

AQUA NIGHT

THE WALNUT ROOM, PHILADELPHIA

JUNE 2011

Hairstylist

BETHANY BELL

MM#1560482

Makeup Artist

MICHELLE RIVERA

MM Pending

Wardrobe Stylist

CANDACE WHALEY

MM#1003509

Event Coordinator

PHILLIP STOKES

MM#2172010

Photography, Writing,
& Graphic Design

WILL STOTLER

MM#1338163





TOUCHUPS & ADJUSTMENTS

LEFT: Candace Whaley (wardrobe stylist) adjusts a design on Becca Morris (model).

RIGHT: Michelle Rivera (makeup artist) finishes applying touchups for Sally Wong (model).





MODEL: AQUISIA DAVIS (MMF 2222579)

ONE PHOTO: TWO VIEWS

After looking at the work of hairstylist Bethany Bell, I thought the biggest challenge would be capturing her work from two angles at once. The hair is styled in a high, intricate braided updo. Certainly, Bethany considers the hairstyle from all angles and designs her work so that it can be viewed—and reveals itself in stages—from any direction. Wanting to bring this experience into

the photographs, I explored a mirror that would show off the hair from two angles at once. The hair is styled in a high, intricate braided updo. This natural look accentuates the curves, soft shadows, and intricate weaving. I think Bethany's work looks great in the light—I hope you do, too.



MODEL: JASMINE BEATTY (MMF PENDING)



MODEL: SALLY WONG (MMF PENDING)



MODEL: BEKA JAYNE ARTHUR (MMF PENDING)



MODEL: JORDANA JAGDEO (MM#198372)



MODEL: BECCA MORRIS (MM#2237157)



MODEL: WHITNEY STAR (MM#117964)



MODELS:
SELENA GOMEZ (AMF PENDING)
AQUINA DAVIS (AMF222379)

WILL STOTLER

AQUA NIGHT GRAPHIC DESIGN PROJECT

I was invited to **Aqua Night**, an event that focused on the LGBTQ+ community. The event was hosted at the Walnut Room, a lounge/club in Philadelphia.

I figured it would be fairly dark, so I decided to shoot with my CV 35mm 1/12 lens—bringing my shutter speed and sync cord along, just in case it would be needed.

I arrived at the event start time—meaning two-and-a-half hours early—and took time to inventory possible shooting scenarios: Places to shoot and also lighting scenarios. Places to shoot were poor, averaging an EV of 2 or 3 at ISO 320.

Pre-event, the models staged in a side above downstairs—I shot a bit of this area and the models getting touchups and wardrobe adjustments. I also dug out the flash even 1/12 wasn't enough to overcome the lack of light.

The event itself, including a fast runway walk to show off the styles, happened in the main Walnut Room lounge. I elected to not shoot the runway work because I didn't like the clutter in the background. I took a look at the runway and it looked like runway.

That left post-event portraiture. However, conditions for portraiture were problematic because of

the event's guests being, well, guests—wandering around and taking pictures. The lighting was broken surface that could be used in the page spreads. The shadowing and lighting effects for the pages—which give the optical illusion of page solidity and depth—were developed on a previous project and further adapted for use here.

Black and white shots were treated using TrueGrain and TriX Pan grain, with filters as needed to bump intensity/density of luminosity.

Color photos were treated by using a layering effect. I designed the color photos to look like TriX Pan treated black-and-white for the same photos. This layering of photos—provided the balance of the compositing is correct—emulates the tonality and “color character” of 1960s film stock, as displayed on vintage paper.

Last, this project wouldn't have been possible without the work of everyone who made the event a success—hairstylist, makeup artist, wardrobe stylist, event organizers, all the models, and a general community effort. Well done, worth shooting.

—Will Stotler, June 2011

I shot for about 25 minutes. Light was put into the scene by a hand-held, off-camera flash, which I bounced off of the bank of windows, camera left. Intensity and direction of light was controlled by constant and manual zooming a 100mm lens throughout the night. TTL mode was not used because the scene's light. The models were patient throughout the process—I had about 120 seconds, give or take, with each model and pair of models.

This set was really screaming at me for context, so I decided to select few photos that fit the concept of the shooting and then make this spread.

Layout of this spread was completed via Indesign, which I had commandeered. I had a 1000 magazine dimensions, content ratio, and typography. It was a carryover from my previous **1000** magazine project work—I'm not yet done with this kind of grid and look. One more chance to learn.