

Thursday, January 11, 2007

2006.11.09 Bridal Fantasy Lingerie

The Wednesday following the catalogue shoot we move back to the Derk residence to do the much-anticipated lingerie shoot. The lingerie is a bit on the conservative side but I kept the fact that these were intended for a bridal magazine in mind and tried not to keep my hopes up. Still, shots from this shoot were among my favourites. Our two models were Sheena and Samantha. There were very few bad shots between the two of them. Photos co-shot by Evan Will. Makeup by Candace Jensen. Hair by the Samantha the model. Many of the photos needed to be full length yet the space provided, though exquisitely decorated was small and limited. We had to be careful with our lights and the positioning of props. I chose to use a 12 x 48" Lightrein strip light with a 40degree Lighttools Soft Egg Crate to limit the area of illumination and prevent light spillage. I also used another head with a standard 7" reflector and 40degree spot grid with a blue gel in the back right corner as a cold kicker to tint the photo. I decided to use the Bowers QuadX system because we needed to boom the heads over the bed and we only had fairly light weight aluminium light stands on hand. The lighting levels were balanced so that the candle light would be visible. We had the option to remove the one dead candle from the candelabra but I chose to leave it as an interesting artefact in the shot. Looking back, I have no regrets about the decision. Nothing was covering Sheena below her waist other than a very skimpy thong. We had to be creative. The strobes were left in the same place as the last shot but the candelabra was moved between the camera and the model to strategically obscure the view of the model below her waist. Evan shot this photo of Sheena. He posed her as such and the pose later evolved into an s-curve with her lying parallel to the bed. Kicker was turned off and the softbox was switched to a Lightrein 36" Octagon with a 50 degree Lighttools Soft Egg Crate. Samantha getting naughty with Gay's glasses. Photo by Evan Will. One of two looks for which we needed to drastically adjust lighting. 36" Lightrein octagonal softbox was used with a 50degree Soft Egg Crate. We also moved a Lightrein 600W/s digital monolight outside behind the curtain in Gay's dressing room and fired it through a blue gel and into the room. This cooled down the light behind the model slightly and also added some depth to the curtain. With only one Pocket Wizard pair, I put the receiver on the monolight outside of the room and turned on the photo cell on the QuadX pack. Upon triggering, the outside light would sync with the QuadX which is on the other side of the bed. Behind me was a mirror closet door which we opened to prevent the possibility of unwanted cold fill light.

Posted by Klyment Tan in Shoots at 01:48

2006.11.04 Derks Formals Catalogue

Every year Derk's Formals puts out a rentals catalogue. It features a sampling of their tuxedo and vest collection which is available for rent. We shot most of the updates to the catalogue in this shoot. Later on I shot photos of two new vests collections in my studio. Lighting for all of these photos were provided by Lightrein 100x140cm rectangular soft box set front right and set left rear with a 36" Lightrein octagonal soft box in the front left for fill. The rear light provided some edge lighting and was set to about a stop overexposed. Fill was very modest just to punch out the blacks in the tuxedos from the shadows. 50 degree Lighttools Soft Egg Crates were used to control the front two lights and a 30degree Lighttools Soft Egg Crate was used to control the rear light as it had to be placed a lot further away from the subjects. All light sources driven by 600W/s Lightrein monolights. Matthew Laird did great in his modeling debut the day before and was back for the catalogue shoot. He's the youngest of all of the adult-ish male models we shot during the Bridal Fantasy/New catalogue shoot series. Ana and Alex. Alex being fondled by my girlfriend. Leanna . . . I thought you were supposed to be assisting me today! What are you doing in a wedding dress? Matt Hanson preparing to conduct his orchestra. Sheena and Dustin. Rob and Sheena. Rob modeling one of the server uniforms. He does his job well. Matt and Sheena modeling some destination wedding clothes. Other than removing a metal peg that was cemented into the ground in the middle of my shoot area, these photos are unedited. Furthermore, while I generated a colour profile for the lighting setup, due to differences in skin tones there were some variances in the overall colour of the photos as can be noticed in the studio grey backdrop paper. These are not a result of variances in flash colour temperature between shots as I can demonstrate if I were to show you a set of RAW files with identical exposure and white balance settings - these are all differences generated from the fine tuning of the photos to make skintones most pleasing. Photos co-shot by Sarah Chung.

Posted by Klyment Tan in Shoots at 01:18

Wednesday, January 10, 2007

2006.11.03 Bridal Fantasy Mass Shooting

The single biggest day of shooting for this issue of the magazine. Over a dozen models and over twenty people at the shoot location at some times. Being a model is hard work but sometimes it can be fun. The cover of Bridal Fantasy - the Album. Hahah. One of Evan's photos of Matt Hanson. I think we have consensus that Matt looked like Brad Pitt in the movie Meet Joe Black during this shoot. Congratulations, Mandy. Samantha and the lamp. Lighting balanced with a Lightrein 100x140cm soft box and Lighttools 50degree Soft Egg Crate in the front and one 12 x 48" Lightrein strip light with 40degree Soft Egg Crate on each side. All three strobe light sources driven with a Lightrein 600W/s digital monolight. Matt's interpretation of the lamp shot. And Evan's. Be sure to check out the extended body of this entry for production photos of this shoot shot by Jonathan Puckrin and Evan Will. There were two full photographic setups. The main setup and a setup in the sun room to shoot products on a light table. Jonathan popped out and said hi. We switched up part way during the shoot. Jonathan, Evan, and Sarah got turns on the main set. Gay and Jonathan throwing a bunch of petals onto the set. Sareena, Leanna, and Pat of Denilore Bridal. Hahah, I don't know why Pat has that funny look on her face. Aerial view of the set. The photographic team repeatedly urged the client to stop shooting on white given that there was not enough room to set up the lights the way that was necessary to do the shots properly. The shooting area is about 1.5' below where the shooter should be standing and there was no way to get the lights in to light a full length dress evenly. Graphic artist, artistic director, makeup artist, and, later, hair stylist . . . what don't you do, Mandy? Showing Darrell some photos. Almost all of the shots taken for Bridal Fantasy over the few months were transferred directly from camera to computer and bypassing the memory card. This allowed for slightly almost-instant preview for composure and to reduce the need for unloading cards. Heidi giving Raj a kissy face. Another aerial shot of the set. Peek-a-boo, Leanna. Aerial shot of the shooting area. We're getting ready for a group shot. Now we know who poked Aaron's ass. Hahah, seems like mirrors compressed the entire shooting area into what appears to be six feet. Sometimes I wonder if it was only Raj's camera that I kept bumping the back of my head into. Alex, pretty in red. Cover for Bridal Fantasy - The Disco Album. The cocaine is usually flowing when models get touchy-feely after fashion shows on international runways. Our models are just touchy-feely. Jonathan or Evan must have started the photo as we moved the lamp towards the wall. Evan directing a shot with Matt and Samantha and an amazing leather seat.

Posted by Klyment Tan in Shoots at 22:56

2006.10.28 Bridal Fantasy Kids

Jonathan and I were commissioned to shoot for a few hours the morning of October 28th, 2006. The day before, we meet with Darrell at the residence. It was an opportunity for us not only to drop off gear but to scout out the location and understand the potential we had available for making some of the first photos shot for the magazine. Throughout the tour we saw that the home had enormous potential for photography. Crosshatch-painted walls, exquisite decor and art work, and characteristic natural light bathed the entire building which was once used as a studio. The morning of the 28th may have been the only shoot time that went according to schedule throughout the entire series of Bridal Fantasy shoots. We arrived and set up lights. Jonathan had his own setup a few meters away from mine. Yura and Leanna assisted on the shoot. All of my shots were lit with a Lightrein 600W/s digital monolight and a 60" Lightrein octagon controlled by a Lighttools 50degree Soft Egg Crate. The two girls. I can't remember their names. Here they are again. Gage - Jeff's and Richa's (Elysium) son. Leanna really liked his hair. Not Jeff's and Richa's son.

Posted by Klyment Tan in Shoots at 21:59

Bridal Fantasy Spring/Summer 2007 Photography

As the 2007 Spring/Summer issue of Bridal Fantasy Magazine rolls off the press I would like to preface a series of blog entries which I am publishing today. I'll be posting many production photos and also many non-production photos that may never be published except here. Virtually all of the photos to be published were selected without my involvement despite my offers to help and only three of the photos used between the Derks Formals 2007 catalogue and the upcoming issue of Bridal Fantasy Magazine were edited by me. Most of the photos are being printed published unedited. These entries are my attempt to justify the time I spent away from other projects and I only hope that those who judge me by my work do so after seeing these entries and not just from what they see printed in the magazine. I will be making some prints to keep at the studio and I welcome anyone to book a time to come and view them and discuss them. While I'm responsible for hitting the shutter release for many of the photos, so many people contributed time and energy into the shoots and to the assembly of the final publication. I'll be crediting the photos as best as I can when I

post them in separate entries but I would like to credit everyone before I begin. I would like to thank the following people:
Artistic Direction: Gay Derk and Mandy Bilous
Photographic Team: Jonathan Puckrin, Evan Will, Yura Sklyar, Sarah Chung, Bill Minsky, Iraleigh Anderson, Rodrigo Egana, and Aaron Yakem
Styling: Sterling Derk, Landon Derk, Gay Derk, and Mandy Bilous
Hair: The hairstylists of Elysium Hair Body Spirit and Pure Elements of Sherwood Park
Makeup: Pure Elements, Paula Bilous (Mandy's sister . . . not sure of her last name . . . Business manager for Christan Dior), Elecia Ellis, and Candace Jensen
Models: Sheena, Samantha, Anna, Lacy, Leanna, Julie, Rachel, Cale, Cindy, Matt, Matt, Matt, Alex, Landon, and Sterling
Locations: Gay and Darrell Derk for the use of their home and the Derks Formals warehouse, Jonathan Puckrin for the use of his studio, Kelly Goetz for arranging the booking of Red Strap Market, and Bruce Kirkland for the use of the Lexus of Edmonton showroom.
Lighting Consultation: Lighttools, Lightrein, and Production Lighting
Lighting Sponsorship: Stephen Pilby of Lighttools
Graphic Design: Mandy Bilous, Shelley Smith, and Kurt of Quality Color
Colour Management for Prepress: Matt Ridell
Press Operators: Ken, Jacob, and Nelson
Special thanks: Yura Sklyar for scouting Matthew Laird and Rachel Cairns and Cayley Jensen for hooking me up with Julie Gillespie's agent Sabrina Notte and her agency Deja Vu Modeling and for Julie's parents for bringing her up to Edmonton repeatedly to shoot with us. You've all helped make what could have been the most contentious photos from the shoot series possible. Also special thanks to Leanna, my girlfriend, for understanding why I can't see her for a week or two at a time and why I'm always distracted on the phone in the weeks leading up to the magazine's printing. I'm compiling a list of stores that provided flowers, wedding gowns, and accessories for the shoots and will hopefully update this entry with that list soon.
All photos were shot with the Nikon D2X or D200 with either the 60/2.8 Micro-Nikkor, 135/2 Defocus, 17-55/2.8 DX, 70-200/2.8 VR, or Sigma 30/1.4. All photos were lit with combinations of Lightrein 600 and 1000W/s monolights and softboxes, Bowens QuadX 3000 packs and Quad heads, Balcar AQ Pack and Iris Heads or Balcar Nexus pack and Power Z and Iris heads. Lighttools Soft Egg Crates used to control most softboxes. Some Plume Wafer softboxes were used. Raw photos were processed with Phase One Capture One Pro 3.7.6. Colour management was done for some shoots with GretagMacBeth Profile Maker and their ICC colour target sheet. The displays used to view the photos were colour managed with a GretagMacBeth Eye One Pro UVcut. Some proofing was done at my studio with the Epson 9800 and the Xerox Phaser 7400.

Posted by Klyment Tan in Shoots at 20:15

Sunday, January 7, 2007

2007.01.07

I woke up this morning and I could already tell that my day was going to be HILARIOUS. Shelley, I realize that you have a lot on your plate but if it isn't too much trouble to drop a different photo for my headshot onto that page I have just uploaded a new one. File is klyment_new_headshot.rar, similar file specifications as before. Aspect ratio is a bit different so crop as needed. =) I have included a web-sized file for reference. Thank you. Chat soon. - K
Considering the headshot is for a highly conservative bridal magazine I am absolutely sure that this photo will have no trouble getting published. Plume Wafer 140 w/ 50degree Lighttools Soft Egg Crate from front right of frame. Plume Wafer 140 w/ 40 degree Lighttools Soft Egg Crate from rear left of frame. Nikon D2X, 60mm Micro-Nikkor. Two soft boxes driven by Bowens QuadX 3000 system w/ Quad heads. You're probably as shocked to see this photo as I was to see what my client had chosen as the cover photo for the magazine. Considering the circumstances, the photo chosen for the cover of this magazine was also about as appropriate as it would be to publish this photo inside of the magazine. I thread the fine line between refusing to accept the futility of attempting to change someone's mind about the cover and telling the whole production to go and fuck themselves.

Posted by Klyment Tan in Personal at 04:18

Tuesday, January 2, 2007

Back in 5 hours

Photo processing, e-mail answering, contract drafting, printing, and invoicing resumes in a few hours. Sorry for the delays, everyone.

Posted by Klyment Tan at 05:20