

Jude Goldman

M^{the} Master *of* Locations

By Jim McNay



Digital Retouching Courtesy of BlueSoho
Model: Olufunke Rachael Awosogba
Styling: Angeliq Turner
Makeup: Angeliq Turner
Art Direction: Jude Goldman



As part of his ongoing effort to work beyond the studio walls, Goldman shot an elaborate two-day Coney Island project. It involved multiple professional models and incorporated clothing from Elements, Billabong and Vivre. Though his preproduction still involved the meticulous processes of scouting, obtaining permits and booking wardrobe and talent, Goldman was after a more loose, on-the-run look compared to what one often gets from a formal studio setting.

Shooting outside, he tended to work with one camera and an off-camera strobe, harking back to days when he was starting in the business and, like a lot of photographers, did not have much equipment. It also gave Goldman a chance to go after pictures with a look inspired by Bruce Weber, a photographer he greatly admires.

While he scouted and planned some locations, others were discovered during the day and shot on the fly, such as when a model saw an arm-wrestling arcade game and went to battle with a burly plastic caricature of a musclemann. “That was an off-the-cuff moment,” says Goldman. “We missed that particular arm-wrestling place in the morning scouting.” When they walked around later, the model saw the pictorial possibilities. “She went over there on her own. I just followed her,” says Goldman.

Seeing some Marines in the area led to another found situation. “We were getting near the close of the day,” says Goldman. “We were all exhausted. I said let’s do some ice cream and I’ll use it as a photo-op. We saw the Marines, got a model release and just started shooting.” A resulting picture of a model, ice cream cone and a Marine in the background made for one of the selects. “It was another instance of just being in the right place at the right time,” he says. “Just a little bit of magic—something that you could not plan.”

This same ability to react quickly and think on one’s feet came into play when the bumper



car arcade manager asked to be paid \$10,000 for models to use his site as part of the shoot. Thinking quickly and bargaining on the fly Goldman said, “I don’t know if I can get approval for \$10,000. How does \$50 sound?” The manager settled for \$30 on the spot.

Letting people and the scene provide inspiration made the shoot fun. “A guy with beautiful low rider bikes was great,” says Goldman, appreciating an unanticipated set of props he could incorporate into the pictures. “Your background is a place of inspiration. I try to incorporate that factor, mix street people with the clothing and models. Whatever location you choose helps accent the subject. Then you just deal with the natural elements that are there. It’s always a challenge.”

While his Coney Island project contrasts with the more standard work Goldman does

for QuadPhoto in its studio, being inside the building does have its advantages and attractions. “[Inside the studio] you have the ability to control the outcome and really sculpt the lighting,” Goldman says. “You can emphasize what you want. It lets you cut out the extraneous distractions. The studio is nice because you can just have tunnel vision about what you are doing.”

And, of course, there’s always the advantage of postproduction—adjusting images via computer. Goldman has worked with imaging specialists through QuadPhoto’s high-end digital retouching company, BlueSoho, to transform some of his original photographs.

“Those guys go above and beyond what I imagined,” he says. So much so, in fact, that the whole post-production process has given him a new understanding of thinking through a project from beginning to end.



Top left:
Coney Island, Element Vivre shoot
I.D. Model Agency
Model: Erin Finnegan
Styling: Jennifer Lee
Makeup: Michelle Coursey
Art Direction: Rick Russo

Above:
Coney Island, Element Vivre shoot
I.D. Model Agency
Model: Addy Neal
Styling: Jennifer Lee
Makeup: Michelle Coursey
Art Direction: Rick Russo

Above right:
Coney Island, Element Vivre shoot
I.D. Model Agency
Model: Addy Neal
Styling: Jennifer Lee
Makeup: Michelle Coursey
Art Direction: Rick Russo

Top:
Julia Mermaid
Digital Rendering/Retouching
Courtesy of BlueSoho
I.D. Model Agency
Model: Julia Voth
Styling: Aline Pimentel
Makeup: Aline Pimentel
Art Direction: Jude Goldman

Above:
Shoe Breakz Glass
Vivre Cover Spring 2007
Styling: Jude Goldman
Art Direction: Jude Goldman



TIME TRAVEL FASHION



Top left:

Era 1980s
Styling: Diana Suyat
Makeup: Angeliq Turner
Art Direction: Jude Goldman / Matt Connors
CGI/Digital Rendering Blue Soho:
Damon Levine

Bottom left:

Era 1920s
Styling: Diana Suyat
Makeup: Angeliq Turner
Art Direction: Jude Goldman / Matt Connors
CGI/Digital Rendering Blue Soho:
Matt Connors

Top right:

Era 1920s
Styling: Diana Suyat
Makeup: Angeliq Turner
Art Direction: Jude Goldman / Matt Connors
CGI / Digital Rendering Blue Soho -
Nancy Asch


Bottom right:

Era 1970s
Styling: Diana Suyat
Makeup: Angeliq Turner
Art Direction: Jude Goldman / Matt Connors
CGI / Digital Rendering Blue Soho -
Matt Connors

time period. The aim was to have a set of seven pictures shot over two days with the model as a modern time traveler moving through eras like the 1920s, 30s and 40s.

"This is the most intensive casting I have ever done for a project," says Goldman. The challenge, he says, is "How can we best say, 'This represents 1920?' What background do we need? Aside from just having a model in wardrobe, what is going to set the appropriate time, visually?"

"When you do a commercial job for a set of layouts designed by an art director, you work alongside the art director to see if you are getting close to the concept," Goldman says. "This is similar except I designed the look. Consequently, I went in with a lot more focus and shot until we got it."

The strength of Goldman's work lies in both the experience and variety his career has afforded him as well as his open-minded approach to his craft. Whether he's doing commercial or personal work you can always expect dramatic results. 

"I'm not the greatest at being a visionary, starting at point A and getting to the final project. I'm getting better at that now," Goldman shares.

Building on this momentum, and inspired by World War II recruiting posters and similar icons, Goldman undertook a new project in which he photographed one model in clothing from various eras and then digitally inserted her into backgrounds that convey the feeling of the

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