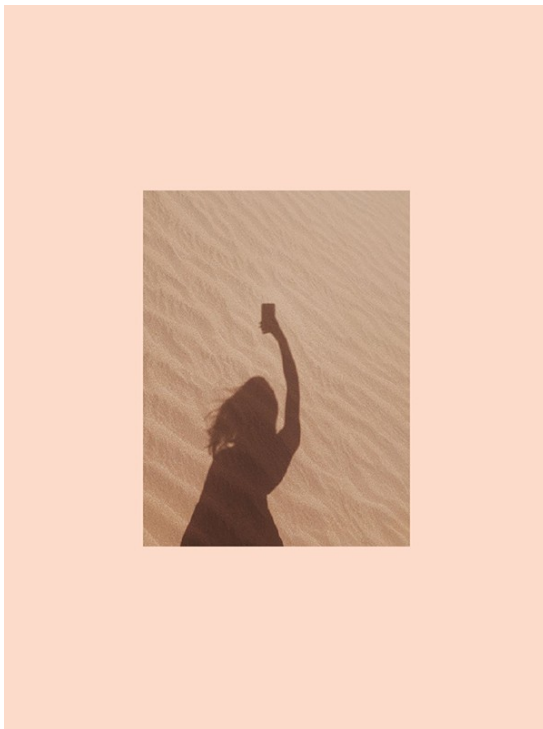


Art Department



When I started traveling internationally in 2009, everyone asked to see photos I'd taken. I was embarrassed to admit it, but my trips were going undocumented because I couldn't bring myself to lug around an expensive camera on "vacation" and deliver a perfectly-edited batch of images that summed up the experience. But then came VSCO. And Instagram Stories after that. All while the iPhone camera kept getting better. Suddenly, everything clicked, and the quote "the best camera is the one you have with you" became a reality.

Shooting with my iPhone afforded me luxuries I couldn't find in my day-to-day work: blending in, taking time, doing my own thing. And new tools that let me make quick color and exposure adjustments collided with the ease of throwing images up on Stories for everyone to see. Suddenly, I could capture and share spontaneous moments and interesting places that simply passed the "this looks cool" metric.

This new chance to combine on-the-fly and highly-curated imagery (that expire in 24 hours) allowed me to explore what I found interesting—and why—deeper than ever before. It also illuminated similarities to and differences from my professional work: I saw crossover in bright light, colorful walls, flowers and blue skies. Yet I discovered a new appreciation for texture and tone, composition and light. Each trip brought something to the jobs that followed.

I never set out to do anything with the images. They simply served as my daily visual exercise: finding colors, light, textures, objects, moments that needed to be captured. And then COVID hit. As I reminisced about the amazing trips I'd taken the previous year, my husband Evan, a designer and publisher, rang the bell: "let's make a book."

So, here we are. Japan to Greece, Morocco to Hawaii. A mix of travel for work and play. I hope these images transport you to sandy beaches and the wide open spaces I feel so lucky to have enjoyed.

Here's to the trips to come...

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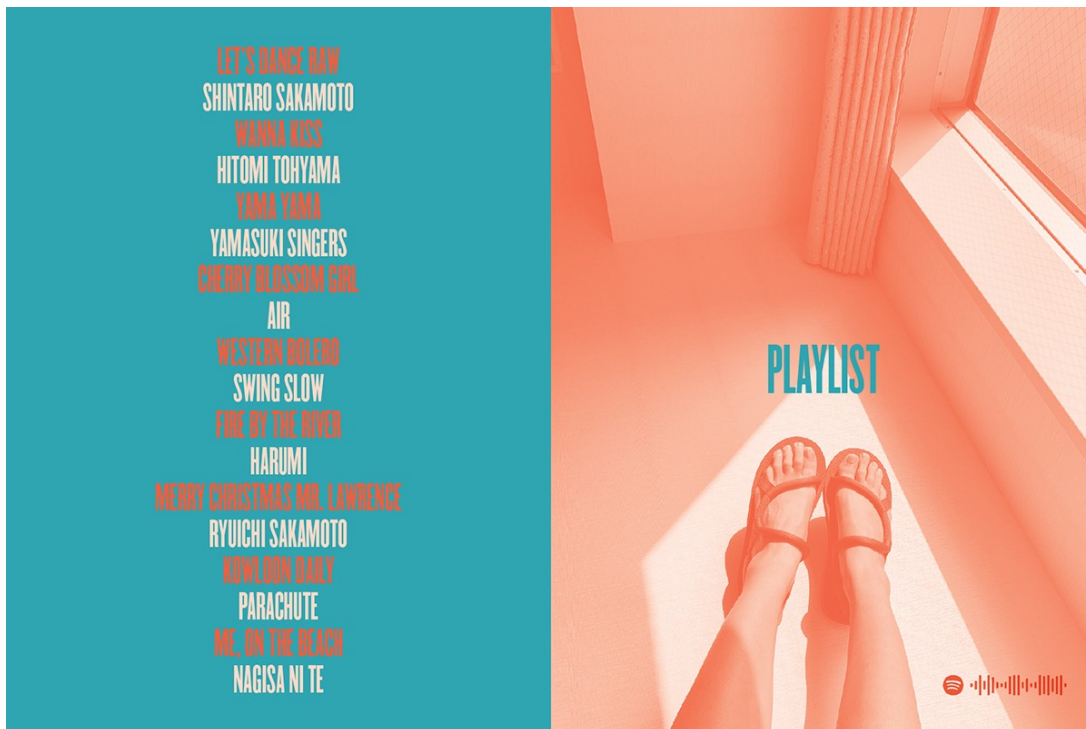
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