Meet the Team

JANE KELLY
EDITOR IN CHIEF
Jane is a magazine publishing consultant and business development coach. She is a published photographer, specialising in high-end, avant-garde fashion and creative nail art photoshoots. In her spare time, Jane enjoys nature and landscape photography. She runs the day-to-day management of PHOTOSHOOT Magazine and her consultancy business.

DR A SOFAIR
GROUP EDITOR
Tony has lived and worked in several countries around the world. A nuclear physicist by training, he has worked in the computing and electronics industry as a developer, project manager and management consultant for many years. He has also been involved in education, teaching and training. Tony is a group editor of PHOTOSHOOT.

DR JAN DAVIDSON
GROUP EDITOR
Jan is a published author and has worked in many creative environments over the years, including graphic design, commercial art and window display. She has also been a consultant to various companies and major corporate industries supplying the fashion industry and charitable organisations. Jan is a group editor of PHOTOSHOOT.

AMANDA HAWTREE-TAFT
NAIL ARTIST/EDUCATOR
After a career in accountancy, Amanda returned to her artistic training and became involved in the nail industry. She qualified in 2012 and set up her own studio. Then, in 2014, Amanda joined ‘Crystal Nails’ and qualified as an International Educator. Amanda sees nails as the ultimate accessory and personalises them for each client. She joins our team, sharing her work and trade tips.

DAVID EDWARDS
PHOTOGRAPHER/REVIEWS
David is a freelance photographer specialising in product, photography, brand design, fashion and editorial work. He has been a regular contributor to major outdoor title magazines, as well as working in marketing for a major UK company. David is currently shooting events under the banner of one of the largest image agencies in London.

RICK JONES
HORROR GUY
You need to stay away from Rick. He is renowned for transforming normal, healthy, attractive people into vile monsters, twitching corpses, and bloodthirsty aberrations. A student of fine art, most of his career has been working in the field of graphics and design. His passion for the macabre and horrific was written into his DNA at birth and there is no escaping his lust for gore. His award winning horror photography continues to shock and amaze. Rick runs HORRIFY ME, a studio dedicated to the dark side. He joins the team sharing his creative work and is a regular contributor.

Our Cover Star
Model: Antonia
Photographer: Daniela Boldugat
From the Editor
Welcome to our VINTAGE SPECIAL - March 2020

Dear Reader,

Welcome and thank you to everyone who has contributed to our Vintage Special.

Our front cover image is by photographer Daniela Bologna, winner of our Photocrowd competition, with model, Antonia.

PHOTOSHOOT is fulfilling its vision to bring together creative individuals and contributors to produce a publication that interacts with readers, shares knowledge, showcases ability and is modern, real life and fun.

In this issue, we feature in our Your Shoot section, Wild Beauty from photographer, Grazina Lomovskaya, our front cover competition winner, Daniela Bologna and model, Antonia, with Vintage Inspiration, Pole Fitness – Steampunk Style, by photographer, Adrian Davies, Portrait X, of History and Honour, Vintage Horror – Plan 9 From Outer Space, by photographer and makeup artist, Rick Jones from Horrify Me, and Let’s Twist Again, Like We Did Last Summer, from photographer, Ian Paterson.

We Focus On our front cover Photocrowd competition runners up. Photographers, Paul Phull and Kaim Merali, and model, Matthew Howarth, and mature model, Suzy Monty.

Our event article is from photographer, David Edwards, with his images of Krewe Liverpool and Mardi Gras – Fat Tuesday.

...and finally, ... we’ve packed the magazine with everything we love about design, photography, style, fashion and beauty.

But we want the next issue to be even better, so please get in touch with your feedback, images and ideas. We hope you enjoy our Special Vintage Issue.

Jane Kelly - Editor in Chief
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Wild Beauty

Makeup/hair: Diana Rakickaja
Photographer: Grazina Lomovskaja
Model: Eskedar Mastviciene
Style: Rimante Rimgaike.
Makeup Artist

Diana Rakickaja

My name is Diana Rakickaja. I was born in Minsk, but have been living in Vilnius, Lithuania for twenty years. My parents were artists, so I grew up with beauty and paintings. I loved to watch my father when he was painting and I think that influenced me to train as a MUA.

I have been in the beauty industry for six years and in 2019, I won a Vilnius photo competition as the best makeup artist. In London, I came second place in a fashion/makeup competition by Alexander McQueen, ‘Savage Beauty’. I work in a lot of photoshoots, fashion magazines, cinema, video projects and, of course, with private clients. I like to take on challenges that are unusual and creative, not just beauty MUA work. I take inspiration from everything around me: nature, pictures, paintings and designer works.

The Shoot

Preparation and planning:

We had a great team and we all are little bit crazy, but in a good way, and we found solutions and ideas very quickly. This shoot was created especially for Eskedar. When I met her for the first time, I knew that she would have to model for the shoot. She is beautiful and, in our country, we don’t have many girls with dark skin. MUA’s do not have a lot of experience on how to work with these models, so I wanted to show her a few examples of my creativity.

I was very happy with my team and the results in camera. Eskedar was amazing as a model and woman. In my work, I use only professional products: Make Up For Ever, Atelier and Nyx.

Facebook: Diana Rakickaja/Make Up Artist
Instagram: bontkks
Wild Beauty

Model: Eskedar

I see myself more as an advocate than a model. My name is Eskedar Tilahun, which literally means, “be a shade till the end”. A shade represents protection and refuge for others and being their voice. I grew up in a small village in central Ethiopia amongst boys and in a very conservative society. I never gave in to the idea of boys having more rights than girls or women being submissive. I always had my voice and I advocated women’s rights. I take part in shooting commercials and some magazine editorials. I also collaborate with a Lithuanian Linen clothing brand, Son de flor.


I’ve earned myself the nickname ‘the queen of coffee’ in Lithuania, where coffee is more than a beverage that we consume every day. I am an entrepreneur, who founded Eskedar Coffee, a coffee roastery start-up and a refuge. I aspire to inspire others not to be afraid of starting something from scratch. My journey through the Sahara and Mediterranean Sea taught me a great lesson and that is to keep faith to overcome whatever challenge is ahead. Today, I go on stage to inspire and motivate others not to give up on life.
The Shoot

I met the talented makeup artist, Diana, at an event and we clicked right away. We wanted to create something beautiful together. Within several weeks, we had made all the arrangements. It was also a good cause - to bring attention of people to the problem of social exclusion. I started an initiative five years ago, which encourages those who can afford to buy new dresses for the holiday season to share with those who cannot. Six months prior to Christmas, we collected clothes, shoes and accessories and we organised a grand event where we gave a makeover for women who are underprivileged and vulnerable.

Diana agreed to take part as a volunteer and beauty professional coordinator for ‘Padovanok Suknele’. Over the past five years, we’ve dressed hundreds of women all over Lithuania.

This photoshoot was a mixture of good cause, glamour and fun. I loved the professionalism of the team and their creativity. We have also raised awareness. Seeing the result, I would recommend working with professionals like Diana (makeup artist) and Birute (photographer) and thus become part of a piece of art.
Pole Fitness
STEAMPUNK STYLE

PHOTOGRAPHER  Adrian Davies

I am forty-four years old and a hobbyist photographer from Ramsgate. During the week, I run a small garden maintenance business. Photography is my escape.

I had the idea for a steampunk-styled pole-fitness shoot a few years ago. At the time, my wife, Zoe, was a pole fitness instructor with her own studio. Unfortunately, I struggled to find the time to organise it. Then things changed and the opportunity to do a pole shoot was lost. Recently, Zoe reconnected with her old pole doubles partner, Nicki, who encouraged her to give it another go. Nicki was teaching by now and had, as students, several of Zoe’s old students, who had become somewhat disheartened for various reasons following Zoe’s departure. The idea of a group shoot was suggested as a way of proving to themselves and others that they could do it, and that pole fitness can be for everyone, regardless of ability. The steampunk idea resurfaced and was accepted excitedly.

The Shoot
We hired another local pole studio, Affinity Pole Fitness, near Whitstable.
I used a Sony A68 camera and two Godox SK300ii strobes in 48-inch Octaboxes.

Email adp2012@talktalk.net
Facebook: www.facebook.com/ADP2012xx
Instagram: @adp2012xx
Models

SARAH

My name is Sarah and I have no modelling experience. I wanted to do this shoot because I thought that it would be a fun way to spend a day with my pole family. When we do a shoot together, especially if the pole is slippery, it is a great way to bond, laugh and push each other forward to achieve the moves we want that would otherwise give up on if we were by ourselves. All of us have a different reason for poleing. For example, I have digestive issues that can make me feel body-conscious, but we know that we have common ground with the others in our group. We support each other and become very close, as we are pushed out of our comfort zone to achieve things that we do not think our bodies are capable of. The friendships that we make give us more confidence and it is nice to have the photos of us all together.

EMMA

My name is Emma and I am a 35-year-old, credit controller … not the most exciting job in the world by any stretch. For years I have struggled with my weight, which had a knock-on affect to my confidence and I was finally diagnosed in 2018 with Polycystic Ovarian Syndrome, which means I find it incredibly hard to lose weight. Before my diagnosis, I had moved town and had no one that I really knew, so I pushed myself out of my comfort zone and started pole in the bid to find something new and exciting to try and get myself fit and also to make new friends. As my strength grew, so did my confidence and I met some incredible women. Pole became a type of family.

After three years, I fell out of sorts and couldn’t get my mindset back into pole after a miscarriage. When I found out that Nicki had started up her own studio, Rhapsody Pole, I decided I would give it another go. Nicki was always incredibly supportive through my pole journey and still is. She is aware of my situation and how I struggle to lose weight. She is always there to support me on my journey, despite how hard I sometimes find it. The sense of achievement I get when I complete a move is fantastic. When I struggle, Nicki pushes me to try harder. She is there every step of the way with encouragement.

I wanted to do this pole shoot to prove to myself how far I had come and that, no matter what your size, everyone is beautiful, and everyone can pole. If you really want to do it then you should. It’s hard but it’s so much fun and rewarding, when you look back on your progress. I am a work in progress, but having fun getting to where I want to be.

NICKI

I am Nicki, the owner of Rhapsody Pole Fitness. I have been poleing for eleven years and began instructing in 2016, when I decided that the time had come for me to teach in my own way. I wanted to start a school where each lady was welcome, regardless of size, age, ability or strength. Every woman has insecurities and their own reasons for taking up the sport and I love helping them to move beyond this to achieve heights (sometimes literally) that they never believed that they could.

Each class forms a tight bond, as they encourage each other, and unlike some fitness classes, no-one feels ignored because they may not be at the same level as others in the group. I have worked with Ade before and knew that on this shoot, he would put the girls at ease and enable them to get some amazing shots that would show them how incredible they are.
My name is Zoe Davies and I am forty-two years old, a gardener and I live in steel toe-capped boots and combat trousers. This wasn't always the case though. I used to own a studio and teach pole, spending most of my life wearing shorts and helping other women feel strong and beautiful. This changed a few years back when I was diagnosed with Ehlers-Danlos syndrome, a condition that causes my joints to dislocate on a very frequent basis. Obviously, my job was no longer viable, and I was told that I would not pole again. I became very depressed, gained a lot of weight and felt worthless. A year ago, I decided that I had wallowed in self-pity for too long and I needed to get my life back on track. The obvious place to start was by getting fit, but this proved harder than expected. Every time that I turned up at any form of a class, I was informed by the instructor that their insurance would not cover me, and I was politely turned away.

It was so frustrating that no-one would just let me try and it reinforced the negative image that I held of myself. Eventually, I found a lovely bally dance instructor who gave me a go and I discovered that I could do more than I expected. So, when I ran into my old pole doubles partner, Nicki, and found out she now had her own school, I had the courage to ask if I could give it a go. Nicki said yes immediately and tailored my training around what I could do rather than what I could not. Within weeks, I felt stronger, happier and my confidence started to trickle back.

That is why I wanted to do this shoot. I may no longer be able to perform the moves that I once did, or have the toned body that I once had, but, thanks to Nicki at Rhapsody Pole, my disability does not have to control me. I am at last beginning to feel like my old self again and it was great fun to get together with other women who all have their own reasons for doing pole and who giggle as we tried to strike a pose, looking serious at the same time. Oh, and the theme... well, every girl wants an excuse to get dressed up once in a while.
Photographer: Daniela Bologna, Modelmacher Fotostudio

Hi, my name is Daniela Bologna, and I’m a professional portrait photographer, based in the lovely city of St. Gallen in Switzerland. I love taking empowering portraits. I want to help people feel safe and secure and make them love themselves with the help of my portraits. Most of my clients never thought about themselves as being beautiful. This is my mission; to let them shine. I also do personal branding, using mostly headshots. I try to show my client’s superpower through my pictures. I also love makeup and playing with styling and light.
Preparation, planning and inspiration:

I have a huge wardrobe in my studio. Now and then, I used to go to sales, where I stumbled across a few vintage dresses and I bought them. I then offered a vintage special to my clients, just to use the dresses. Antonia was one of the girls, who booked a session. When I saw this amazing girl (a former model) walking into my studio, I started visualising her looks (hair and makeup). I almost never prepare or plan a shoot; I just go with the flow.

As I do makeup and hairstyling myself, I can switch and decide what to do on the go and change and fix as I like. What I would do differently on this shoot would be to take behind-the-scenes pictures and video the session.

The Shoot:

I shoot with Canon. For this session, I used a CANON 5D III with a 70-200 2.8f lens. It was done in the afternoon with some daylight coming in, but I cannot say how much it affected the lighting at the time - 1/200s, focus 200mm, aperture f2.8, 125 ISO. As a light source, I only used one single strobe with an umbrella to soften. On my left side, I then did retouching in Photoshop. I enjoyed working with a girl with modelling experience. It made it very easy for me to pose her. In the beginning, I felt that this shoot was not going to work. I only had some white curtains behind the model, and I had to make the light work and not show too many hard shadows behind her. If I would change one thing, it would be my confidence in what I can do with my camera and in post-production.
Bouquet of Roses

My name is Eugene Li. I am thirty-five and married and live in Lviv, the beautiful Ukrainian city. I have been keen on photography for as long as I can remember but, for many years, I did not think I was very talented and lacked the equipment and skills to shoot professionally. I used my iPhone and compact cameras. But in 2015, I bought my first DSLR and passed a local, amateur photography course. Now, I spend all my free time on photography. I have won three awards in fashion and glamour: 35AWARDS 2017, IPA RUSSIA-2018 special effects and MIFA 2019, special effects. I have been published in international magazines and chosen for some covers: beauNU Magazine (August 2017 issue), IMIRAGE magazine (issue #63), Beauutivation Magazine (issue 9, vol. 3) and Philocaly Mag (issue 16).

The Shoot

Preparation, planning and inspiration:
It started as a standard photoshoot in Spanish style. After some shots, I wanted to use my new star filters. The result of this experiment you can see in some photos.

I used an 8-Point Star Filter, studio light and dark background. The camera was a Nikon D5300 and Nikkor 85mm f/1.8 lenses.

Website Link: https://www.behance.net/eugeneli
Facebook Link: https://www.facebook.com/EugeneLiPhoto
Instagram: https://www.instagram.com/eugeneliphoto/
FOCUS ON

Be published in our ‘Focus on’ section. Tell us about yourself and send in your project or your best work. We would love to hear all about you!

Our PHOTO CROWD Front Cover Competition 3rd Place

MNG Photography
A huge thanks to all the entries for our Vintage themed competition. Here are our runners-up.

You can view all the entries on the link below:

Anastasiya Kushnyr

Karen Tillett
FOCUS ON

Be published in our ‘Focus on’ section. Tell us about yourself and send in your project or your best work. We would love to hear all about you!

Elena Paraskeva

John Thorndike

Jonas Beck

Tracey Dobbs
Krewe Liverpool and Mardi Gras - Fat Tuesday

According to Wikipedia, the first Mardi Gras in Louisiana, which might be considered the home of this carnival, was in 1699. New Orleans is synonymous with the carnival, although it’s unclear when the first one was held there. However, from an account in 1730, we know they celebrated the carnival with music, dance, masking and costuming, which included cross-dressing.

The question is, when, and why, do we celebrate it? It is part of the Christian calendar and is the last day before Lent - Shrove Tuesday (Pancake Day). It was an opportunity to gorge before forty days and forty nights observance of Lent on the run up to Easter, which starts on Ash Wednesday and ends with Maundy Thursday. So, that’s a bit of background. Basically, it’s a good excuse to have a big party. Anyone who has experienced carnival in the Caribbean will know what I mean by party!

Liverpool has never had a Mardi Gras carnival, and let’s face it, February in the UK, never mind Liverpool, isn’t going to be hot and steamy. Well hell ... yes, it is! We have the famous, Grade 2* Victorian Glass House set in beautiful Grade 1 Sefton Park. The Palm House had fallen into disrepair but was brought back to its former glory and is now being used for anything from yoga sessions to weddings and events.

This article is about my journey within the framework of the event called Krewe Liverpool: The Mardi Gras Experience.

I did an article way back about dance, which featured Laura Brownhill. Laura is a dancer, painter and creator, and co-founder of The Kazimier in Liverpool. Knowing my work, Laura asked if I’d get involved in the promo-shoots for the Mardi Gras.

This was June 2019 and culminated with the event in February 2020. Laura was co-producing the event with David McTague the owner of the successful Mellowtone Records label who is involved within the greater music and arts scene in Liverpool, including working with Africa Oyé - the largest free African music festival in the UK held each year in Liverpool.
The first shoot was at the Palm House last June, featuring the master of ceremonies for the event, Howard Ashley Storey. Howard is a larger-than-life character, who is synonymous with the creative scene and what was the Kazimier, and is now the Invisible Wind Factory.

Howard is flamboyant with a capital F. He’s a sincere, fun loving and slightly eccentric creative. We had a window of two to three hours to shoot at the Palm House and the shot that became the lead one for the event was of Howard heel-kicking outside. The interior shots had a Vaudevillian feel to them, which worked well with the New Orleans jazz theme.
Krewe Liverpool and Mardi Gras - Fat Tuesday

This first shoot set the scene and tone of the event for me - expect the extraordinary and the out of ordinary shots. The masquerade ball was a surreal experience and added to the promotional vibe. Laura and Dave had the vision, power and personal drive to make the event a success.

We had a summer hiatus, with not much happening, but there was a wealth of images from that first shoot. Next to do, was to photograph Joe Farrag. Joe is one of the key people within the L8 community and a former owner of an art gallery in Toxteth. I understand that Joe went to New Orleans several times and developed a cultural exchange between the two cities. His connection was a key inspiration to the event in Liverpool. Joe is thought highly of and was granted honorary citizenship of New Orleans. After photographing him, we moved on to Laura’s flat to photograph the centrepiece decorations she had created, along with some larger pieces; old repurposed shop mannequins, all jazzed up.

Jubilee Stompers

Getting space in Liverpool to photograph people is harder than you might imagine. Some places want payment, some want risk assessments, but few give you the free pass. Going into winter, trying to get promo-shots became a challenge. My October shoot with the band, Jubilee Stompers, was a bit of a gift and, with my local knowledge, I used a glass-covered walkway with a blank background. Basically, we took over the space and did the shoot in thirty minutes.
**Krewe Movematazz**

In December, it was the Krewe Movematazz shoot. This was rewarding, colourful and dynamic and I had a gift of a space to shoot in. Movema is based in Toxteth and they are a dynamic company, specialising in world dance.

Promo-shoots are short windows of opportunity. I had two hours to shoot this eclectic ensemble, alongside Laura Brownhill, who directed. We met at Toxteth TV, where Movema have their office base and the studio graciously allowed us to use their space and lighting. From a technical point of view, each of the promo-shoots was radically different, and kept me on my toes with having to think on my feet. I didn’t know who or what I was shooting, until it happened. Some of the venues I shot at were a complete unknown to me, so I had to carry a variety of lighting and kit. The Movematazz Krewe were the centrepiece of the event and they totally bossed it - 123 move, shoot. 123 move, shoot.

Christmas stalled us for a few weeks, but it was nice to have the break as well. In the New Year, we were on countdown. The team were ramping up ticket sales and determined to make this a massive success.

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**Mersey Swing’s Winter Ball**

The first shoot of 2020 was at Mersey Swing’s Winter Ball, held at Liverpool University’s Students’ Union in one of the original theatres. Mersey Swing is a growing dance group, which encourages swing dance. Swing dance encompasses many vintage American Jazz styles, including charleston, balboa, shag, jitterbug and lindy hop. These paved the way for the later swing dances such as boogie-woogie, rock ‘n’ roll, west and east coast swing and jive. Mersey Swing focus on the early swing styles and specialise in the granddaddy of them all – the lindy hop.

I carted a significant amount of kit to the venue, only to choose my lightest bits of kit. Because of the lack of lighting, this was the most challenging of the series. Being able to access the balcony did give an alternative and welcomed perspective of the dancefloor. At this level, the only way to get shots was slow shutter speed and second curtain synced flash.
Krewe Liverpool and Mardi Gras - Fat Tuesday

Four days later, I was at the Invisible Wind Factory on the dock road in Liverpool, sitting in Howard’s studio on a 1970’s sofa, drinking tea in what can only be described as a time capsule. Where you have creatives that make jewellery, clothing or greeting cards, these guys sport welders, angle grinders and specialist cutters and create large installations. There was a programme on the TV years ago where folk went into a junkyard and the challenge was to build a car by the end of the day (that sort of stuff). Very impressive!

Krunk Collective

You know that I said earlier that I didn’t know where I’d shoot until five minutes before? Well, this was the ultimate - a large black box with the remnants of a foghorn and a laser being pumped through it. The four members of the Wind Factory’s Intergalactic Krunk Collective were entirely lit with the laser and two supplementary LED panel lights. I had to be careful that no stray lasers hit the camera sensor. To capture the frame rate of the laser, I shot at 1/15 or 1/30 second, with foil ponchos that reflected light in every direction. I must have been getting a bit punch-drunk, because Anna and Becki swapped their names over for the duration of the shoot, so I wouldn’t get them wrong.

Harlequin Dynamite Ancients of Balance

It was now February, and I had a full day headshot shooting and a late afternoon call to shoot Laura’s Krewe, Harlequin Dynamite Ancients of Balance, a jester-led band. For this final promo-shoot, we had a few hours studio time kindly donated by Lee Isserow, who runs Vessel Studios in Liverpool. Lee had set up the lights in readiness for me. It really was plug-and-play and Laura, Hollie-Ann and Patricia were on hand to create shapes. The final images were the start of the art. Laura wanted them processed like old playing cards. So, using an old software package, I altered the pictures to look like wet plate images.

The promo was over and with six days to go, Krewe sold out

Friday the 7th February was a milestone for me as, forty years earlier, I shot my first ever gig... these days I’m using Fuji GFX and XT2 digital cameras... I was only eighteen and shot on a Zenit EM on HP5. These days, I’m using Fuji GFX and XT2 cameras.

There was one issue for me at the venue and I knew it before the night. The lighting was the venue’s own and I was on a high film speed for the duration. But I was able to use a panel light before the event started, then it was down to one camera and two lenses - wide for close work and a mid to long telephoto.
DJ Jonnie O’Hare
The doors opened and the New Orleans atmosphere started, with DJ Jonnie O’Hare (Beaten Tracks / Mellowtone) keeping the crowd jiving with his eclectic New Orleans’ selections, which soon had Mersey Swing on their feet. Then on to traditional jazz sets with Jubilee Stompers, who had the Palm House bouncing. The audience weren’t really an audience; more participants in this great surreal mix of people and performers, which ranged from 1920’s flappers, to jesters and beyond.

There was a bar of course, and food, and I had two spectacular curries. Then came the Movemattaz, with the Queen of Mardi Gras, Ithalia Forel, one of the directors of Movema. This was a blitz on the optical senses. It was a colourful showcase of world dance and cosmopolitan delight.

Next up was the Harlequin Dynamite Ancients of Balance, which was a jester-led band, and Capoeira troop, performing the ritual of opposites, celebrating the oneness of all things; bringing order to chaos and paying homage to the harmony that is found when two sides act as one. Laura threw me a curve ball here, as I was unaware that the two jesters would enter on the shoulders of two strongmen.

The final Krewe was the Intergalactic Krunk Collective, with their Dogshow-show dressed head to toe in foil. They created a visual spectacle that sat juxtaposed next to the jazz theme of the evening. It was weirdly sensational.

Frog & Henry
The final treat of the evening was Frog & Henry, a jazz band hot from New Orleans, with clarinet and saxophone work like you’ve never heard before. It was simply stunning violin work, backed by a guitar. Finally, they have the only foot-operated tuba, which was played whilst playing a banjo.

Get out of here! These guys were good. Five guys on tour with all that kit in a Volkswagen Caddy; insane but brilliant musicians and vocalists.

The event was a tremendous success. My wife went along with a friend that had just flown in from Norway, and they thought it was amazing. Our friend, Agnes, hasn’t stopped talking about it to her friends and family back in Norway. We might see a Norse Krewe next year. Let’s all raise a glass to ‘The Wonderful Soup Stone’.
Photographer

Paul Phull
Arabella Langford workshop

I’ve been photographing for many years now. I am a keen photographer who enjoys taking portraits. Whether it’s booking models on PurplePort for shoots or attending workshops, I just love being behind the camera and creating great images. I have a stressful job as a prison custody officer, so I use photography to calm me down.

The Shoot: Preparation, planning and inspiration:

I saw a studio lighting workshop on PurplePort with a great model, Arabella Langford, and booked on to it. It was not a big workshop; only six photographers and the model. We took it in turn to shoot four different sets and learn different lighting setups. Photography workshops are a great way to get some good images and learn new things, plus it’s a fun day.

I am Fujifilm shooter. I had the Fujifilm XT-3 and the X-H1 for this shoot and used my Fuji X-H1 and 16-55mm f2.8 lens. The camera settings were for a studio strobes setup. I used a shutter speed of 125 and aperture f/8 or f/11 iso 200.

http://www.phullphotography.com/
Instagram: @paulphullphotography
@arabellamodelling

Workshop Organiser: Shawn Bishop
Instagram @shawnlbishop
Facebook: Shawn bishop
Purpleport: Shawn
Kaim Merali

I have been doing photography since 2010. I qualified in videography after four years at the ‘Ecole de Photographie, Agnes Varda’.

From Berlin, Wroclaw, Vilnius, Brussels to London, I have been a Latin festival photographer.

Canon and The Societies of Photographer have published my pictures at different times.

The Princess

I use only a beauty dish with 5D Mark IV. Next time, I will use a high Octabox soft light on the left side and a key light on the left and black background.

Website: https://kaimphotography.com
Facebook: https://www.facebook.com/Kaim.dilekeno
Instagram: https://www.instagram.com/kaimdilekeno/
https://500px.com/kaimmerali
FOCUS ON

Be published in our 'Focus on' section. Tell us about yourself and send in your project or your best work. We would love to hear all about you!
Portrait X Presents

Of History and Honour

Portait X’s vintage submission comes from a theme that was completed in March 2018. Of History and Honour is a historical period drama take on editorial portraiture and fashion with a surrealistc twist. All models were provided by Portrait X along with photographers and MUAs.
Of History and Honour

All Images, Models and Photographers provided by Portrait X Team.
Horrify Me presents

Vintage Horror

Plan 9 from Outer Space

The very mention of this film makes many fans shudder. It is one of the most notoriously bad films ever to crawl from the bowels of Hollywood. It’s so bad that it has a unique status among bad films, that being, it is one of the ultimate ‘so bad, it’s good’ films. Shot in 1958 by the celebrated master of trash cinema, Ed Wood, Plan 9 has everything: silver frisbee UFOs, wobbly fake gravestones, the poorest day-to-night continuity you’ve ever seen, atrocious dialogue, cheap sets, and the living dead! The vampiric living dead were portrayed by Vampire (actress Maila Nurmi), and the original cinematic, Count Dracula himself, Bela Lugosi... sort of. Lugosi actually died during production and so his role was taken over by Wood’s wife’s chiropractor, Tom Mason (who looked nothing like Bela) keeping his face hidden behind his cape. It was unintentionally hilarious.

Models - Kevin Wilson and Claire Jones
Photography and editing - Rick Jones (Horrify Me)
Website - www.horrify.me.uk
One of the most iconic roles in the film was that of the Swedish wrestler, Tor Johnson, who trudged stiffly around the cardboard sets like a bad Frankenstein impersonator in a school panto. Needless to say, I have a deep affection for this awful but fun movie and I’ve actually watched it more times than is healthy. I bloody love it.

I love shooting vintage-style photos, and I’ve shot all kids of classic horror, such as the Bride of Frankenstein, the Wolfman, Nosferatu, and many others. But one of my favourites was the Plan 9 shoot. It was actually the idea of Kevin Wilson, who posed as the Tor Johnson character in the photos. The more clued-up film geeks out there might recognise Kevin as one of the twins from the “Cometio trilogy” (Shaun of the Dead, Hot Fuzz, and World’s End). He’s an awesome guy with a vast knowledge of genre films that far outclasses my own, not that I’m jealous or anything. Hmph. My wife Claire posed as Vampira (I allowed her to look lovely for a change, instead of her usual face full of scars, boils and blood that I inflict on her in my shoots) and together, they made a great couple of B-movie nuts.
I made some crappy UFOs out of disposable plates and silver paint, and purchased some of the cheapest, tackiest fake gravestones I could find. Cheap and tacky is the name of the game when dealing with Ed Wood material. The UFOs were suspended from wires in the backdrop area. I actually wanted the wires to be visible, just to add to the cheapness of it all. But sadly, the wires didn’t show up in the photos, so my UFOs actually look more realistic than the movie. What a shame.

I shot the goofy portraits with a high key light and a side light in a dark room, aiming for some of that old school ‘noir’ feel, and edited the photos for a striking black and white finish. I did toy with the idea of editing old scratchy film texture over them, but I decided against this, as the portraits looked pretty cool as they were.
Matthew Howarth
Model

When did you first realise you wanted to be a model?
I realised after being asked to model by photographers at living history events. They said I had a good style and look that they wanted to use at photoshoots. I was then invited to a photography session day by Emma Finch and it went from there.

Are you a full-time model?
No, I try and fit in as many shoots as I can throughout the year while working full-time and organising historical-themes events.

Do you have any formal training, if none, how did you learn?
I have never had any training. It has been a case of learning from photographers and chatting to them about what sort of style they would like. I found talking to other models always helped and keeping up to date on current, favourite looks for publication.
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Tim McAndrew ©2018
What is your ‘must-have’ item to take to a modelling job?

Bit of a tough one. I always end up taking my old vintage suitcase made of wartime aircraft metalwork.

Which is your favourite genre and why?

I have always had an interest in everything vintage and historical, from spending summer evenings in the Lake District as a Victorian, to fighting in full medieval armour at Tatton Park. It’s one of those things that has taken over my life. My flat is basically a private museum of vintage and historical items and clothing. We are always wanting to find out more about the styles and fashions across the periods and how they can be developed for photoshoots and living history.

Whose work has influenced you the most?

I have always had an interest in portraiture and using historical styles. One main person who has influenced my views on styles and how it can be used, is Salli Gainsford with her old master’s-style project. It uses the variety of history, fashion and lighting to create such amazing final images.

What is your ‘must-have’ piece of equipment?

It’s a difficult one. I would say the correct undergarments, as it makes the period clothing sit correctly and gives it a better look and feel.

What is your proudest accomplishment?

Having the chance to spend an evening with forty photographers during a timeline event evening and working alongside a Vulcan bomber on the old Woodford airfield.

Do you have a future project you are working on?

I am currently planning a series of shoots with Charlotte Graham in a range of different venues, creating immersive scenes and experiences.

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Instagram: www.instagram.com/heritage.howarth
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“Let’s twist again, like we did last summer” ...

This 1950’s, vintage shoot, was organised by photographers George Boyd (GTB Photography) and Ian Paterson, at Synergy Studio in Livingston. The models were Lady Patricia, Lynn, Amerz and Ada. Between us, we had numerous costume changes, which gave us different looks. Ian brought along some ice cream sodas (which were so tasty) and George brought a picnic, which included a 1950’s basket and radio, all adding to an authentic look for the shoot.

This was my first time doing a vintage shoot and I really enjoyed it. Definitely, I will be looking to do more of this style in 2020. It was also a fabulous opportunity to work with fellow creatives, some whom I met for the first time. We got together, shared our ideas and created some lovely images.

Amerz - Model and Makeup Artist
Photographer: Ian Paterson
Facebook: Ian Paterson
Instagram.com/ian.paterson.9809)

Model: Lady Patricia
Facebook: Lady Patricia
Instagram.com/ladypatriciamodel)

Model: BellaRouge
Facebook: BellaRouge Modelling
Instagram.com/bellarougemodelling)

Model & Makeup Artist: Amerz
Facebook: Le Modele Amerz
Instagram.com/amerz

Model & Makeup Artist: Ada
Facebook: Ada Logara
Instagram.com/ada_scotland
“Let’s twist again, like we did last summer” ...
Hi, I’m Susy and based in Cornwall. (Hatched 1951)

I work as a mature model and am registered with a model agency and I freelance also. I live in and work in beautiful Cornwall as well as in lovely Devon and beyond, including France. I have been modelling for four decades and celebrate my 69th birthday in April.

Many newbie models ask me for advice on the tough world of modelling as it can be a bit of a jungle.

I won a catwalk competition when I was just ten years old and thought, ‘this is fun.’ Fast forward to my twenties, when I entered and won beauty contests; Miss Cornwall Swimwear and Miss Cornwall Bikini, amongst many other titles. Photographers at these events asked if I would be interested in modelling and that is how it all started.

In my thirties, I instigated what turned out to be a national, award-winning model agency, here in Cornwall and was presented with my award for raising lots of money for various charities and providing employment in an unemployment blackspot. I received my award at The Savoy Hotel in London and appeared on national TV. In those days I worked very hard, since there weren’t mobile phones or internet.
I have modelled everything from couture fashions, to thermal underwear, ballgowns, bikinis, and luxury lingerie. I am an endorsed model for the Australian brand My Secret Drawer and I have promoted Rolls Royce cars. I modelled recently in a gorgeous £170,000 Bentley, which was super.

At the age of forty, I contracted a very bad dose of Glandular Fever and was forced to retire. At fifty-seven, after seeing the lovely actress, Dame Helen Mirren in her 60s being photographed in her red bikini, I thought, ‘I look as good as that’, so I sent a picture of myself up to a national newspaper and they sent one of their photographers down to a local Cornish beach to do a set of bikini images of me, which were then published.

And so began my mature modelling career. I am with two model agencies, but also work freelance through my website and various modelling sites. I still get a buzz from being published, especially as a cover girl. I’ve been published internationally, including covers of magazines and a USA book, and even had a whole American magazine dedicated to me last year, including the cover. I’ve just appeared on the January issue of American Proshoot magazine, which has been a great start to 2020. And then the cover, again this year, of PlushCurves Magazine. It just proves that age is no barrier to modelling.

The biggest changes in modelling have been the internet. Everything is so much faster now. My dream shoot would be for a TV advertisement hair commercial. My hair is very thick, totally undyed and I never use extensions. The repeat fees would be rather nice.
For models today, the same rules apply as they always have. Be polite and always on time for all your bookings. Be well groomed and prepared. Always give 100% plus and give modelling a good name. No late nights or drinking before an important shoot.

I have never had plastic surgery, nor HRT. I don’t even dye my long hair. I don’t drink or smoke and always have a good, healthy diet with plenty of exercise walking my rescue dog in the countryside and on the coast.

In 2011, I had to overcome a one in a 100,000 medical condition – Xanthogranulomatous- which resulted in major surgery called Hemihepatectomy in Derriford Hospital in Plymouth. The surgeon there saved my life. Again, I never expected to return to modelling, but did, after three whole months convalescing. At the start, I could barely walk. While looking after me, I found out my husband, whom I married in 1973, was a master chef.

I’ve an underactive thyroid but won’t let that stop me either.

I am on Facebook and Instagram and also modelling sites: Model Mayhem, Purpleport and Mad Cow.

I’ve always had a passion for modelling, even now at my grand age, because I love the overall creative aspect. Long may that continue into 2020.

www.suzymontymaturephotographicmodel.yolasite.com
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