

what's inside?

By Kate Stanworth

George Kamper's "A Grand Holiday"



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Location

This image was part of an editorial fashion shoot for *Trump Magazine*, shot at Mar a Lago, Donald Trump's exclusive spa in Palm Beach, FL. George and his team shot inside the huge mansion while it was being prepared for a gala, removing the background clutter later in post.

Model

George chose Claudia Wagner from Trump Models for her exotic looks and her height, since they were shooting couture looks. Makeup artist Leslie Munsell applied intense jewel tones to Claudia's face and her hair was styled by Luis Beltran (both from www.blinkmanagement.com). The Cartier jewels were flown in from New York by security guards.

Ladder

George had always wanted to do a high-end shoot with a model on a ladder, finessing a chandelier. Shooting from below allowed him to show the size and amazing architectural details of the mansion.

Lighting

George combined the available light from the mansion's overheads, chandeliers and windows with his own lights. It was a large, difficult space to light so they bumped up the ISO and brought down the intensity of the strobes to balance the ambient light, yet still act as the main lights.

The team placed a beauty dish at about 15 feet in the air and slightly to the side, on a boom. A ringlight off camera provided a fill and they used another strobe head as an edge light coming from the left to give a highlight on the side of the gown and face.

Taking the image

George shot the image with a handheld Canon EOS-1Ds Mark II tethered to his Power-Book G4 Mac and an additional monitor for client viewing. He shot at ISO 800 using a 24–70mm Canon zoom lens at about 28mm. The exposure was set at 1/160 at f/4 in order to capture enough ambient light while stopping the movement of the model. This also allowed everything besides the model to appear in softer focus. He shot in RAW mode using a daylight color balance.

Postprocessing

George and his retoucher, Christine Craig, edited down their favorite images and the editors of the magazine made the final selection. George and Christine then experimented with the color balance, contrast and overall saturation. Christine cleaned up all the background commotion from the gala by cutting and pasting from various other photos from the shoot. She then cleaned up the skin, worked on the hair and lengthened the model.

Christine corrected the overall skin color using a Selective Color adjustment favoring cooler tones, and a Curves adjustment to give a lighter, more contrasting look. She removed imperfections while still keeping the pore texture of the skin and then worked on reshaping the nose and fixing the jaw line with the Clone tool. To smooth the skin Christine used burning and dodging. She then enhanced the makeup, whitened the teeth and brightened the eyes. The final step was to sharpen the whole image and make final color and tone adjustments to give it some edge for the printing process.

Printing

The team provided some proofs so the magazine had an idea of the final look and crop they were seeking. They also printed 11x14 portfolio prints. They used the Z-3100 by HP, a printer that George and his team love.

Kate Stanworth is a British-born writer and photographer based in Buenos Aires, Argentina. She currently works as an editorial photo editor and writes on diverse aspects of art and culture in Argentina.