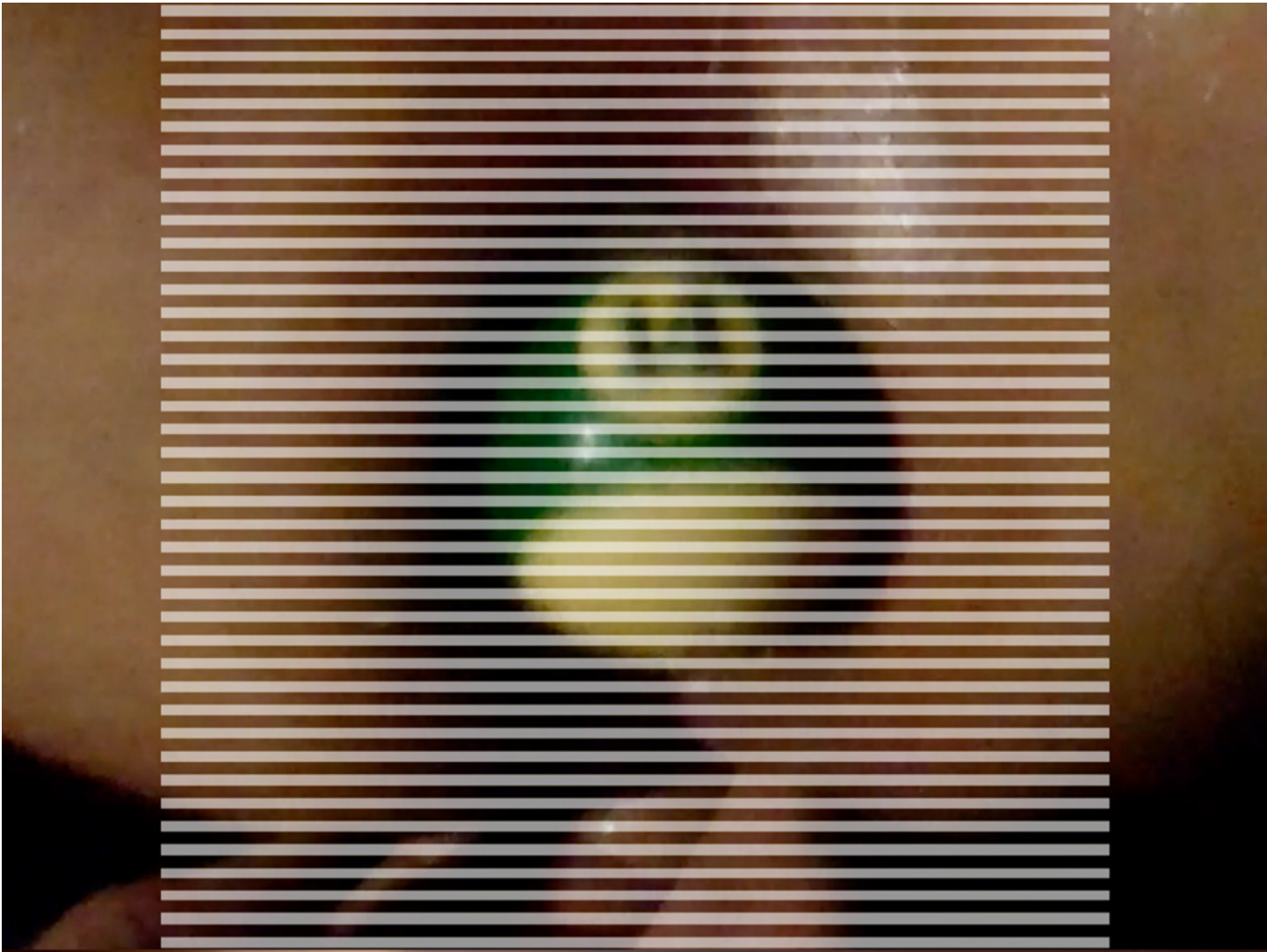
I've waited so long to get to this point, to ask for what I want and to share what I've learned. Sharing freely with him was mind blowing. How did he and I reach this point at the same time? I fight off the guilt brought on by years of hearing what is right and wrong, good and bad. Good boys don't act like we just did. But we better fucking do it again. Soon.

As I clean I try to answer questions:

Do I call him?

Do I like him?

Do I love him?











(T): AFTERMATH | POOL BALL
(B): AFTERMATH | SLING & RESTRAINTS



PLAY

Tom McMillen-Oakley

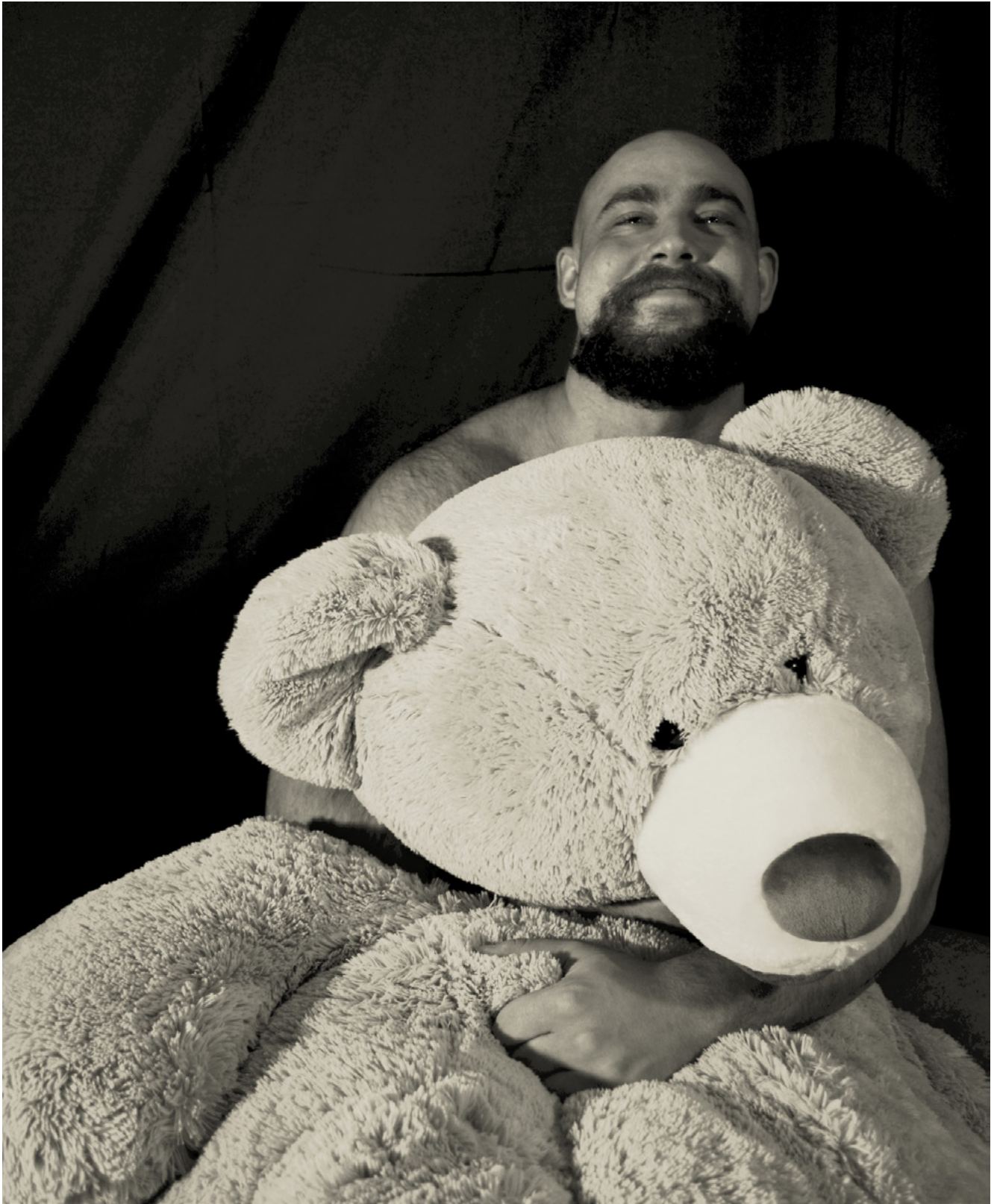
I met Jason at a Halloween party a few years back. He was dressed as a police officer and I was dressed as a hippie. His costume was skin tight and showed off every inch of his body. This was the year of the “Occupy” movement and I had a hand-drawn sign that read Occupy THIS! and had arrows that pointed down towards my crotch. It got a few laughs, especially from Jason who would dangle his handcuffs at me and smile his devious smile. During judging, as Jason came forward and did his best bad cop imitation for the judges, I yelled “FUCK THE POLICE! FUCK THE POLICE! No, really, I want to fuck the police! Especially that one!”

You can see more of Tom’s work at www.reddragonstudio.blogspot.com

He stayed in character and came around the table to grab me and put on the fake cuffs. We didn’t win, but we had fun. After the contest, we talked a bit and I found out that he was a body builder, bulking up for a competition that spring. He would spend months adding pounds and working out, only to begin to shed the pounds for that lean defined (and sadly, hairless) look so sought after at competitions.

I mentioned that I was a photographer and how I would love to photograph him before the hair went away and he dropped the weight. We agreed on a date and he asked what to bring. I usually have an idea for my models, but with him, I wasn’t sure. I told him to







stuffed beast with gusto. The singlet was often used as a fetish outfit for him and his partner, so this was a completely different type of playtime for this outfit. I typically shoot with a lot of light so I can edit and have control of the images when I process them. I purposely chose the smoky vintage look as I wanted these to have the look of photos from an old year book or sporting program. Jason's singlet was neon blue, and I didn't think it went well with that vintage vibe. There are some of the full color images on my website if you would like to see them in color.

And, for the record, no bears were harmed during the photo shoot

bring whatever he wanted, nothing was off the table. Since he was such a big bearish dude, I borrowed one of my kids' stuffed bears. I wasn't sure what we were going to do with it for the shoot, but I stuffed it in my small car and headed off to the studio with Jason in the front seat and the bear tucked away in the back.

When we arrived at the studio and got settled, he began to unpack the dozens of outfits he brought for the shoot. When he pulled out the wrestling singlet, I knew exactly what we were going to do with the bear. With his facial hair, shaved head, and singlet, he looked like one of the old fashioned macho guys that showed up at circus side shows or carnivals and wrestled wild animals. I wanted to capture that scenario. Jason loved it and embraced the idea of wrestling this







PLAYING WITH PHANTASIES

Lichtreich

Männer lieben es zu spielen und wir sollten uns diese Fähigkeit bewahren. Im Spiel können wir uns ausprobieren und in andere Rollen schlüpfen. Im Spiel lernen wir uns besser kennen.

Daher wundert es nicht, dass gerade unter Männern das Spiel beim Sex immer beliebt ist. Heute bezeichnen das viele als „Fetish“.

Und es verwundert daher auch nicht, dass ich gerade in der Fetish-Szene meine ersten Fotomodelle gefunden habe.

Aber Fetish ist ein Spiel und nicht alleine eine bestimmte Kleidung, was aber viele Männer mißverstehen und sich nur dem Spiel hingeben können, wenn sie auch die „korrekte“ Lederkombi angezogen haben. Das kann dann fast wie ein Dogma werden.

Ich versuche in der Fotografie den Mann zu befreien, sich ganz selbst hinzugeben. Fotografie kann im besten Fall ein Spiel mit der Phantasie sein. Sex ist Lebensenergie und diese Energie lebt von unserer Phantasie und nur wenn wir spielen, werden wir offen für die Schönheit und Wunder unserer (männlichen) Körper.

Im Spiel und in der Fotografie ist alles erlaubt. Ob wir nun zum kleinen Jungen werden oder zum Tier. Sogar „Machtspiele“ können wundervoll sein, so lange wir niemanden damit schaden. Dann

kann auch der Alltag ein Spiel werden. Es muss nicht immer im Schlafzimmer stattfinden. Rollenspiele können auch im Alltag integriert werden. Eine SMS an seinen „kleinen Hund“, der sich auf sein „Herrchen“ freut usw.

Spielzeug ist natürlich sehr wichtig. Und wie bei Kindern muss es nicht immer das teure Spielzeug sein. In der Fotografie nutze ich immer wieder Dinge, die gerade herumliegen und ich habe großen Spaß, dieses in die Fotosession einzubauen. Gerade das Spiel mit dem Unbekannten kann wundervolle Bilder entstehen lassen.

Meine Bilder ergeben nicht immer einen Sinn. Ich möchte vielmehr einladen, hier Bilder ganz für sich selber zu betrachten. Wenn Bilder Geschichten erzählen und berühren, dann ist es das Beste, was passieren kann. Ich mag zeitlose Bilder, daher sind meine Männer auch meist ohne Kleidung. Natürlich möchte ich nicht verschweigen, dass ich das Spiel mit dem Exhibitionismus sehr mag. Exhibitionismus ist das Spiel mit der Gefahr. Fotos sind dann ein „Beweismittel“ und wie eine „Beute“. So entstand auch meine Liebe zur Fotografie und das Spiel mit dem Licht (LICHTREICH = „Empire of light“ or „full of light“) und Schatten.

You can see more of Lichtreich's work at www.lichtreich-foto.com







Men love to play - and it's something that we shouldn't forget as it brings joy to our lives. In the games we play, we don't need to limit ourselves. We can try different roles on for size, and move between them: top or bottom, leather-men or construction workers. The only limit is our imagination and the more we play, the better we get to know ourselves

Men indulge in play during sex, and usually it's classified as 'fetish'. So it's no surprise that my first photo models came from the fetish scene.

Some people assume that if you follow the 'rules' or wear the right leather outfit, then that's all there is to it, but they're missing the point. Sex taps into our primate urges and essences, and when we play we open ourselves to the beauty and wonder of our bodies. When I photograph men at play, this is what I am trying to capture.

In the game and in photography, everything is permitted, whether we become a Daddy, a boy or even an animal. Even "power games" can be wonderful, as long as no-one is permanently harmed. Then everyday can be a game. And our play doesn't have to take place

in the bedroom. Role-playing can also be integrated in everyday life, such as playful texts from a Master to his pup.

Toys are of course very important, and a lot of fun! And just as with children, they don't have to be expensive. In my work, again and again I use the things that are just lying around and have a lot of fun building them into the photo session. Playing without a plan can give rise to wonderful pictures.

And Photographs do not always have to make sense. Rather, they can be images that tell stories or that you experience which envelop you in their atmosphere. I like classic images, so my men are usually naked. Of course, when playing outdoors or in public, I really love the exhibitionism and the thrill - the risk of being caught! My photos are the "evidence".

My love for photography originates with the play between light and dark, of brightness and shadows. LICHTREICH itself means "Empire of Light" or "full of light".











Ho' Down

GOD Photography

Play . . Cowboys . . what gay man has never fantasised over the archetypal Cowboy image . . The Mascular brief gave me licence to pursue those fantasies and memories of childhood innocence and explore the genre in a different way. Saturday morning cinema clubs, plastic guns, handsome shirtless men in stetsons, the good guy, the BAD guy . .

You can see more of GOD Photography's work at god-photography.co.uk











LEFT: Ho'Down | 5; RIGHT: Ho'Down | 6







LONE WARRIOR

Vincent Keith

I'm just that bit too old to have been snared by the gaming frenzy that preoccupies most of the world. Yes, I've played Tetris and other little games I can play on my phone, but the real world of gaming is alien to me. Sometimes I feel like an outsider looking on as people enjoy something they love and are committed to, but that I can never know. But gaming has influenced so much in our lives, it's impossible to ignore. It's influenced all forms of media and I know it occupies a great deal of time. Interestingly though, people seem to figure out quickly whether or not you are into gaming, and if not, they don't discuss it. Is that out of courtesy or boredom? It's something we do not have in common.

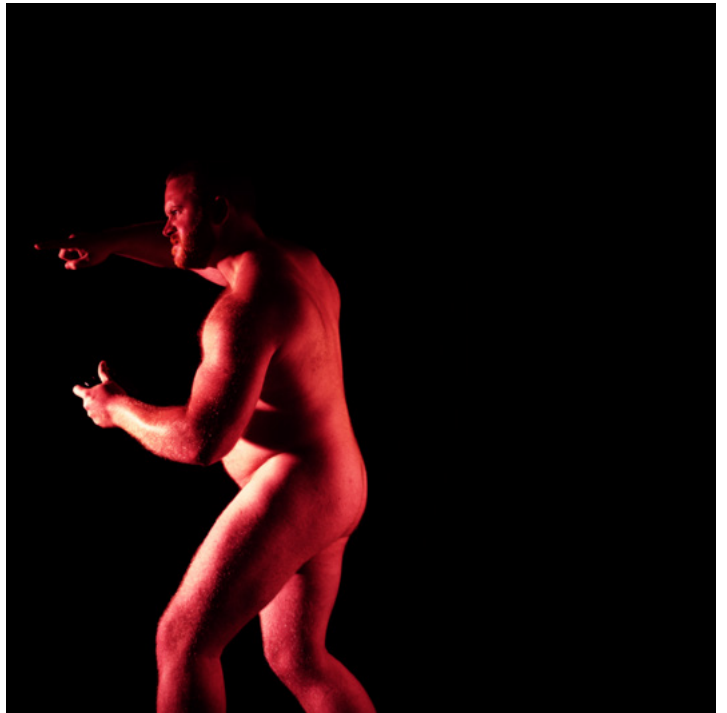
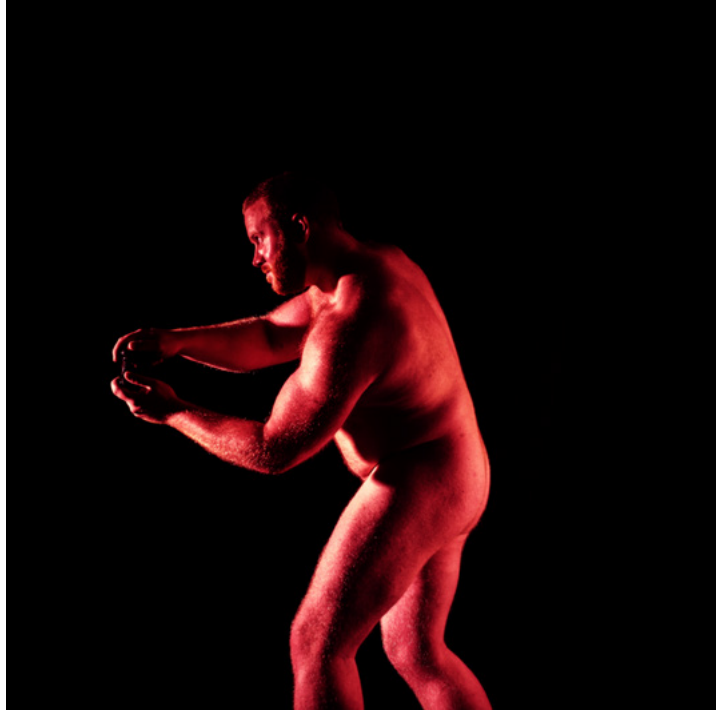
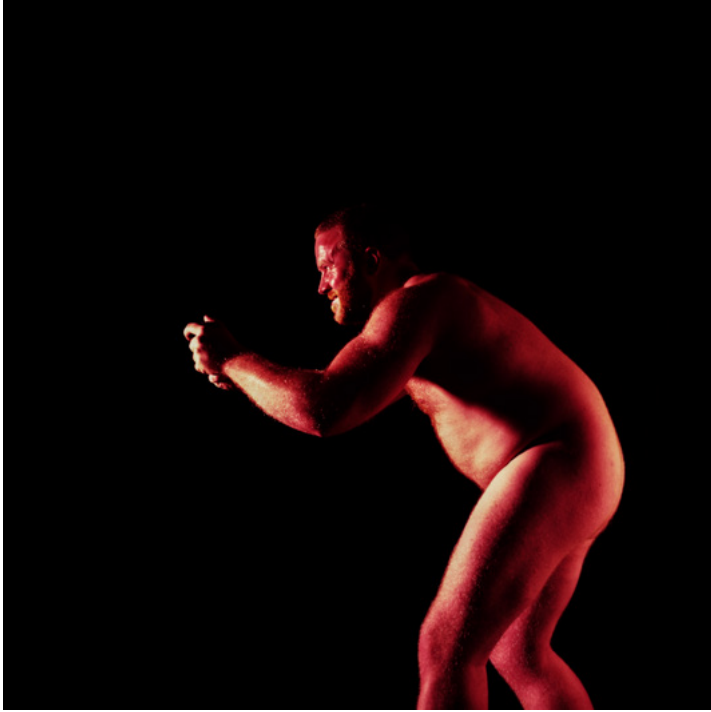
You can see more of Vincent's work at www.mascularstudio.com

As a spectator of gamers, I've observed a few things though. People speak of communities and group quests - language of inclusion. But outwardly it looks like a solitary pursuit. Nothing wrong with that, per se. Reading is a solitary pursuit too. And it's true, there are multiplayer games and parlour games, but it seems as though the truly committed gamer is engaged in a world all his own. Indeed, in some games, the gamer is responsible for creating his gaming universe, or his actions influence the development of that universe. Perhaps as close to pure fantasy as one can get on a screen. Ah, and then there's the screen. Gaming generally means 'computer games' and that means a screen - at least for now.



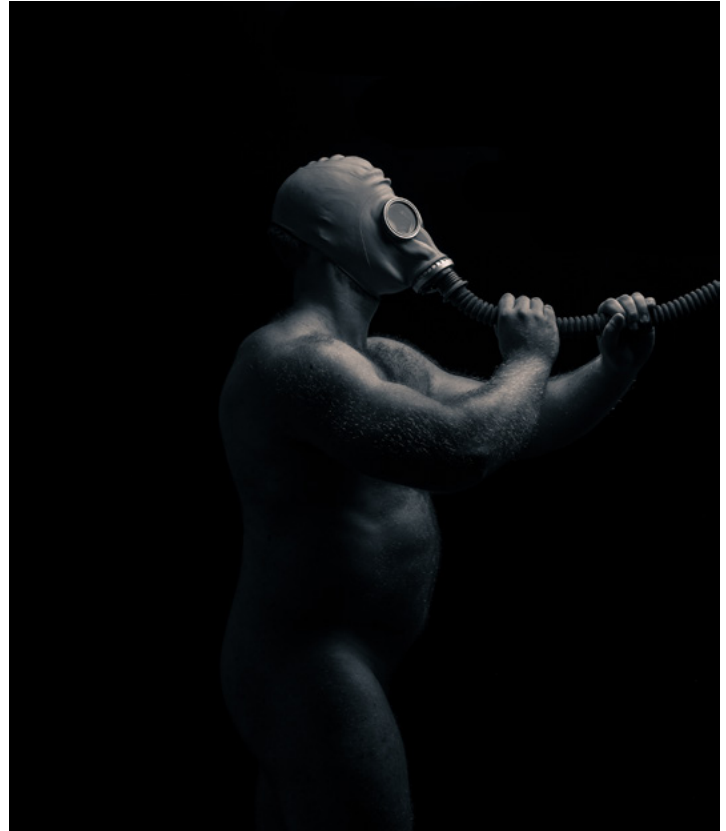












The game makers are in an existential battle to try and remove the screen or at least diminish it's presence. They want to draw you in, make it real.

In this series I wanted to explore gaming at its essence. Reduced, pared down and exposed. The gamer is naked. He has no need of clothes because nobody can see him. The only clothing or dress that matters is that worn by his character, and that's all virtual. He engages with us directly only when he is not playing. When he is playing, we are not there.

I theorised that an entity so committed to taking us away from our physical lives must have nefarious objectives. I don't buy the bright colours and tinkly music. The smiley faces were drawn that way. It's the car crashes, falling buildings, zombies and machine guns that show the true nature of the intent. Violence, sex, darker desires... Now that is interesting. The gamer can live out his fantasies of

invincibility, prowess and strength through the game. We've heard this before. I wanted to give a sense of darkness and foreboding to the images.

Along with the gamer, I introduced three characters he will find in the game. They are opponents. The designer has given them strong and evocative characteristics. Menacing, strong, deadly, undead and above all, purposeful. The masks are meant to imply the lack of a soul or spirit. They are such strong elements that at a glance we can know all there is to know. This is one to shoot or blow up because he can do you harm.

In this project, I want to look at the darker side of what lurks in this virtual world. All that effort has gone into drawing you in, surely it can't be good for you. I wanted to depict a man lost in his onenistic experience, focused, engaged and lost.



JUEGOS DE GRANDES

Ivan Y Gabo

Cuando uno es chico jugar es lo mas lindo del mundo, pero al ir creciendo nos vamos olvidando de ello y dejamos de permitirnos el jugar.

Porque esta mal visto que los grandes jueguen? pareciera que lo único a lo que se puede "jugar" es a los deportes.

Demosnos la oportunidad de jugar nuevamente sin importarnos el que piensen los demás, disfrutemos de la vida.

En nuestro caso la fotografía tiene mucho de juego , nos divierte , nos libera , nos deja mostrarnos tal cual somos, sin tabues ni ataduras.

Cuando nos iniciamos en esto empezó casi como un juego y por mas que al pasar de los años lo fuimos tomando con mas seriedad y responsabilidad nunca perdió la frescura, la diversión y la pasión de los primeros días.

When we play as kids, it can be the most beautiful in the world, but as we grow up, we will forget this and adult preoccupations take over. We forget to allow ourselves the joy of play.

So it is wrong for 'big boys' to play? It seems that the only games we allow ourselves as adults are sports.

The child inside us still needs to play - give us the chance to play again, to enjoy life, and who cares what others think!

Our pictures show the fun we have, how our play frees us and let's us be ourselves, outside of the usual ties, taboos and constraints.

As the years have passed, we have taken o play more seriously, but we've never lost the freshness - the fun and passion of our early games...

You can see more of Ivan & Gabo's work at ivanygabo.com

Collaboration credits: Daniel Merlo.

















A BEAR KNOWS PHOTOS

Brendan Mcweeney

I began shooting live music after learning about studio lighting with my husband Rey Rey. Feeling that I had a firm grasp on in-studio lighting techniques, I thought it'd be a great challenge to shoot in venues where lights are low and out of my direct control.

I started off shooting local acts in San Francisco. I then reached out to larger bands on my own via email. I got some great advice from the photo communities on Facebook and Flickr that also helped me get up to speed more quickly than my trial and error methods.

Landing a gig was hit or miss for a while, but I didn't let it slow me down. I was on the hustle. One time I offered The Black Angels a place to store their merchandise in exchange for letting me shoot them. That was my first gig at the legendary Fillmore venue.

To get even more shows, I joined forces with the The Owl Mag (theowlmag.com) and was able to get shows more frequently. For a while it seemed like The Independent, a small venue in SF, was my second home. I shot and shot and shot, sometimes 8 shows in a month. All the while building relationships with promoters, and improving my skills.

Through a connection with a local promoter, Another Planet Entertainment, I've been fortunate to shoot most major music venues in the bay area. My concert photography journey may sound like a lot of work, but to me it's been all play.

Every year I'd set a goal for myself. One year I said I want to shoot Outside Lands Music Festival, a large 3-day music festival in Golden Gate Park. I pulled a few strings and got access through an opening act.

You can see more of Brendan's work at www.abearknowsphotos.com



PREVIOUS PAGE: MACKLEMORE & RYAN LEWIS
THIS PAGE: THE SHINS



It was there I met other photographers with the same passion and skills way beyond what I had at the time. That is where I met one of my photography heroes of today, Wilson Lee (who also shot our wedding last year). Lee has also been very generous with his knowledge of the industry and is just an all around cool guy.

Over the last few years I've managed to reach many goals. I've shot most major music venues in San Francisco and Oakland. I started out shooting in 500 person venues and have had the honor to shoot some massive bands in the Oracle Arena in Oakland, CA. A venue that hold 20,000 people!

I'm not sure where I'll be taken next, but I'd really like to get access to bands in their natural habitats, or even bring them into our photography studio. Maybe I'll shoot and design some album covers,

or photograph more bands in their recording studios. I did have the honor of shooting a few bands in the Foo Fighters ' Studio 606 a while back. That was one of my biggest thrills yet.

There's something about music that inspires me, and shooting it from every angle is my next goal.













PLAY

Gianorso

ACT I : THE UNCANNY STORY OF THE DOLL CHARMER

I've got a picture of you
hanging on my mind
dripping consistently,
always very kind
we kiss
I breathe
You leave
We love for an
audience
you say no
but I know

Move on closer
give me one more
taste
I've got to cut the cord
We love for an audience
it's in our veins
can you feel what I feel
dripping consistently,
always on my mind
I've got to cut the cord...
-Benjamin Fiske













**ACT II: HOW THE PRINCE OF TEDDY BEARS
LOVES HIS LEGO CUB, PASSIONATELY**

I'm smothered
with his skin

his love

I'm not complaining

this is all that I've asked for

my eyes, peckish
for his mysterious skin

devouring his every move

cover me

forever.

-Benjamin Fiske



TOP: THE PRINCE OF TEDDY BEARS AND THE LEGO CUB - RM - APRIL 26 2014 | 8
BOTTOM: THE PRINCE OF TEDDY BEARS AND THE LEGO CUB - RM - APRIL 26 2014 | 9



SIGN OF THE TIMES

David Goldenberg

It was one of those, not so common, sunny weekends in London. Playing with the dog in the backyard firing up the barbecue, bathing in the sun or walking in the park. Never mind the endless hours at the office, gym, public transportation, running errands and countless rainy days.

What could be more simple and honest than photographing your family in times of joy, fun and play. As simple as these photos are, they tell the story of our life and our time together. They tell the story of how far we have come with the accepting who we are.

While I was growing up, it was hard to believe that one day two men who loved each other could be happy and live a normal life without being rejected or even persecuted. These are new times, new winds are blowing and bringing big changes. Happiness can be part of everyone's life no matter who you choose to share it with. We've come a long way and this act of a man photographing his lover with their dog, these simple family photos, are a sign of these new times.













PLAY AT EASTON MOUNTAIN

Dave Dietz

Located in upstate New York, Easton Mountain is a community, retreat center, and sanctuary created by gay men as a gift to the world. Through workshops, programs, and events they provide opportunities to celebrate, heal, transform, and integrate body, mind, and spirit. I have been a member of the extended community for about eight years and in that time I have grown in many ways including as a photographer. I am grateful for the many men who have been my subjects at various retreats throughout the years. The photographs presented here were captured during last summer's "Freedom" and "Spirit" Camps. Body painting, the mud pit, and (clothing optional) frisbee are just a few of the many ways men play at Easton Mountain.



PREVIOUS PAGE: L TO R: STUART, MATT, WIL, AND MOSS
THIS PAGE: WESTON TAKING A SHOWER AFTER BODY PAINTING



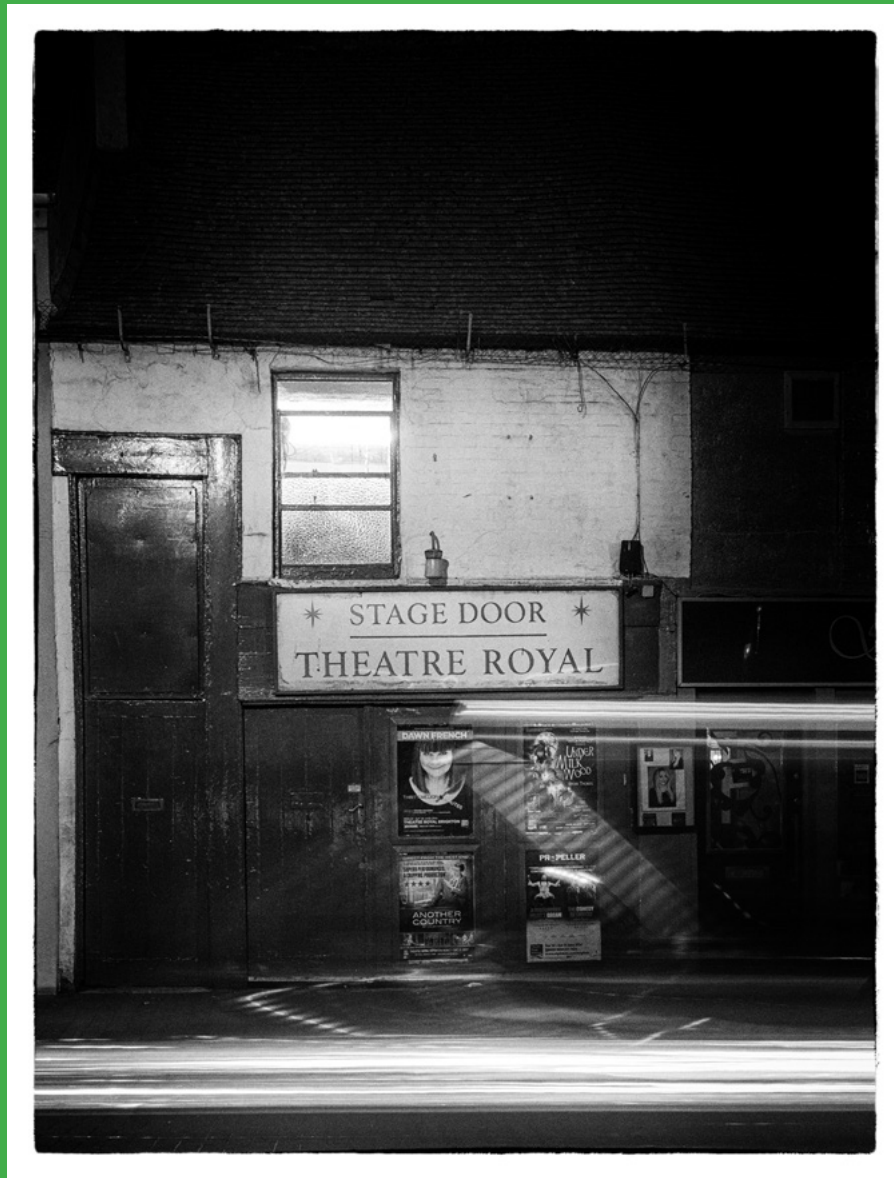


(L): REAR VIEW OF PETER STANDING IN THE MUD PIT
(R): JOE'S MUD COVERED PENIS





CHARLIE GETTING PAINTED AFTER PLAYING IN THE MUD



PLAY

Ermin Fetahovic

He entered left of stage

My eyes were glued to his body – I couldn't explain it but the emission of strength his thick solid torso expressed was enough to stir interest below

He walked across the stage:

"Hear me now my king" he says his lines with bravado.

"Hear me now" He speaks again.

I could only focus on his tights, am I the only one who sees this acting beatify.

"The people grow tired and weary of these high taxes, you run this city dry for the sake of vanity and that woman!"

That bitch I remember thinking, how dare you upset this beautiful man.

"My king, this woman poisons you" he says.

Poisons you! I remember repeating with insisting hate.

"My Knight" the King response, but before he could say any more the protest on the gorgeous Knights face interrupts followed by a wave of angrier words.

"Knight! Is that all this is to you, Is that all I am to you!?" he yells.

His anger arouses me beyond comprehension. All I could think of was that strong body over me, sweaty rough and angry. I stirred a bit, I could my self-getting just that little bit hard. I look over to my father and mother sitting next to me. They focus on the play. I turn back to it to find my lust for the main character hasn't faded. He walks closer to the front of the stage with his own internal dialog. I find myself staring at his tights again.

"This man loved me once. He was publicly shamed for it and now, he beds a woman. He has forgotten me, he has forgotten my love. I cannot allow him this. I cannot allow her to separate us." He plays his words to the crowd.

Does no one else see the beauty I see in this middle aged actor, his stature, his voice, his thick legs, that bulge, does no one else lust like I? My thoughts run wild. My erection presses against my jeans. My interest so curiously peaked when his internal dialog had finished and he but ends the play with a kiss on the king's lips. The curtains come down, and I am now left want to see more of this man.

We leave the theater, my heart swelled but broken - I was almost sure I'd never see this man again.

"You look sad" my father says to me.

"What's wrong?" he asks.

"The ending was sad" I responded.

My father nods as if to avoid a cautious topic.

I had just turned 21, I was athletically built and naturally gifted in most sports. I had scruffy brown hair and a constant 5 o'clock shadow - I needed to shave daily, I wouldn't if my coach didn't demand otherwise.

I turn to my parents and say "I'm going to go out for a coffee, I'll find my own way home". I give them both a kiss goodbye and make my way down the street lit lights to my favorite coffee place. As a walk past the alleyway of theater I hear an upset voice.

"You didn't come again tonight, what was so important that you could make it this time?"

Then silence. I linger at the end of the alley attempting to make out the figure.

It was him.

"You know what, fine! I'll get a hotel room for the night, pack your shit and get out" he says hanging the phone up and after a moment beings to sob.

My innocent self with total concern walks down the alley to meet his rugged and bearded face. "Are you alright?" I startle him. "I overheard the conversation you had with your girlfriend" I say fishing for answers.

He looks at me with his deep blue eyes. I wanted to jump him then and there.

"Not my girlfriend, not that it matters anyway, we just broke up" he says glumly.

My face expresses my sadness for him. Who would treat such a man so poorly I think.

Without saying anything I lean in and press myself against his body hugging him. "You were wonderful tonight" I hear myself say. I certainly overstepped as his face scrunched a little to my touch. "Thanks he says a little uncomfortably".

"I'm sorry" I say quickly panicking, I just thought maybe you needed a hug" I say embarrassed.

"No it's not that, do you have a hard on?" he says quickly - a smirk developing on the corner of his lip. Before I could respond his hand found my shame. I feel my cheeks go red

"I'm sorry - I just, you're just, and the tight" I feel the words stumble out of my mouth.

"Well, I'm not much of an alleyway type guy if you are expecting something"

I felt a rush of blood to my head as I realized how awkward the circumstance must have been for him.

"Oh my god no!, I am so sorry no I just heard you start sobbing and well I just wanted to make sure you where ok, the .. Hard on is was because err" I start stuttering again. "

"Do you want to get a coffee?" he interrupts me noticing I wasn't after a quick back alley blowjob.

"Yes" I say as poignantly as ever.

'Great" he says "I've just got out of a horrible relationship and I could use a kind face, I'm new in town so I don't know many people".

I nod as I arch my elbow out. He links his hand through it and we stroll out of the alley way towards my favorite coffee shop.

I found out he was 42, his name was John and he liked younger guys all in the first minute of talking.



GAMES OF SUMMER

Vincent Keith

It's summer time. The south of France. The sky is blue and the sun is warm on your skin. You want the days to last forever. Your mind is clear. All of the issues that generally occupy your mind and have been parked. This is a moment. Drink it in.

After a lunch of grilled fish, pale rosé and succulent white peaches, inhibitions melt away. The pool beckons. First one of you removes his t-shirt and shorts and jumps into the pool. It seems so natural, the obvious thing to do. Then another. You watch as the naked skin moves through the turquoise water.

Before long, eight or ten men are naked, wet and happy. The freedom

You can see more of Vincent's work at www.vgkphoto.com

of swimming in the nude. The intimacy and frisson of being naked with other people - some acquaintances from that very day. How liberating. People dive in, jump in, live in the moment. They are at their most beautiful and alive.

Afterwards you sun yourself on the hot stone at the edge of the pool. You smell the water, the smell of dry stone becoming wet, the breeze. You watch as these naked bodies lounge and warm themselves in the sun. They glisten. Mounds, hair, eyes, cocks, all there in the sun.

You let yourself drift away. As your eyes close, an inflatable toy moves across the surface of the pool with the breeze.













RIGHT FOOT BLUE

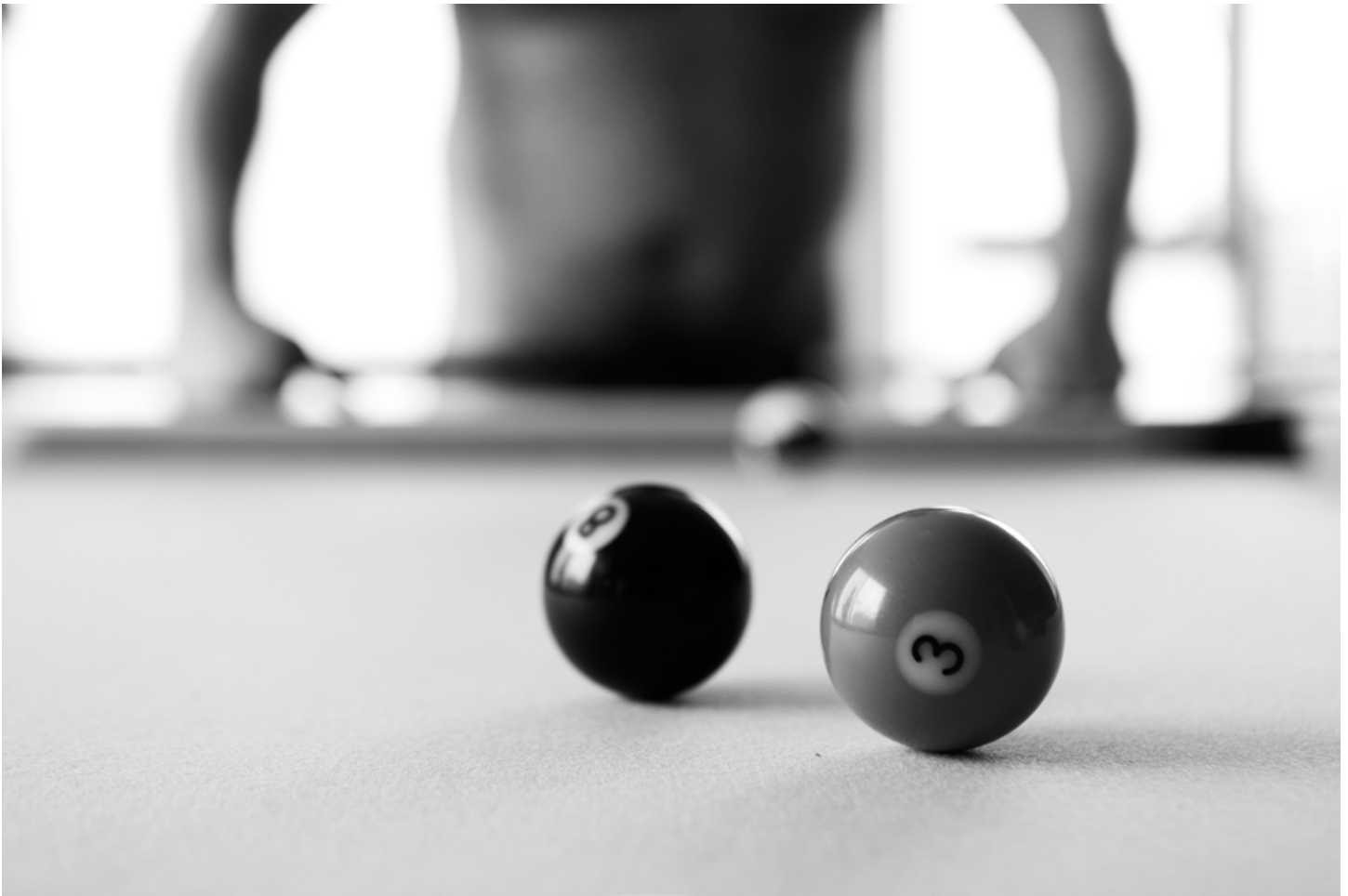
Anthony Manieri

STRIP POKER RULES

from <http://www.wikihow.com/Play-Strip-Poker>

1. Gather a mixed group of adventurous friends. Make sure they are all consensual adults who actually want to play the game, rather than suggesting it once people are already over. Bringing it up spontaneously can leave some people feeling uncomfortable when they don't want to partake.
2. Let everyone relax, possibly with a few drinks. Even confident adults can be a little squeamish about showing their bare essentials. Make sure the vibe is right before you start. A little bit of alcohol can help people overcome their inhibitions.
3. Suggest a game of strip poker and make sure everyone agrees. Don't pressure or force anyone to participate who doesn't want to.
4. Agree on the rules. Decide which of the versions strip-poker below you want to play, what different items of clothing are worth, and so on. You can see more of Anthony's work on his [Facebook](#) page.
5. Make sure everyone starts with roughly the same amount of clothing. If some of the guys have socks, ties and belts, have players discard or add accessories until everyone is even. This is optional, but makes the game more fair.
6. Deal cards and play hands as you would in poker. Unlike in normal poker, where you play to win chips or money, the nominal objective in strip poker is to keep your clothes on while the losing players remove their clothing one piece at a time.
7. If you lose a hand, strip.
8. Keep playing until someone—or perhaps everyone but the winner—is down to their undergarments or, if you prefer, completely naked.

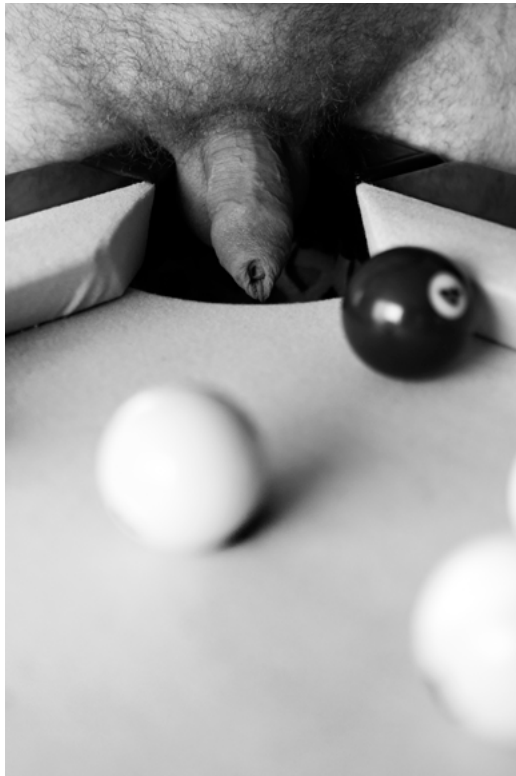




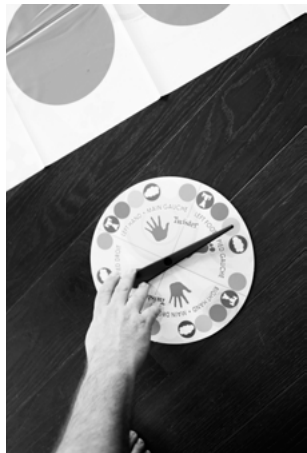
POOL

Pool rules are as follows.

1. All fifteen balls are racked up in any order, with the front ball on the foot spot.
2. While shooting, a player may pocket any ball they choose. The player may continue until he/she misses or scratches. Each time a player pockets a ball is a point.
3. When all but one ball is pocketed, the remaining target ball and the cue ball are to be left in their place, and the other fourteen balls are re-racked. If the cue ball is scratched with one ball remaining, the cue ball is placed anywhere behind the headstring.
4. This cycle is continued until a player is victorious by reaching an agreed upon amount of points (usually 150 in professional play)







TWISTER

from the good people at Milton Bradley

Setting up the Game

Spread the mat faceup on a flat surface, indoors or outdoors.

Players take off their shoes and set them aside. If you're playing outdoors, you may want to anchor the mat corners with your shoes.

Designate an extra person as the referee. The referee is not considered a player; during the game, the referee will spin the spinner, call out the moves, and monitor the game play.

Position yourselves on the mat according to the number of players, as explained below.

For a 2-player game: Players face each other from opposite ends of the mat, near the word Twister. Place one foot on the yellow circle and the other foot on the blue circle closest to your end of the mat. Your opponent does the same on his or her end.

For a 3-player game: Two players face each other on opposite ends of the mat, near the word Twister. Each player places one foot on the yellow circle and the other foot on the blue circle closest to his or her end of the mat. The third player faces the center from the red-circle side of the mat, placing one foot each on the two middle red circles.

How to Play

The referee spins the spinner, then calls out the body part and the color that the arrow points to. For example, the referee may call out: "Right hand, red." All players, at the same time, must then try to follow the referee's directions as explained below.

Each player must try to place the called-out body part on a vacant circle of the called-out color. For [example, if the referee calls out "Right hand, red," each player must try to place a right hand on any vacant red circle.

If your called-out hand or foot is already on a circle of the called-out color, you must try to move it to another circle of the same color.





There can never be more than one hand or foot on any one circle. If two or more players reach for the same circle, the referee must decide which player got there first. The other player(s) must find another vacant circle of the same color.

Never remove your hand or foot from a circle unless you're directed to by the referee after a spin. Exception: You may lift a hand or foot to allow another hand or foot to pass by, as long as you announce it to the referee beforehand, and replace it on its circle immediately afterward.

If all 6 circles of a color are already covered, the referee must spin again until a different color can be called out.

Strategy: Try moving toward an opponent's portion of the mat, forcing the player to get over or under you to place a hand or foot!

Being Eliminated

Any player who falls, or touches the mat with an elbow or knee, is immediately out of the game. (If you feel that a new position is impossible, or will cause you to fall, you may eliminate yourself.)

In a 2-player game, the game ends and the remaining player wins. In a 3-player game, the remaining two players keep playing until one player is eliminated and the remaining player wins.

How to Win

The last player left in the game is the winner!





CHILD'S PLAY

Prodromos Emmanouilidis

When I read about 'play', my mind travels back to childhood and how I used to play as a child. So I collect as many toys I can find to remind me of my innocent years. When my friend for the photo-shoot, he caught sight of the huge furry doggy and instantly smiled. He grabbed it and start hugging it. I knew I found THE toy for him. I took my camera and started to shoot. I hope you enjoy the photographs as much as we enjoyed creating them!

You can see more of Prodromos' work on his Tumblr page: in-public.tumblr.com













THE DAILY PORTRAIT

Jonathan Dredge

When I first saw the subject chosen for this issue, a whole host of ideas flitted through my head - go and photograph the Kings Cross Steelers (London's Gay Rugby team) at play and in the changing rooms; document an evening with some of my SM/fisting friends; stage scenes with my nephew's lego people; and then suddenly it struck me - I was already working on an ongoing project looking at play!

The 'Daily Portrait' came about when I replaced my old phone with an iPhone5. The camera was so much better than the previous one that I set myself a little challenge: to create a portrait a day with just the phone in my pocket. I was interested in seeing what sort of images could be produced. And the subsequent photographs are a record of me at play with the phone's capabilities and the very limited amount

of control the photographer has. By their very nature, the pictures are stolen moments - snapshots. But they are also an exploration of how we see ourselves and the images we project. Whether pulling silly faces, trying to look professional or cool, assuming personas like the city gent, 'bad' santa or a cheesy halloween mummy - they are a document of friends and people I have met having a laugh and not taking themselves too seriously. Sometimes I think all I do is play with my camera!

The full series can be seen here:

www.flickr.com/photos/21247721@No6/sets/72157631714005907/

You can see more of Jonathan's work at www.jonathandredge.com

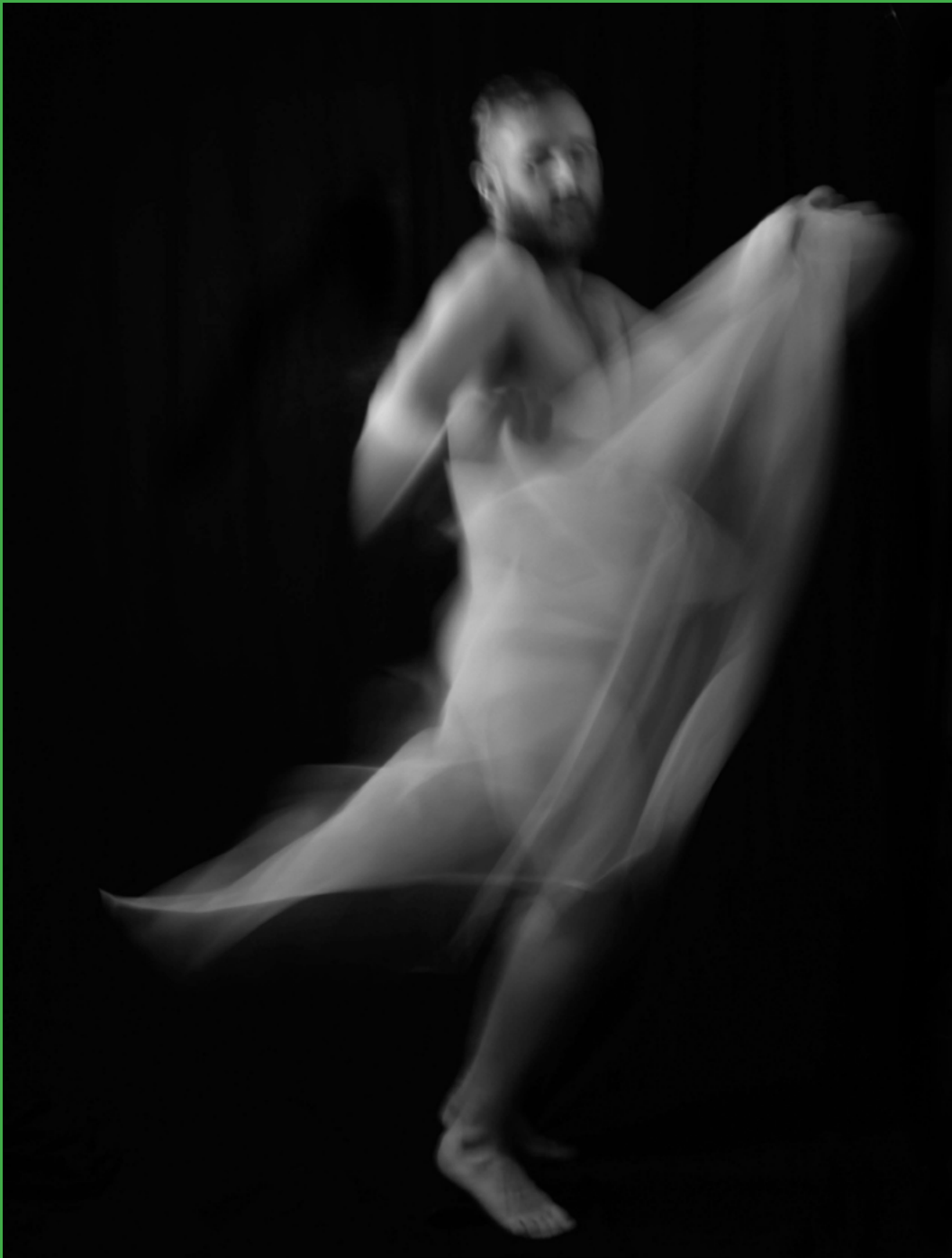












DANCE

Nigel Maudsley

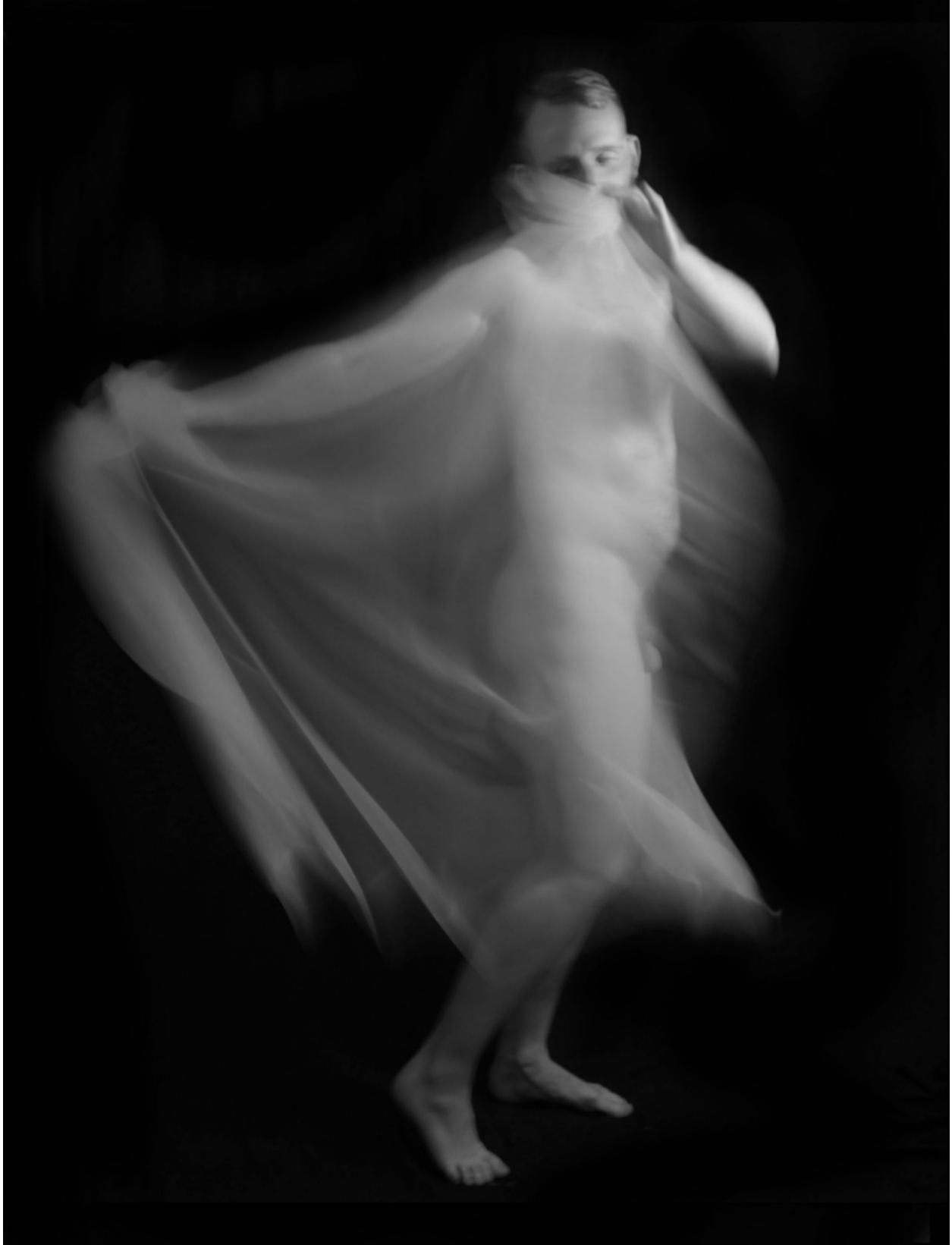
I worked closely with Lee Sayers before he came down to Brighton for the photo-shoot. We exchanged ideas for images including those for the theme of 'Play'. Lee is a Fashion Designer and related to the use of fabric and materials. References to marriage veils and hiding identity informed our work.

I work spontaneously and accidents can develop into thematic imagery. After an intense day of working in the studio and on location exploring the theme of 'Play' became a welcome relief. I had bought a veil to cover Lee to empathise his red beard. This soon turned into a playful dance where camp and irony brought humour.

You can see more of Nigel's work at www.nigelmaudsley.com

I have a passion for traditional black and white photography and 'Veils' gave me the opportunity to light, play and photograph the body in a new way. The images were selected from over 25 taken from the session and were enhanced in Photoshop.

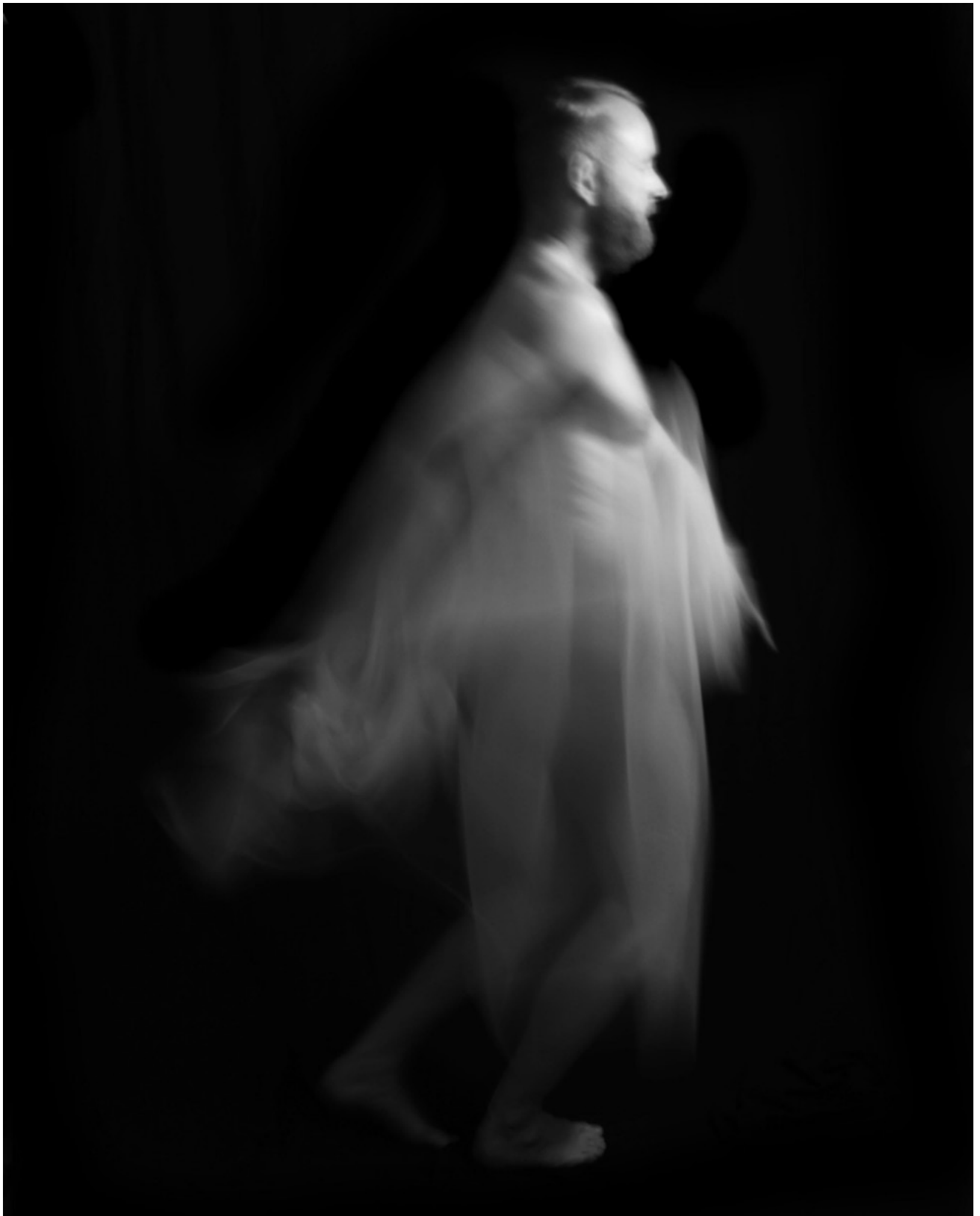
'Veils' have historically been used to hide what is socially unacceptable and this work refers to this archaic sense of modesty. It also questions the current use of veils across many religions to subjugate women and those that don't conform to outdated notions of acceptable behaviour and appearance.













LARGER THAN LIFE

Mack Sturgis

My original memories of attraction, and resulting arousal, to the male body go way back to illustrated bibles I saw as a very young child... the epic, hyper masculine and godlike forms of biblical proportions. Memories of these images have fed my fantasies of male beauty throughout my life. In my models I look for men who can enliven those fantasies and help me create artwork with the same larger than life feel as those early images.

Once I have found a model to “Play” with on location...whether it is in the studio, garden shed, attic, shower, etc...I let the shoot evolve on its own, combining the masculinity of the model, experimenting with the angles and contrast of the lighting on the bulges of the models body, and adding props or “toys” as needed to achieve the mood or statement I would like to create in the resulting prints.













YARNNESS PLAY

Ryan Crowder

Photography: Scott Iverson

Yarn + harness = Yarnness. What do crocheted harnesses bring out in a man? We pulled a number of guys together to goof off and here are the results. Most don't normally have pictures taken of themselves. And we created an experience of just being yourself.

You can learn more about Yarnness at www.yarnness.me

You can see more of Ryan's work at www.ryancrowder.com

You can see more of Scott's work at www.scottiversonphotography.com







(L): RYAN; (R): DEVON







TACKLING RUGBY

Tim Gerken

Kill the Guy with the Ball, Smear the Queer, Crush the Carrier are all names for my favorite game as a kid. It plays like this: someone runs with the ball and everyone else tries to tackle him. I liked hitting people and getting hit. I loved carrying the ball, dropping my shoulder, and running through the kid in front of me. On the playground during recess we could have as many as twenty people playing until someone got hurt, and the playground monitors took away our ball. I never got to play rugby, but it is as close you can get to Kill the Guy.

While I can still imagine playing rugby, my body reminds me those kinds of games are in my past. However, photographing rugby is easy: there are no helmets to get in the way of the faces, there is plenty of dirt, and there is always a party after the game. These images are from a local rivalry between two small liberal arts colleges in upstate New York: Colgate University and Hamilton College.

You can see more of Tim's work at www.timgerkenphotography.com

















CHICOS JUGANDO

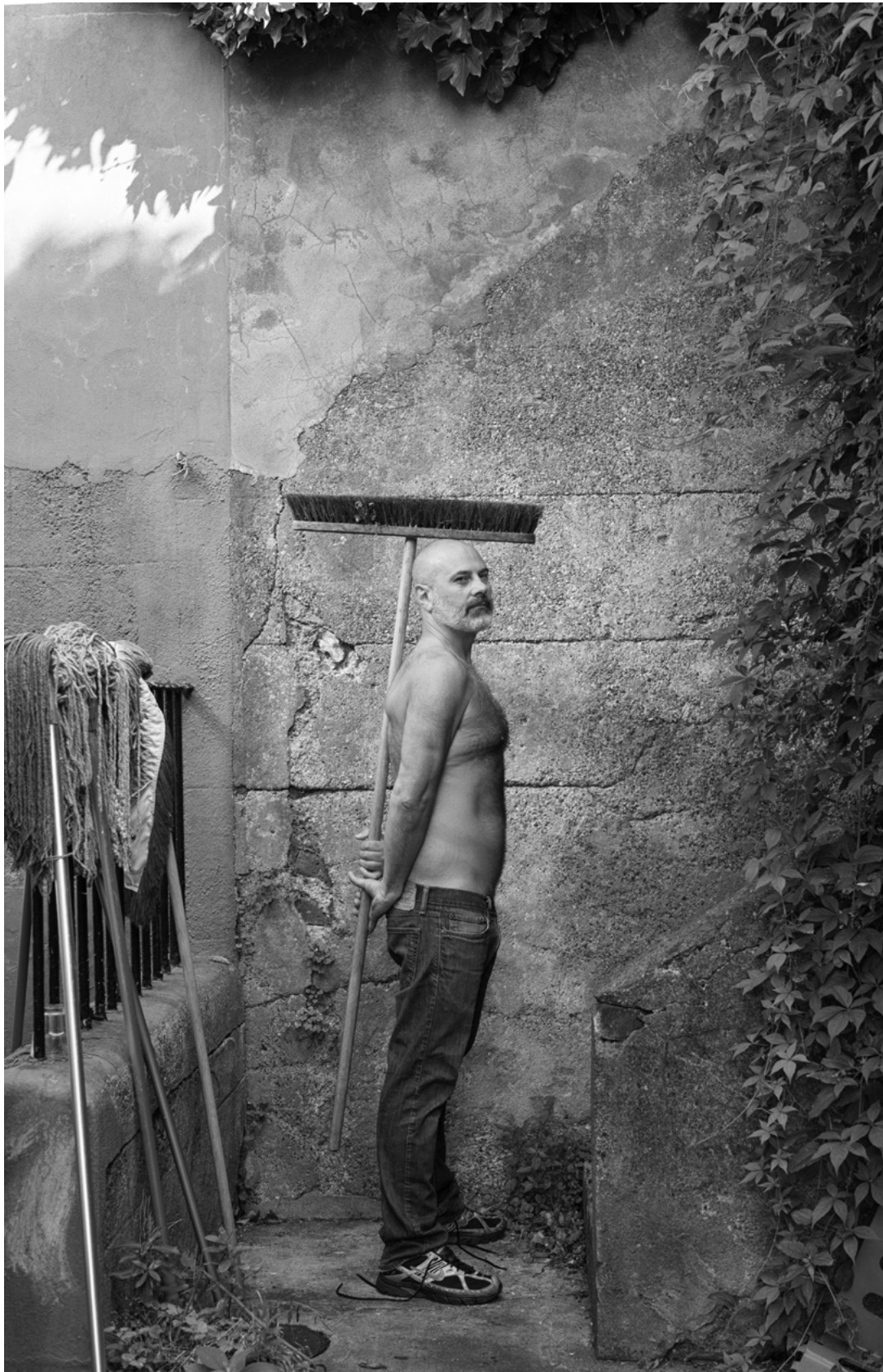
Manel Ortega

In every photo session the relationship develops between the photographer and the subject. Trust and rapport are established and grow. I always recall some advice I was given at the start of my career in Barcelona - "sit, with your camera, in front of the subject and be patient." Once the rapport is established you can ask the models to play and express themselves. As their freedom grows they forget the camera and reveal more about themselves. This collection is from a variety of shoots and captures a variety of moods and expressions of joy.

















MICA

Kegan Marling

Most Friday nights at The Stud in San Francisco you'll find drag performer VivvyAnne ForeverMORE! entertaining a packed club. Vivvy (as friends and fans affectionately call her) hosts and co-curates the weekly drag/art/dance party 'SOME THING', a mix of queer, experimental and often bawdy performances. Afterwards she usually joins the crowd dancing till early in the morning.

Although always an ardent admirer of drag, Mica Sigourney (Vivvy's originator) didn't think he could look feminine enough to be a drag queen when he moved to San Francisco in 2004.

With support from local drag legend David Glamamore, Mica began to use drag as a way to play with his own sense of his masculinity, trying new outfits from traditional women's clothes, to clown suits, to a solid white Freddie Mercury jumpsuit. Mica has transformed his play into a regular job hosting popular weekly events including 'SOME THING' and 'No No Bingo,' and regards performing an honor that he works hard to maintain, but also loves that it still provides an opportunity for playing with new ways to transform himself and to play with his community of friends.

















PLAY ►

Scott A. Hamilton

Roleplay can be quite a turn-on in many situations so I thought it would be fun to have a few friends dress-up as certain characters; there's Odran as a version of Batman and Alex playing John McClean from Die Hard. Meanwhile I got Dave to play Cindy Sherman (playing one of her untitled film characters). My own character came about when out one evening I realised my outfit looked just like a pirate's; the stipe top and black shorts just needed a bandanna and sword to complete the effect, however, it looks more like Mr Smee than Captain Hook!

Nothing here is meant to be taken too seriously, after all, I'm just playing.













PLAY

Slawomir Monik (Model)

Marcin Sosnowski (Photographer)

How does one define PLAY in photography? How can one show various meanings of this word in images?

Let's think...

PLAY as playing the music. I can be a musician;

PLAY as children games - we all played at cops and robbers, doctors and nurses, warriors and characters from our favourite books and movies. I can be whoever I want!

PLAY acting, pretending to be someone else, assuming a persona. I can pretend to be you! You can pretend to be me. I can dress up as a priest, or a cowboy.

When I think about all the things I mentioned, I conclude that photography means PLAY for me as a model.

Wait, a model? I'm not a model. I'm just pretending that I am a model. I'm just PLAYing at being a model!

You can see more of Slawomir's work www.facebook.com/slawomir.monik or at: tomkatt72.flog.pl

You can see Marcin's work www.maxmodels.pl/fotograf-alfajet.html











CONTRIBUTORS

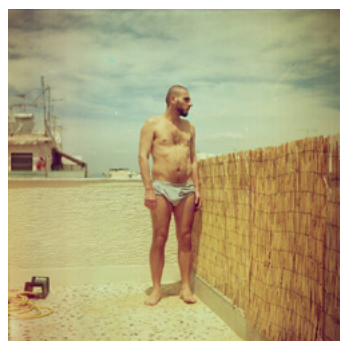


Ermin Fetahovic (Ed Sloth) - My name is Ermin Fetahovic, but I've developed a specific nickname, and one that I love and prefer Ed, or Ed Sloth. Originally I was born in Sarajevo, the war torn capital of Bosnia Herzegovina. We moved to Australia (my mother and 3 siblings and myself of course) when I was 3, we actually crossed the German boarder on my triplet brother, sister and my 4th birthday. I have lived in Australia for 19 years and have successfully graduated a marine biology degree. During the week I am a marine scientist fighting the good fight for sustainability but on the weekends I do an array of things including writing, surfing, diving, sleeping... sleeping, and oh sleeping. As you can guess there is a reason for the nickname sloth, and that's it I sleep a lot and I enjoy relaxed and chilled out session of well relaxing and chilling out, especially with my Behr :) I will one day write my own book I just have to find the idea that inspires me to finish it. So far attempts have come close but nothing I'm solid and proud of as yet. Love the mag and I hope you enjoy my input.



Kegan Marling - Kegan Marling is a documentary photographer who works primarily in the performance and event industry in San Francisco. His approach to photography is influenced by 15 years of experience as

a choreographer, with a mindfulness towards how we move through space and the expressiveness of the body. He focuses his style on clean, playful, and honest moments, which he finds through an easygoing attitude that helps contribute to a creative environment. Kegan's current projects look at diverse queer communities – including cowboys, video gamers, pups, drag queens, and wrestlers – and their reflections of attitudes between gay men and play. The current collection highlighting the SoMa district of San Francisco is on display at the Lone Star Saloon, one of the oldest bear bars in the nation.

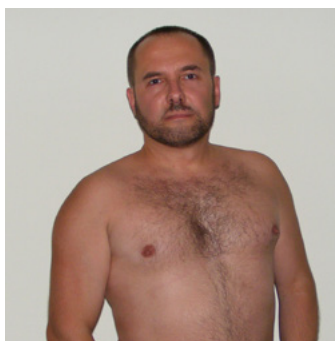


Prodrimos Emmanouilidis - I am Prodrimos Emmanouilidis an Athens, Greece based freelance photographer. Born in 1982. I am self-taught and I shoot my first film when I was 12. I love analog photography. I like capture bodies, shapes and forms and double exposures



Manel Oertega - was born in Granada, Spain and was fascinated by photography from an early age. During his military service as a sub-mariner, he bought a camera with his first pay cheque which confirmed his destiny. He then moved to Barcelona where he became an assistant photographer, laboratory manager and then established his own commercial studio in the heart of the city which is now run by his business partner. His work has been featured in Spanish Vogue, Arte Fotografico and La Vanguardia, 10 years ago he moved to Brighton,

UK where he has held several successful exhibitions exploring his creativity through collaborations and a wide range of media. He was also commissioned to produce work for anti-discrimination campaigns, World AIDS Day, The Terrence Higgins Trust, NHS and numerous cover shoots for G-Scene. He is renowned for his interpretation of light, his portraiture and his interpretation of the male form. He is now settled in Brighton with his partner Ross and their whippet, Basil who is an expert and patient model.



Slawomir Monik – Born May 19, 1972 in central Poland. Since I can remember, I was interested in art. I've never been professionally involved in art (I worked as a salesman, accountant, manager of real property), so I decided to find a way to relieve my need of creating. I tried different things, including writing stories for erotic magazines. Photography is a passion of mine for several years, but I have a feeling that I'm still an amateur, disciple among the masters. This is why I decided to show the photos that I've done with a more experienced colleague. For the first time, I was a model for someone other than me and I liked it. I equally like being on both sides of the lens.



Tom McMillen-Oakley - is an artist, a Professor, a Dad and Husband living in Jackson, Michigan. He grew up in Toledo, Ohio and attended the University of Toledo and the School of Design at the Toledo Museum of Art

for a degree in Art Education. Upon graduating, he began teaching high school art and in 2000 he began teaching at Jackson Community College. In 2004 McMillen-Oakley was named the Michigan Art Education Association's Higher Education Art Teacher of the year. Tom is a Collaborator at Large with the Gallery Project in Ann Arbor, MI and has shown in many of the galleries exhibits. He has had work in "The Dirty Show" (the annual erotic art exhibit in Detroit, MI) and was an official artist in 2011's Art Prize in Grand Rapids, MI. Tom and his husband Tod were married in California in 2008; they have two children with two legs and two children with four legs. The four-legged children are often times better behaved than the two-legged children. Tom chronicles his life with the children at www.jesusahas2dads.com.



Nigel Maudsley - Born in Caton, Lancashire UK in 1953 I fled to London in 1975 to escape homophobia and come to terms with my sexuality. This took its form in various nightclubs and bars that blossomed in London during the late 70's and early 90's. Until July 2008 I worked as a Senior Lecturer at London Metropolitan University for the Department of Art, Media and Design. I was the Post Graduate Coordinator and Course Leader for the MA in Digital Film and Animation. My work explores representations of sexuality, the body and identity across many genres such as portraiture, landscape and short experimental films. My film 'Chance Encounter' was screened at 12 international film festivals. I left the University in 2010 and moved from London to Brighton. I began to engage with my creativity again. My passion for Black and White photography is still at the core of my practice. My current projects are experimental colour studies called 'Vague' and more conventional work such as 'Men Kissing Men'.

CONTRIBUTORS



van & Gabo – We always loved portraits and the amazing way some photos speak more than thousands words, showing hidden feelings, untold stories, forgotten dreams, open happiness. So was natural for both of us, self taught and passionate for photography, to start taking our own portraits. During all these years we have met several guys who posed for us, sharing some of their time and experiences with us, sharing stories and emotions that we fixed in our photos. All these paths crossing enriched our lives and our photographic experience, as well as theirs, we hope Some are still close friends. Some are lost, in time and in stories that took them far and away from us. But the emotions shared will never be forgotten.



Jonny Dredge – I was born and raised in the small university town of St Andrews, Scotland. Following a quiet ‘Oxo Family’ childhood, reading car magazines and drawing in my bedroom (escaping chronic hay fever), I studied Automotive Design in Coventry before moving to London, and spending five years working in book shops! After retraining as a TV Editor and Designer, I spent 12 years working post production, as well as on personal collaborations with people such as Nick Knight, Peter Saville and Simon Costin. Throughout my career, I have worked as a photographer, for a variety of magazines and clients, though I am now spending more time on personal projects. I live with Garv, my partner of 4 years, with our cat Miss Josie Jones, in Islington.



Ulli Richter - moved to London in 1996 and today works as a commercial lifestyle and advertising photographer in both London and Berlin. Yet his artistic work encompasses the world of gay subculture as he relishes the privilege to be one of the leading documentarians on the international gay fetish and play scene. Ulli’s work has been shown in numerous exhibitions and is part of many private collections around the world. Ulli is proud to be associated with RoB, SpeXter, MrB, HardOn, Bleachers&Co. and Quälgeist Berlin, whom he has all created iconic advertising campaigns for. He has worked for the Instigator Magazine (LA), Blue (Sydney), Skin Two (London), Rubber-Zone (Portland) and the MLC Underground (Munich) to name just a few.



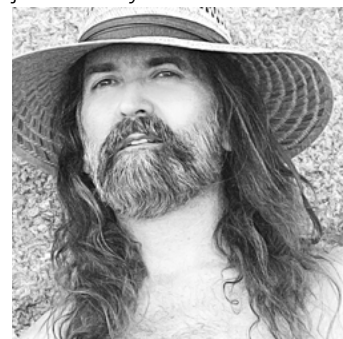
Laura Antoniou - Laura Antoniou is the author of the landmark Marketplace series, setting the standard for contemporary SM erotica. Started in 1993, the sixth book was completed in 2014, and she plans several more in the series. As a presenter, panellist and keynote speaker, Laura has appeared at dozens of conferences over more than twenty years, both entertaining and delivering an occasional verbal indictment. She received the NLA: International’s Lifetime Achievement Award in 2011 and is also the recipient of the 2011 “Worst Camper” award at Dark Odyssey: Fusion, and yes, she totally deserved both of these awards.



Wayne D. Lewis - was born in 1963. He makes his living as a graphic designer, wildlife photographer and magazine editor. But a fledgling career as a portrait photographer has taken his passion. If you are in the Denver, Colorado area hit him up. All models are welcome. “In gaining experience in photography, I’m gaining experience in life.”

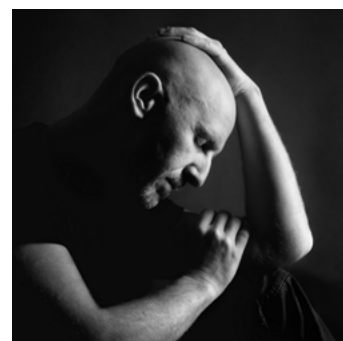


I thought of as family was sick, and soon, dead. It teaches one to cherish what is put before one. Be here now. I’ve decided 2013 is going to be my Summer of Love. I am going to listen to the Beatles and maybe even venture into wearing tie-dye. I’ll have to forgo the long hair though, at 48 it’s a bit thin; long beard instead. Love beads? Who knows. Patchouli? Definitely not. If you’d like to talk, maybe about a shoot, feel free to email me. Or you can find me in various places on the web, just search my name.



David Gray - David Gray is currently living, shooting, and Photoshopping in San Diego, California. He founded YogaBear Studio in 2003 and has published widely in the bear community. YogaBear Studio specializes in portrait and nude imagery for men of all fitness levels, with an emphasis on hirsute masculinity.

Brendan McWeeney - My passion for photography began in high school. It is there I learned how to shoot and develop b&w film. It is also where I learned to truly make a photograph. To this day, I get a rush from freezing a moment in time and sharing what I see with others. My full time occupation as an Art Director has honed my eye for composition, as well as capturing the personality of a subject and conveying the emotion of a scene.



Bill Pusztai - I was born in a small city in the province of Ontario, Canada. I escaped to the nearby city of Toronto in 1984 to go to university, but that was interrupted by AIDS; almost everyone

Lichtreich - (Peter Lichtreich, Germany) The love for the male body took me to photography in 2007. What started as a hobby quickly became a passion. Pure autodidactically and intuitively I developed me in many photo sessions my own style and my own view of the man. Whether industrial or natural, it makes fun to “work” with man boddies in every places and also with different models I’ve mostly found by chance on the internet. Today I call myself a “body photographer” and artists and always open for new experiments.

CONTRIBUTORS



Dave Dietz - a photographer based in Ithaca, New York who is best known for his candid and environmental portraits of men. He has been the official photographer for many men's retreats in New York and New England including the last two and upcoming Rowe Labor Day Retreat for Men who Love Men and several dozen at Easton Mountain. Noted for his ability to unobtrusively "capture the spirit" of events while "making everyone look great" and his easy-going manner and ability to connect with his subjects. His distinctive images have appeared in Boston Spirit magazine, the juried exhibition Naked in New Hope, and Butt magazine's 2014 calendar. He is currently working on several projects and is available for all types of photo shoots.



Bari Goddard - G O D Photography - Photographer, Artist and Musician and Film-maker. No stranger to controversy, his last Madrid exhibition was pulled the day before it opened due to complaints about some of its less than complimentary religious themes. Asked to remove six pieces that were vital to the show, he decided to remove every image from the gallery and nail a large red fish to the wall in protest, painting the letters 'INRI' in pigs blood beneath it. Musically he has worked with the likes of Then Jerico, Frankie Goes To Hollywood, Marillion, Go West, Madonna, Sir Cliff Richard, Communards etc. His portrait photography include the likes of Dame Judi Dench, Sam Fox, Jane Seymour, Rick Wakeman, Virginia

McKenna, Ann Mitchell etc. Currently part of the band 'Sex Gang Children', creating a 1 Hour 40 Minute no-holds-barred onstage projection film for live performances, designing their CD sleeves, Posters and press images. The band having just finished a world tour where the film 'Viva Vigilante' was hailed as an 'obscene nightmare on film' by an outraged Japanese press, the British press didn't seem to like it either - 'this pleased me no end, I bludgeoned my target audience perfectly, journalists are there to be fucked with'



Gianorso - I am a self taught, middle-aged photographer, living in Rome, whose main subjects are men not usually featured in mainstream media, nor featured in fashion magazines or in posters of fancy teenagers, but they have a beauty, a sensuality and a strength that make them unique, conquering the hearts of the viewers. If you are visiting Rome and would like to pose for me, contact me at gianorso@gmail.com



Ryan Crowder - Ryan Crowder is a San Francisco-based fiber and comic artist who creates work about sexuality, joy and alienation. His most recent work, Yarness, is a response to and reimagining of leather culture. With an MA in Human Sexuality Studies, a proclivity for performance and craft, and a training in online communications, Ryan blends online and IRL existence and can be followed at @Crowderism.



Tim Gerken - The Leather Stocking Region of upstate NY is my current home. I take pictures and teach writing at a small state college nearby. My first camera was a Polaroid Big Swinger 3000. I realized if I was the one looking out through the lens I could avoid getting my picture taken. At 18 I was given an Olympus OM-10 and started the conscious process of looking for beauty. In 2006 I transitioned to Olympus digital cameras, so I could keep my favorite lenses. The quest for beauty continues. Oscar Wilde wrote "the object of Art is not simple truth but complex beauty." Tim Gerken is a photographer who lives in the Leatherstocking region of Central New York. He teaches writing at a small state college.



Scott A. Hamilton - People are what interest me and I enjoy making pictures of them. While I love the detail and quality of a DSLR camera I'm often using a compact camera and enjoy the challenges that presents. Working part-time as a school teacher allows me the artistic freedom to do the kind of photographs I want to, however, I'm always interested in finding new ways of working and remain open to other ideas.



Anthony Manieri - Fine art photographer based in Toronto, Canada.

Marcin Sosnowski - My adventure with photography began many years ago with the purchase of the first analog camera. Negatives induced in the reagents were always accompanied by gentle glow of red light. Today I use specialized equipment for the painting with light, and the smell of reagents was swapped for a digital darkroom. Each session is a new challenge. The idea for the realization of the session is arranged in my mind before I take the camera in my hands. All I have to do is to use the light appropriately and enjoy every press of the shutter.

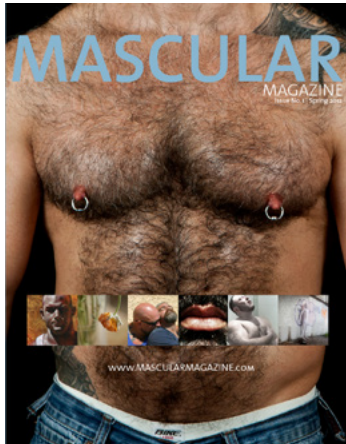


Mack Sturgis - I am Mack Sturgis...Mack Sturgis is only a part of me. Mack is a pseudonym I use for the edgier, more erotic collection of work I create as a photo artist, as I follow my passions and make statements on "Man" and his place in the world. My fine art photography focusing on patterns of light, reflections of light on bronze and water, and the recordings of the movement of light over time is shown nationally in the US and my work is in public and private collections around the world. I live in my studio with my soon to be husband in Dallas, TX...and we love to get away every weekend to our country home just outside of Fort Worth...where much of my work is created...in small town Texas.

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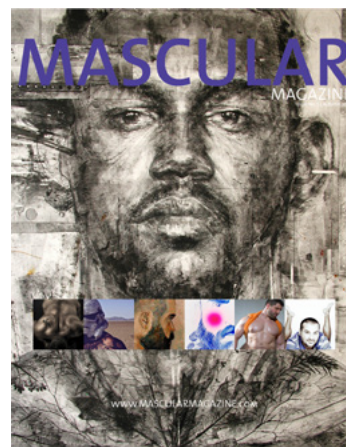


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d r e a m s

dreams

When you close your eyes and drift off to sleep, what do you see?

Behind those closed eyelids, there is a world conjured up by your mind and limited only by your own imagination. What a fascinating world it must be. Or as you stare out of the window, lost in thought, where have you gone? Some of us wake up every morning and go to work making our dreams a reality.

Issue No. 10 of MASCULAR Magazine would like to explore your DREAMS. Take us on a tour of that special realm that is all your own. Perhaps you've always had a dream to do something or go somewhere - we'd like to come along and see. Maybe, the dream isn't even your own - perhaps you've been inspired by someone or something else. Sometimes dreams aren't happy places to be - demons, fears and anxiety are often just around the corner. Nightmares are fantasies too.

We often think of dreams as being ethereal and fleeting. But for some, dreams take the form of that handsome man on the 388 bus, a favorite actor, or that boy in school who never knew... However they come, wherever you see them, happy or not, share them with us.

If you are interested in contributing to Issue No. 10, please contact MASCULAR Magazine at: submissions@mascularmagazine.com

Deadline for submissions is August 25, 2014.



OF BEARDS AND MEN

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