

FELLOWSHIP

VOLUME 3 2022



Behind the lens



The relationship between photographer and hairdresser is fundamental to the creation of the incredible photographic collections that have been stunning the industry for decades. Here, some of the leading lights of photography talk about their love of hair and the art of collaboration.

Mauro Carraro began his career as a local press and wedding photographer, but he has been working with hairdressers for more than two decades, forming a close relationship with the TIGI brand and working as part of creative hub, the Bed Head Studio.

"What I love most about photographing hair is that it has the freedom to allow you to create whatever your imagination can dream up. When it comes to working with a hairdresser, it's vital that you understand each other's style. Good communication between the photographer and the hairdresser is essential to create an image that you are both happy with.

When I photograph a hair collection, it is inevitably about the total look, but I place special emphasis on making the hair the feature, more so than in a normal fashion shoot, for example. After all, hair is a fabric, has texture and can be shaped in the same way as any other fashion material.

Two things are really important to a great hair collection – a great vision and immaculate execution. If you've got a great team and you have both of these elements then you can't go wrong. No one produces stunning imagery like British hairdressers and I've been privileged to work with some of the best. Through The Fellowship, I have met so many talented hairdressers, it reaches people like no other association."

Mauro Carraro



Alex Barron-Hough



Alex Barron-Hough is another Bed Head Studio alumni, starting work with legendary hairdresser and TIGI founder, Anthony Mascolo back in 2003. He declares a major passion for the hairdressing industry.

"When I started working for Anthony Mascolo at the Bed Head Studios, I fell in love with hairdressing and have never looked back. The creativity of hair as a medium and a 'fabric' and seeing how the trends and shapes evolve always fuel the fire within me. I love shooting hair and finding the balance of showing off the shape with the attitude of the shoot, always trying to move away from the typical headshot.

I want to be able to know how the hairdresser thinks, first and foremost outside of the collection we are crafting together. What makes them tick, where they find their inspiration, what they like to do in their spare time, how they interact with their teams, and so on.

Inspiration for me always comes from outside the hair world, from fashion first and foremost. For a decade I travelled the world shooting Fashion Week shows and this changed the way I saw the relationship between hair and fashion. I love to try and tell a story through a collection. For me, I have always looked closely through the Fellowship to find the future and youth of hairdressing that are making their mark."

Ayo Banton is founder of Ayo Banton Digital, a creative studio specialising in photography, film, art direction and NFTs. Ayo works in partnership with a number of iconic brands and media agencies and has a gift for helping to create stunning hair collections.

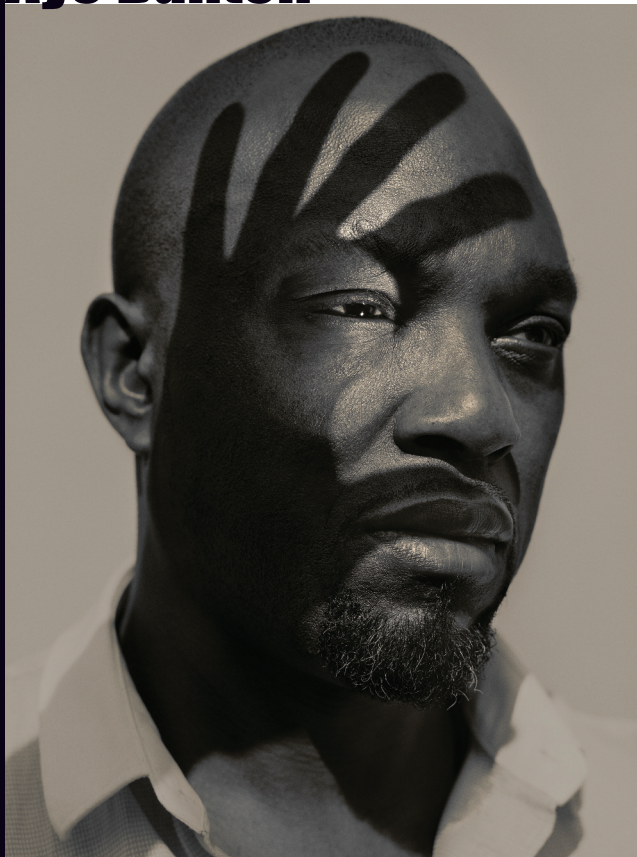
"What appeals to me most about photographing hair is the fluid ability of hair as a subject. This allows for a dynamic creative brief and enables me to be so creative across the theme, lighting, story and approach.

A great collaboration with a hairdresser relies on synergy between the two artists. Both hairdresser and photographer have to be prepared to let go of egos. Each creative brings something to the table to allow a great shoot and an amazing result.

I would say creating a great hair photographic collection is about marrying elements of fashion photography and portraiture. They are different genres but when you bring them together, you create a more powerful visual.

Don't be fooled into thinking you can achieve everything on your own — we all need support to further our careers and to help make good constructive decisions within the right framework."

Ayo Banton



Jack Eames



Jack Eames is a photographer, specialising in the hair and beauty world, shooting a mixture of commercial and editorial work.

"I love photographing hair because of its versatility, and the art form of creating with it. The texture and structure have so much beauty in them, whether you are shooting something loose and natural, or sculpted and avant garde.

I think sharing enthusiasm about a concept is really important for a great collaboration. Working together from start to finish, building ideas and excitement, and assembling each element of the shoot together is an amazing way to mould a fantastic relationship and ensure everything runs seamlessly.

The focus has to be on the hair, so nothing else can distract from it. The most important thing is lighting the hair beautifully to highlight the texture, shape and movement. Fashion is still crucial in a hair shoot, but it has to complement the hair rather than draw attention away from it. Bringing all the elements successfully into a shoot is like making a beautiful salad in summer — each ingredient has to complement the other, and when one part of the salad is not right, we know it. A great hair collection should have a fully developed concept that brings every look together as a whole.

The Fellowship has been very supportive to my career from the start, and it has helped introduce me to many of the industry's most creative people who I now call friends."

Richard Miles is dedicated to working within the hairdressing world, collaborating with some of the industry's biggest and most creative names.

"I love hair photography as it brings my two passions together, fashion and beauty. I've never had to venture out of the industry looking for anything else as I've got everything I want in hair.

All my best work has been created from a good rapport with the hairdresser. It's the clients I know well, that shoot with me year in and year out, that get the best results as we grow together as a team, understanding more and more about each other. Give and take is another key aspect. I need to be allowed to be free with my lighting and camera and let ideas flow to catch beautiful imagery with feeling and emotion.

I always try to bring the hair to life, to tell a story in a beautiful way. The hair has to be the hero, but I want it to be the 'feeling' that draws the viewer to the image, and then they notice the hair.

Then there is post-production. This is a separate skill entirely. You need to be sensitive enough to not spoil the intimacy and immediacy of the image, but still remove any distractions that get in the way of the story.

Working in a great team is essential to a successful shoot. Make-up artists, fashion stylists, hairdressers and the models all need to work together.

The Fellowship is a wonderful community of inspiring hairdressers that I have had the pleasure of working with over the years. I have especially enjoyed, and still do enjoy, shooting with the Colour Project. I have also been involved with shooting for the F.A.M.E Team in the past and really love the team spirit that comes with this type of shoot."

Richard Miles



Chris Bulezuik



Chris Bulezuik built his reputation as a portrait photographer before entering the world of hair, where he has developed a reputation for creating stunning collections in collaboration with some of the industry's finest.

"It was about six years ago when a chance encounter at my studio led to me being thrust into the world of hair photography. A few weeks later I ended up shooting the live looks at Pro Hair Live. I didn't know what to expect and, at the time, had no idea who anyone was and their influence in the industry.

There's one collection that will stay with me forever. I still have this collection in my portfolio. It's a collection I worked on with Adam Bryant and Sharon Peake, who were then both still at Ethos. They created the most incredible, ethereal, textured hair on an amazing set of character models.

The images looked like classical portraits and the texture in the hair made them look like they were drawn in graphite. Even if I were given that collection to shoot today, some seven years later, I don't think I would shoot it any differently. From that moment I was involved with hairdressing, I fell in love with the creativity, the passion, and the artistry."