Joel Bear | **500px**

A photoshoot from
conception to completion

Client: Motif No.3

Production: SS17 campaign for Motif No.3's new line called The Genesis Collection

Goal: To showcase the launch of new product.

Themes: Iconic, bigger than life, artistic, painterly, minimal, mystery

Story Objectives: Wow factor, driving people to look to identify with the mystery of the brand.

Clients Goals: For this project I worked with the brand Motif No.3 to conceptualize and create a photo campaign around their new spring line called the Genesis Collection. This was going to be their first step into the market and they wanted to step in to the game with a sense of mystery and art.

My Goals: I wanted to showcase the product as a statement along with ultra minimalism and motion. I also wanted to showcase the product in an artistic manner, playing on the painterly nature of art and allowing the work to feel larger than life.

Step one: Create an Idea Board
An Idea board (or moodboard) helps me get all my thoughts and ideas into one place.
I will often throw together a ton of images on Pinterest and start feeling out how the story will compose.
For this project I'll pull together images from all over the web into one Pinterest board.
Step one should simply be a big brain dump.
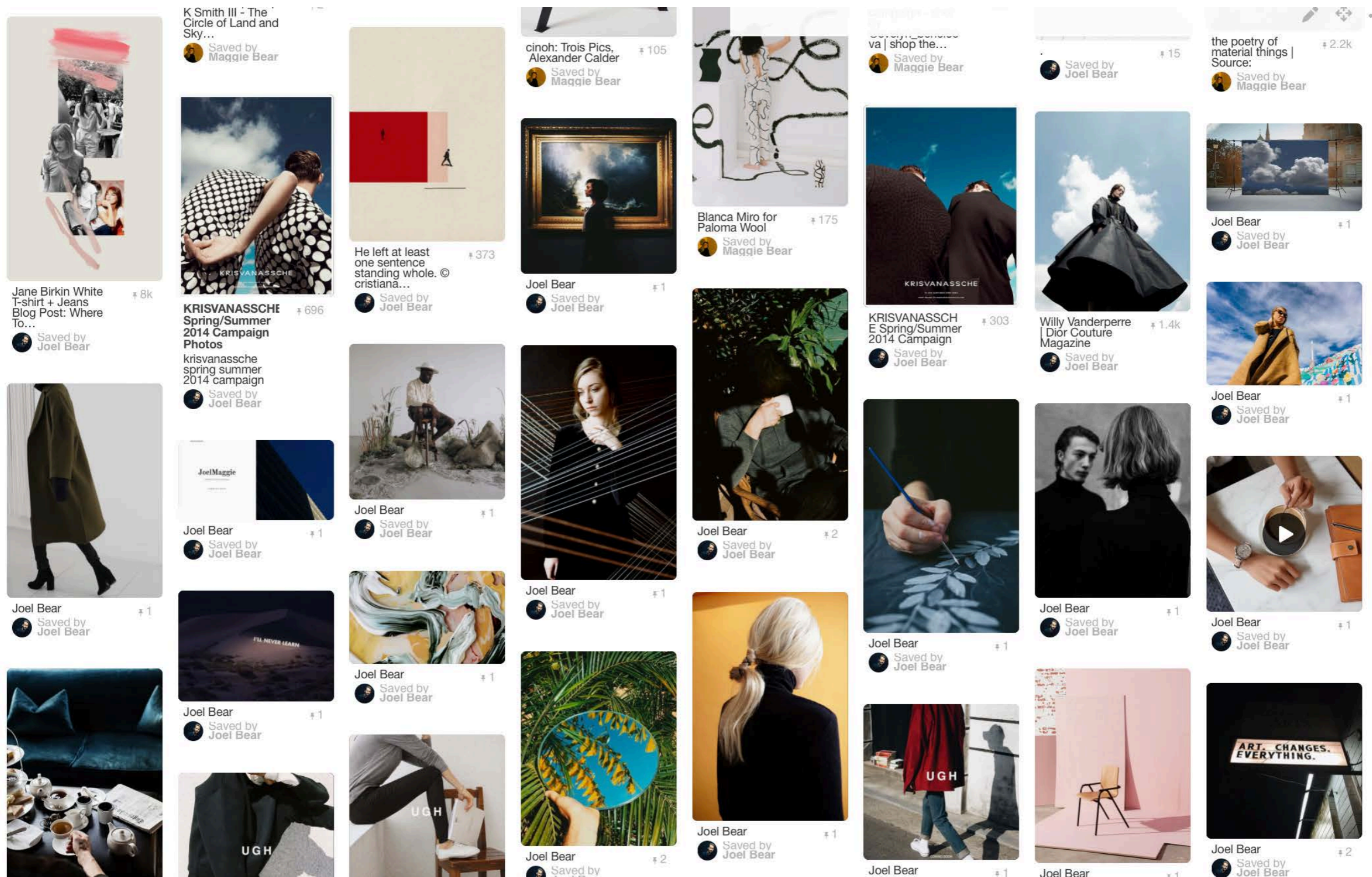
Step two: Sorting

From there I will start solidifying and sorting the images that
are in the same theme allowing myself to discover the idea as well as solidify the concept that
I'm looking to create. I knew from brainstorming with the team I wanted this to have
drastic motion with big sky like a Michelangelo. Depending on the client or agency
I'll put this into a PDF and send it over for clarification.
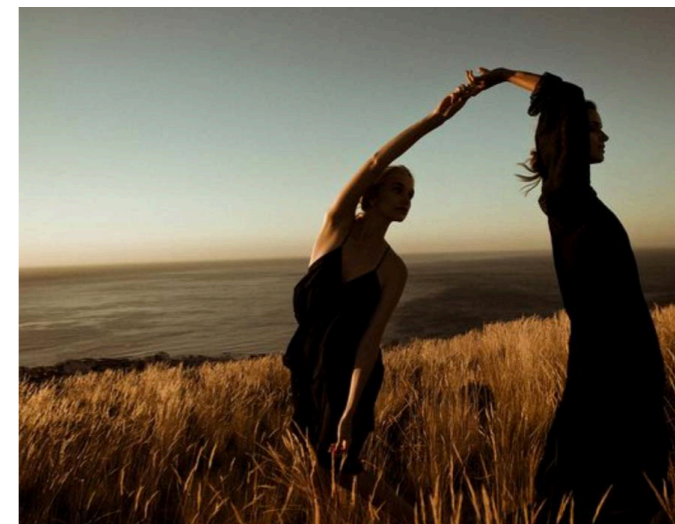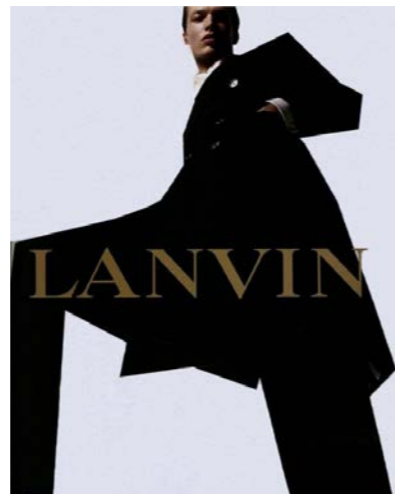
Step Three: Technical Images
Now that I have my artistic story or theme, I'll pull images for camera angles, model positioning and lighting.
I found example images that offered a low angle, thus showing the larger than life theme the client was looking for.
I knew I wanted long and flowing movements from ground level point of view.
Having these technical images allows me to know which lighting and equipment I need for this shoot.

Step Four: Test Shoot

The Next step in the process is for me to be able to get my mind around the concept.
If its a concept I have not shot before I'll do a quick test shoot. I'll create mock images of my idea.
These images are quick and allow me to convey an idea to my producer and team without the need to have everything be perfect and polished.

Horizontal Male Holding

Vertical Male Holding

Vertical Female Holding

Horizontal Female Holding

Step Five: Example Treatment
I pulled those and additional test images into photoshop to wrap my mind
around the painterly aspect of the images. I realized that I wanted all black on the styling and
not a two tone styling seen on the left.

This gives understanding to the client and myself as to what we are going to create on set.
It is very important to be on the same page with what you are both thinking.

Step Six: Movement & Poses
I pulled together images of movement, this is great to help me or my assistant with
how to pose and how the talent is to interact. I'll do this on every shoot.
Having examples of poses is a great place to start with the talent and help move the shoot along
I'll often toss this on a iPad to have on location for reference..

Step Seven: My Poses

This is just an extension of step six. Because this shoot relied heavily on the models poses,
I photographed a number of poses that I would have on set / location to work with.
There are often many tasks that are happening on set, this helps to bring my mind back to
the original idea or helps guide when we need an new direction or a starting position for the models.
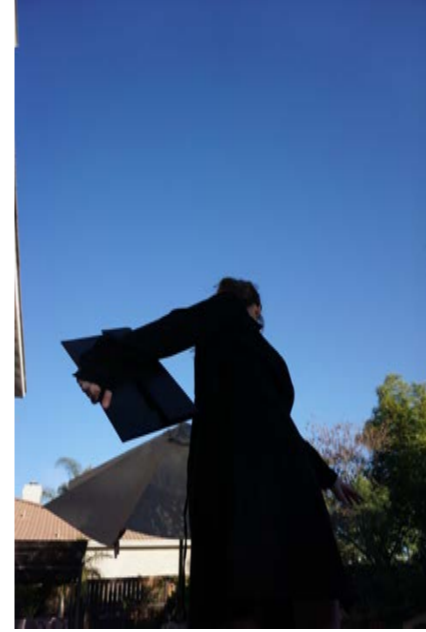
Step 8: Shot List

From the treatment I listed the number of deliverables that was provided by the client.
This is a shot list. It's often provided by the client but I always make my own for on set as a check list.

Images:

Banner Images: 2

Website Product Images
Two images of main products
Tote / Clutch / Folio
Options: Horizontal / Vertical

Environmental images: 3
Detail Images: 2

Total Images: 16

Step 9: Styling

I'll pull together a quick styling for my stylist to pull from their closet
as well as for hair and makeup. I'll try and leave it a bit vague, allowing them to add their
talent but enough details for them to be on the right track.

Styling: Minimal with clean lines, black

Hair: big messy hiding face

Step 10: Call Sheet

Once all the above has been submitted to the client, we'll pull locations and put together a call sheet.
A call sheet is a schedule for the day, as well as locations, who is to be where and what is required for them.
My wife, who is my producer, will make one up and send it to the crew. Heres a simple call sheet example.

Call Sheet
Studio:
Crew Call Time: 9am
Talent Call Time: 9:30am
Styling / Hair/ Makeup: 930-10:45am

Location A/B
Crew Arrive on Location: 11:30am
Shoot Start: 12:00
First Season 12:00-130pm
Crew / Client Review 1:30-200pm
Second Session 2:00-3:30
Wrap: 4:00pm

Crew
Director / Photographer: Joel
Phone 999-777-0000

Producer: Maggie
Phone 999-777-0000

Hair / Make-up: Hannah
Phone 999-777-0000

Stylist: Joel
Phone 999-777-0000

Crew
Location A
Google Maps: Link
Arrival Time 11:30am

Location B (Backup)
Google Maps: Link
Arrival Time TBD

Step 11: Choosing Equipment

For this shoot I went with my Sony A6000 body and with the Sony 16-50mm f/3.5-5.6 OSS Zoom Lens
I've used this camera on all different types of assignment and I love the way it handles in harsh light and reproduces color. Usually I will tether into my MacBook using a software called Capture One.
This allows me, my digital tech and the client to review the images shot, check the histogram and watch the focus. It is helpful, and sometimes vital to have multiple eyes on the images coming in to check for quality control.

For this I shot at 16mm for two reasons.
1. To be able to be close to my subject and product while still being able to get everything in frame.
2. To show my models long and tall.

As you can see in the image the strong lines and drastic angles that the 16mm lens gives. Its a favorite of mine to work in fashion with because it allows for so much flow..

Step 12: Shooting, lighting and model diagram

I knew that I wanted to be lower than my subject thus we stood them up on chairs as I shot from the ground.
We shot at high noon so the sun would be the brightest with the highest contrast.
This has also become my favorite time to shoot. For this shoot I used the sun as my main light and exposed for the skin tones.

When shooting at high noon there are a few things to keep in mind. Make sure that your frame is simple
and not full of clutter. The simpler the shapes and lines the better. Allow the subject to absorb the sun and
expose for the face allowing the setting to become part of the design.

Model

Model

Camera

Sun / Main Light

Photographer
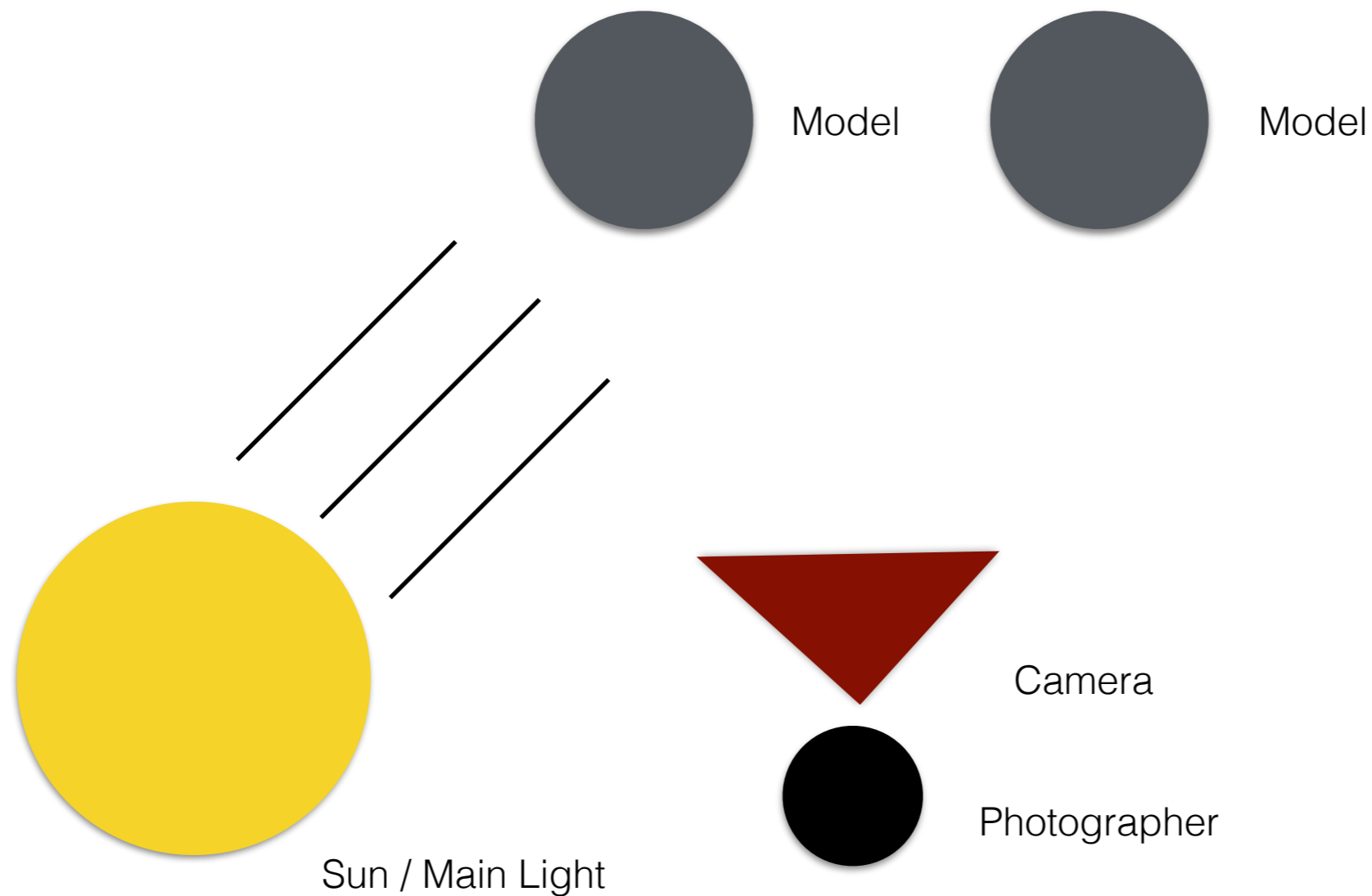
Step 13: Managing, sorting and selecting

Once the shot is finished my digital tech or I will load all the images on to two external hard drives using a software called *Photo Mechanic*. We'll add metadata and naming. From there I'll sit down and start culling the images. I usually take about three passes and then will pull the selected images into Photoshop and Lightroom.
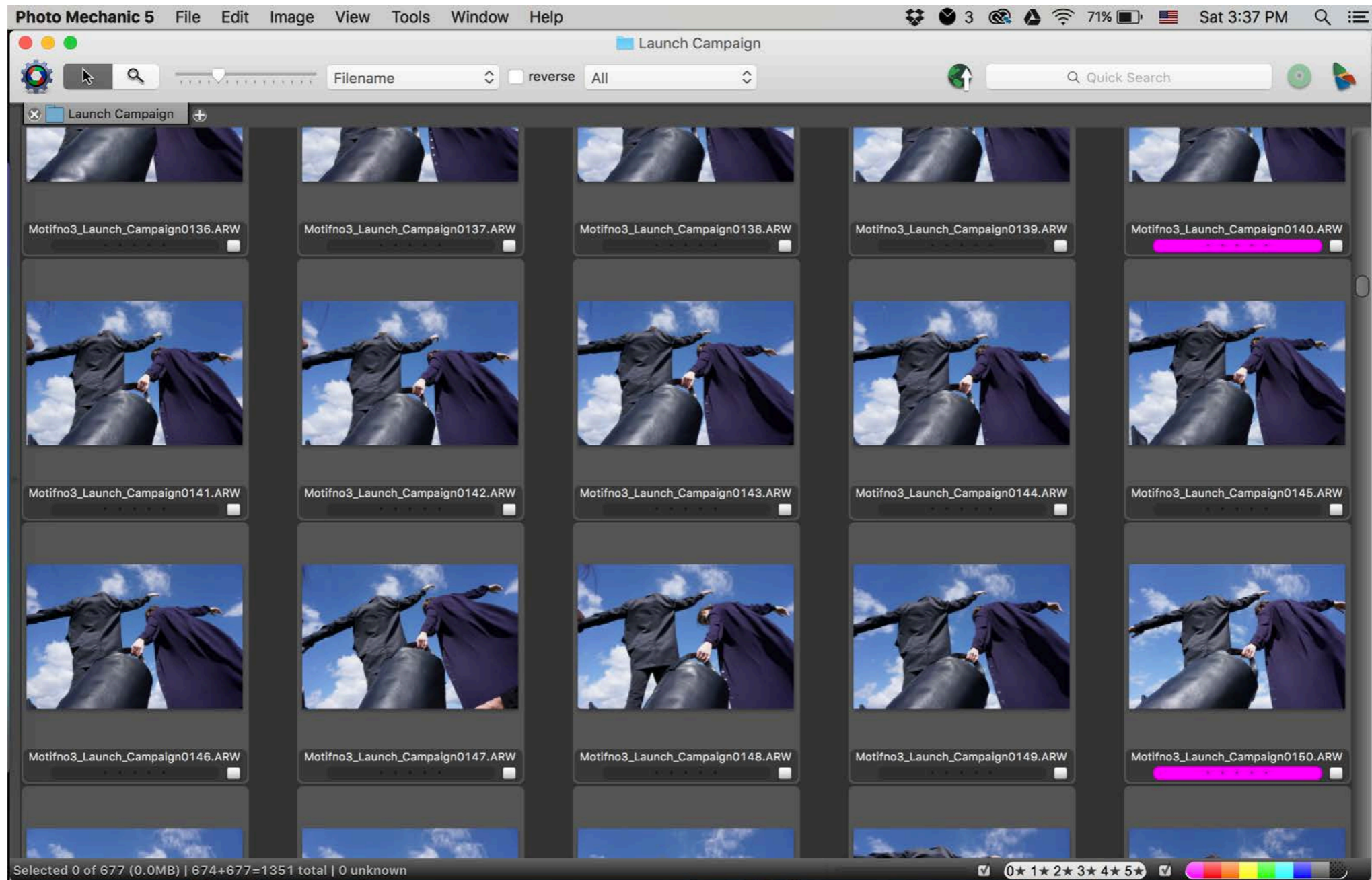
Step 12: Image Edits

Before editing I'll send my images to my client to make their selects. Once the selects are chosen I'll edit.
For the editing on these images I'll bring my images into Lightroom and use VSCO film for my colors.
With regards to style I wanted it to feel painterly to I added warm tones in the highlights and cooler tons in the shadows. I also matched the hues of the jackets with the hue of the bag allowing for only three colors to be shown: black, blue and brown. My theory is the simpler tonal hue the more relatable we are to the image, thus bringing the color pallet to three main colors. From there I'll export to photoshop to handle my retouching and exporting.
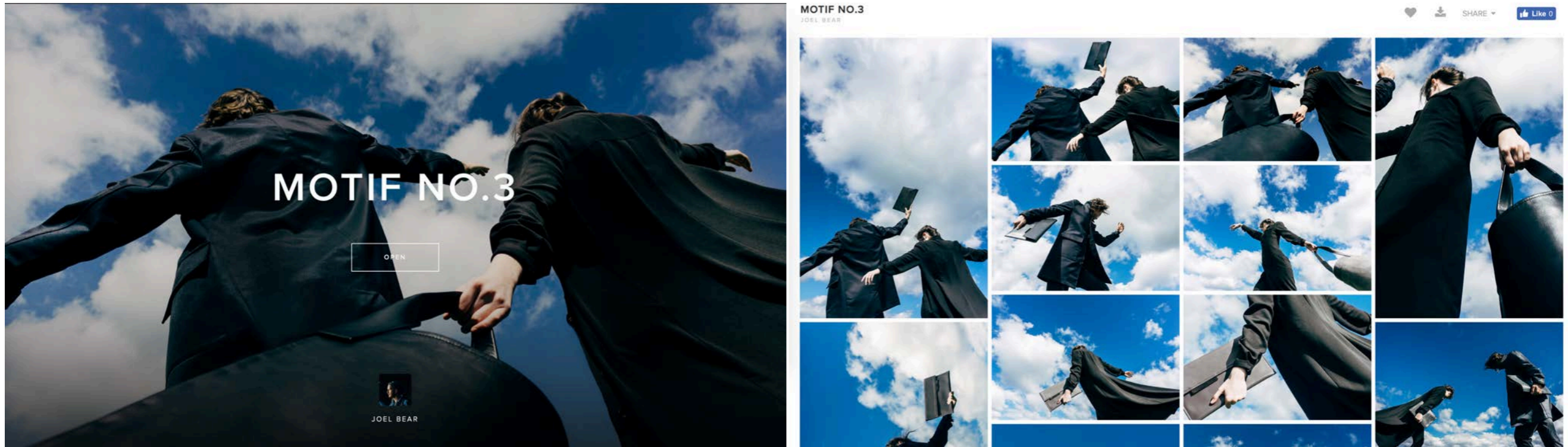

Before / After

Before / After

Before / After

Step 13: Deliverable
The last step is to deliver to my client the final edited images.
I use an online cloud delivery system call *Pixiest* and they can download
the images from there.

https://joelbear.pixieset.com/motifno3/

Student Delivery.

Now you've seen how I approach a shoot from conception to completion.
I want you to build a shoot in the same way.

1. Create an Idea
2. Put together a Mood board,
3. Pull Together your Subject, Style, Location and Equipment
4. Shoot based upon your idea and moodboard.
5. Deliver the images from your idea to a platform.