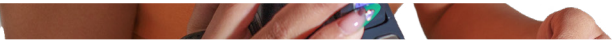
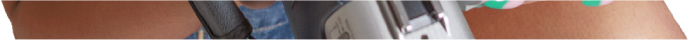
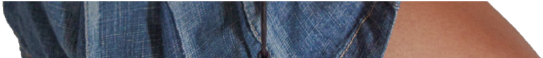


kristin laygan

--- portfolio 2024

TABLE OF CONTENTS

5	PHOTOGRAPHY	
6	MISS FILIPINALITY	
8	I'M STICKERFACE	
10	WHERE THE FLOWERS BLOOM	
12	SWEET TIME	
14	HIDEAWAY	
16	SEA OF GREEN	
18	A DREAM TO ME	
20	TAURUS' GROOVE	
22	BACK ON THE 74	
24	WHAT THE YOUNG BOYS FEAR	
26	EDITING AND GRAPHIC DESIGN PROJECTS	
28	GIVE ME MORE	
30	MEDIA PLANS	
		
		

MISS FILIPINALITY

inspiration



Pictured above is Miss Universe 2018 winner, Catriona Gray. My prom dress was based off of her winner dress.

Growing up as a Filipina-American, my family always cheered for the contestants representing the Philippines in Miss Universe. However, I noticed that the women chosen usually had lighter skin and Euro-centric features, while I am darker-skinned. Inspired by this, I created a concept to celebrate the beauty of Filipina women like me, who are equally as stunning as those who are mixed. The concept's name "Miss Filipinality" comes from a humorous Twitter meme "ur filipinoness/filipiniality and shortness makes u more adorable highkey."

process

After deciding on the concept, I purchased a backdrop set and purple streamers for a glitter-like effect from Amazon. To achieve the desired lighting, I used a mix of blue and purple light with gels. For the costume, I re-used my custom-made prom dress from the Philippines and bought a crown from Amazon. The "pageant" makeup was heavier to stand out in pictures. The shoot took approximately five to six hours, including hair and makeup preparation and set building. Editing the background to green and touching up makeup and flyaways in Photoshop took about a week.



This was the set-up consisting of a yellow paper backdrop, a white silk backdrop, and streamers. Off-camera were the LED panels with blue/purple gels.



This was my hair and makeup look. I had done "pageant" makeup that was a little heavier than a "full-glam" look. I also had put my hair into velcro rollers for volume.



This is one of the unedited RAW images from this photoshoot. I changed the background color to green emphasize optimism and security of a successful win.



**MISS
FILIPINALITY
(2021)**



I'M STICKERFACE

inspiration



Pictured above is from a photoshoot by artist, Cho Gi-Seok. In this photo, Cho incorporated many Sanrio stickers on the model.

Collaborating with Glamnetic, a beauty company specializing in magnetic eyelashes, press-on nails, and beauty supplies, I drew inspiration from the popular “y2k” trend, featuring bold purples and pinks and cute stickers reminiscent of Fruity Pebbles. Additionally, I was influenced by the intricate and abstract works of Korean artist Cho Gi-Seok, particularly a specific piece I wanted to emulate in my own way. Although I didn’t use a fish-eye lens like Cho, I aimed to create a dramatic yet fun look, making the stickers and lashes the focal point of the concept.

process

I created a simple photoshoot with a light-blue backdrop and a full-sized mirror to showcase the lashes I was promoting. The camera was set up on a tripod in portrait mode. The shoot focused on the hair and makeup, with Sanrio, smiley face, and foam stickers randomly placed on my face. Editing on Photoshop took a day and a half after the 45-minute shoot.



This was the set-up consisting of a blue backdrop over a full-length mirror with lighting from ring-light (off-screen) and two LED panel lights.



This is how I achieved one of the shots from the photoshoot. I held two LED panel lights close together near the camera to create an emphasis on the makeup.



This is one of the unedited RAW images from this photoshoot. I changed the background from blue to purple to emphasize the pink/purple sticker elements.



I'M STICKERFACE (2021)



WHERE THE FLOWERS BLOOM

inspiration



Pictured above is musical artist, Kali Uchis, for her music video titled "After the Storm". Photographed by Filmmaker and Photographer, Nadia Lee Cohen.

Collaborating with a friend’s jewelry business, I created a concept based on a 50’s aesthetic and inspired by the work of British photographer and filmmaker Nadia Lee Cohen. Titled “Where the Flowers Bloom,” the piece symbolizes the assurance of success despite life’s obstacles. It served as motivation during my last semester of undergraduate studies, and one of the photos from this project became the design for my graduation cap.

process

I set a washed light-blue backdrop over a full length mirror like I had done for my previous concept, “I’m Stickerface!”. I had bought a plastic grass mat off of Amazon to set on-top of a table. I taped some plastic sunflowers around the table from Dollar Tree. The camera and tripod was set in portrait mode and placed close to the flowers to emulate an intimate “looking into a flower bush” point of view. The lighting was achieved using a ring-light on its brightest setting and an red LED panel light at a medium setting. For hair and makeup, I took a total of two and half hours to achieve my makeup look with a focus on a green cut-crease and plastic butterflies in my hair. The photoshoot lasted about three hours and edited on Photoshop.



This set used the blue backdrop I’ve used previously in another concept. Lighting involved a LED panel light with a red gel and a ring-light. Taped around the table were flowers and laid out on a table is a plastic grass mat.



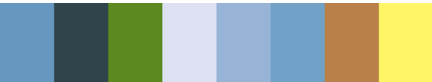
This was my hair and make-up look for this photoshoot. I focused on a green cut-crease to emphasize the green elements in some of the shots. I also put plastic butterflies in my hair for a whimsical effect.



This is one of the unedited RAW images from this photoshoot. I changed the background to blue, rendered clouds, saturated the colors, and brought out the shadows to create a “campy” look in Photoshop.



WHERE THE FLOWERS BLOOM
(2021)



SWEET TIME

inspiration



Pictured above is musical artist, Raveena Aurora, for her EP and single covers in 2017.

This concept is based off the Greek goddess of love and beauty, Aphrodite, and the feel of hedonism. I wanted a look that was decadent, silky, floral, and feminine. I chose the title “Sweet Time” from a song by an artist, Raveena, whom I found on Youtube. This concept was also the mark of taking portraiture for other people on a more editorial or professional scale. I was used to taking photos of myself and wanted to see if I had what it takes to do the same for others. In tandem with that idea, I decided to create concepts and match them to people who I knew personally who would exude the overall tone and message of the photoshoot.

process

I went to my local Hobby Lobby in search of pink and blue silk sheets. I reused my white silk sheet as a base for the set. I purchased another backdrop set from Amazon to create some dimension with the colored sheets against the white base sheet to create a tent-like structure. I also purchased plastic vines, vertical hanging purple and white flowers, plastic fruit, and a gold mirror (the latter two items not pictured). I hung the vines, flowers, and a small LED panel light using zip ties and backdrop clips. The photoshoot lasted around two hours, edited on Photoshop, and returned to my client within four days.



This was the set consisting of two backdrop stands. As a base, I put a white silk backdrop in the back of the set and brought it forward to the front backdrop stand, draping colored silk/tulle fabrics and plastic plants around and on top of them.



For the lighting, I placed one blue LED panel above the set and a ring-light behind the right side of the set (not shown here). I moved an LED panel light for some shots. I also opened the windows for an element of natural light.



This is one of the unedited RAW images from this photoshoot. I brought out the shadows of the photo, made the temperature warmer, the tint pinker, brought out the blues and greens, and brightened up her skin, emphasizing her makeup.



SWEET TIME
(2021)



HIDEAWAY

inspiration



Pictured above are actresses Zendaya Coleman and Hunter Schafer captured by cinematographer, Marcell Rev.

This photoshoot was a birthday inquiry from a client. She had seen some trends of people on social media taking inspiration from a popular and recent TV show at the time. Most of the pictures we had looked at together involved flash lighting, colorful streamers, and a glittery/grungy makeup look. I wanted to keep that look in mind, but at the same time, elevate it further as most of the inspiration photos were similar to me. During this time, my client had dyed her hair purple and I wanted to make everything in her photoshoot a purple monochromatic look due to her physical appearance. This photoshoot was also the first inquiry I was paid for.

process

The set included my white silk backdrop, pink/purple silk fabrics, and purple streamers from previous photoshoots. Pink and white tulle served as both set and prop for my client. I achieved the purple/pink lighting using zipties to attach red and blue LED panel lights to backdrop stands. For a “halo” effect, I wrapped color-changing LED lights around a hula hoop. I used a ring-light for intimate makeup shots. The photoshoot lasted 3-4 hours, and I edited the photos in Photoshop, delivering the finalized edits within six days.



Two backdrop stands created dimension with a white silk base. Purple streamers and silks were placed around the set with pink silks on the ground. An LED hula hoop fixture was above the set and two LED panel lights with a red gel and a blue gel were also used (blue panel not pictured).



This was a part of the photoshoot where I incorporated a ring-light and white tulle. I draped the tulle over my client and the ring-light, then proceeded to take several shots with my camera placed closely to the light.



This is one of the unedited RAW images from this photoshoot. I brought out the shadows, made her skin-tone slightly warm, and slightly increased the levels of the photo. The edit emphasizes the tones of purple from her makeup, nails, hair, and background elements.



HIDEAWAY (2022)



SEA OF GREEN

inspiration



Pictured above is a still from the 2016 Yeezy Season 3 Show that took place in Madison Square Garden, NYC.

I had my first paid group photoshoot with a media team from my alma mater. Working with the team’s three leaders, we compiled different pictures of Korean Pop groups, makeup and fashion editorial photoshoots, editing techniques, and outfit suggestions. Inspired by the 2016 Yeezy Season 3 Show directed by Vanessa Beecroft, we aimed for a cohesive color scheme of earthy tones like beige, greens, whites, etc., and divided the group into sub-groups from the media team.

[Click here to see Sea Of Green’s Media Plan](#)

process

I bought a fish-eye lens from Amazon to attach to my 18-55mm STM lens for a photoshoot with a group of 30+ people. We booked Sanman Studios in downtown Houston, which had a 3000 sq ft white cyc wall studio. Three of us collaborated as co-creative directors. With one assistant, we managed to handle lenses, lighting, and group positions. The group was divided based on specialties (Design, Film, and Photography). I created a time breakdown in a media plan to manage the four-hour booking. We finished shooting in three hours and 45 minutes. Some members also got individual shots for their social media. All photos were edited in Photoshop and sent back within a week due to the large volume.



The 3000 sqft. white cyc wall at Sanman Studios served as a set. Lighting was two large LED panels. I used a 30 ft ladder for some shots.



This is a sub-group shot with fish-eye lens, where I then switched to 35mm for a different shot. I made these lens adjustments based on group size and my own shot preference.



This shot was taken for one of the team members after we completed the entire photo-shoot as a whole. I had multiple team members take behind-the-scenes photos and videos of their experience.



SEA OF GREEN (2022)



A DREAM TO ME

inspiration



Pictured above is Kim Kardashian (formerly West) for an interview with Wonderland Magazine. Photographed by Petra Collins.

My client, whose friend referred me to her, wanted an editorial photoshoot showcasing a collection of Sarees made by a fashion designer who was a close family friend. At a last-minute fashion event in West Houston, she specifically requested a female photographer. Inspired by Wonderland Magazine’s interview with Kim Kardashian by Petra Collins, I aimed to create an ethereal and joyous celebration of her culture’s fashion garments.

process

We did not have an actual set and shot on location in a hotel lobby in West Houston, where my client’s event was held. I used my fish eye lens attachment and my 35mm lens. I relied on the hotel lobby lighting and natural light coming in from the windows. My client had four outfits to change into, but most of the shots were in her gold Saree with reflective elements. I used Photoshop to edit. All of her finalized edits were sent back within four days.



This was one part of the hotel lobby my client and I shot in. I directed her to play around with her outfit and used my fish-eye lens attachment to take the photo from a lower angle to capture the movement.



This particular shot was based on my Petra Collins’ inspiration. I had my client drape one of her Saree pieces over her head and body, emulating a goddess like feel and energy in the photo.



This is one of the unedited RAW images from this photoshoot. I brought out the shadows, brightened up her skin tone to make her glowy and warm, upped the saturation and adding a little bit of highlights for all the edits.



A DREAM TO ME (2022)



TAURUS' GROOVE

inspiration



Pictured above is model Gisele Bündchen for the Dolce & Gabbana 2003 S/S Collection. Photographed by Steven Miesel.

The inspiration for this concept comes from my client's likening of early 2000's magazine editorial shoots like Dolce & Gabbana. I was inspired by Beyoncé's Renaissance song "Virgo's Groove" naming the shoot accordingly to my client's zodiac sign---the song itself is about power, joy, love, and desire. The goal of the shoot besides an opportunity to collaborate, is for my client to explore his versatility and capabilities as a model and for myself to exercise and revive my skills as a creative director and a photographer since a hiatus.

[Click here to see Taurus' Groove's Media Plan](#)

process

My client and I developed a media plan, discussing outfit, pose, and lighting details throughout the month. We booked Sanman Studios in Houston for two hours. Using my fish-eye and 35mm lenses, we shot against white and black cyc walls, using flash and LED lighting. As the shoot progressed, we became more comfortable and confident, resulting in a transformation from shyness to boldness. I edited the shots in Photoshop. After five days, I sent the edited photos back to my client.



This was the set consisted of a mini white cyc wall. Lighting was provided by an LED light or my flash attachment. I used a step stool for my tall client when using the fish-eye attachment.



This was another part of the room with a mini black cyc wall. My client decided to go shirtless and wanted emphasis on his jewelry. I used my fish-eye attachment and my 35mm lens.



This is one of the unedited RAW images from this photoshoot. I had two edits: one in color and one in black and white. I brought out the shadows and used more highlights to show his silver jewelry.



TAURUS' GROOVE
(2023)



BACK ON THE 74

inspiration



Pictured above is late actress, Sharon Tate. Photographed by Pierluigi Praturion.

One night, I immersed myself into the mid-1960s pop culture era. Amidst this exploration, Sharon Tate’s tragic story gripped me. This was sparked by a clip of Margot Robbie’s portrayal of Tate in Quentin Tarantino’s film, “Once Upon a Time in Hollywood”, where she breathed life back into the late actress, focusing on her as a person rather than how she was murdered. I reflected on the limited opportunities for remarkable women like Sharon Tate, whose lives ended before they truly began. She had incredible potential not only as an actress, but also a fashion icon. I invited my client to collaborate on this concept of capturing the mid-60s/ingenu look, aiming to strengthen my portfolio and encourage her to explore new modeling concepts.

process

The process of this photoshoot was fairly simple---I had switched between my 18-55mm and 35mm lens, depending on the shots I wanted to achieve. I wanted to emulate a mid-60’s studio style headshot like actresses of the day had. The only obstacle I did face while shooting was having the studio’s lighting trigger be incompatible with my camera. I had two of my flash attachments with me, which was used for most of the shots I took. I had an assistant as well, who helped me with the lens changes. The photoshoot was completed within 20 minutes. I edited the photos on Photoshop and returned them within a week and a half.



The set was a neutral beige background accompanied with a white sheepskin chair swapped with a stool, depending on the shot. We had limited resources in regards to lighting.



My client was easy to direct and a natural at modeling. There were some headshots where I wanted her to look distant and a bit aloof, yet soft.



This is one of the unedited RAW images from the photoshoot. I liked the neutral beige background, however, I decided to change the color to an emerald green to bring out my client’s look.



BACK ON THE 74 (2023)



WHAT THE YOUNG BOYS FEAR

inspiration



Pictured above is popular R&B group of the 90's, Boyz II Men. Photographed by Aaron Rapoport.

Going into 2024, I reviewed my portfolio to notice that I did not have a lot of photoshoots with all male clients. I decided to message a friend of mine from college to ask if he would like to collaborate with me. He agreed to take up the opportunity and I offered him to bring some friends along. I was inspired by 90's R&B groups, modern Rap collective photoshoots, GQ Magazine covers, and echoing my first group photoshoot back in 2022. I not only wanted more male clients for my portfolio, but also aimed to provide a positive female photographer photoshoot experience for the group, which they have never had before. They emphasized that they wanted to show that since meeting in our early 20's back in college, they were now older, sophisticated, and confident in themselves than ever before entering our mid 20's.

process

I shot in the same studio, Sanman Studios located in downtown Houston, as I had done previously with my group photoshoot in 2022. The set was a 3000 sq ft cyc wall with occasional props such as a green couch, stools, or chairs. We shot in a later slot than usual at the studio, with another photoshoot going over their time limit before our booked time. We had to book another hour until the studio closed in order to achieve group shots as well as individual shots. I had one assistant who helped me switch between a fisheye and a 35mm lens. We completed the photoshoot in two hours. I edited the photos in Photoshop and returned them within two weeks due to a higher volume of photos and specific edits pertaining to individual undertones of each group member, bringing out their outfits and features.



For a majority of the photoshoot, I had to utilize a 30 ft ladder or a stool to achieve certain shots for the group. I also used a Godox Studio Flash and a corresponding trigger for lighting.



The deeper we got into the photoshoot, the more the group members opened up and experimented with posing--- finding inspiration through what they found on Instagram.



This is one of the unedited RAW images from the photoshoot. I wanted to bring out the shadows, lower the highlights, and opt for a cooler--yet saturated toned photo as opposed to something too warm and beige.



WHAT THE YOUNG BOYS FEAR (2024)



*EDITING &
GRAPHIC DESIGN
PROJECTS*

GIVIE MIE MOIRIE

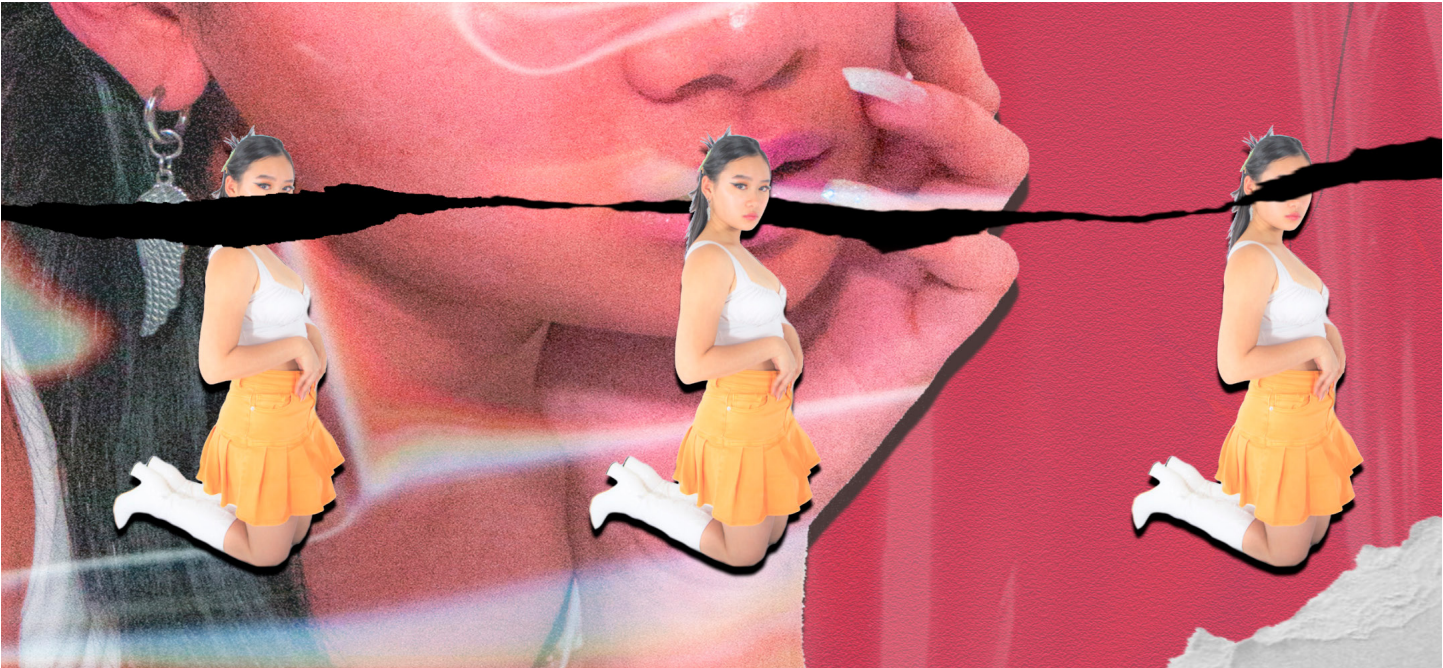
client inspiration

My client wanted something similar to a project I had collaborated with a friend where I had our images cutout and edited in a “scrapbook” like fashion---a popular editing trend that has been popping up on Instagram or TikTok. My client is an aspiring model as well as a mini-influencer and this project was pitched during a time where both of us wanted to grow our portfolios and challenge our creative abilities. Since I’ve already done a project similar to this one, I thought it would be a breeze---which it was! However, my client wanted a mix of my project’s inspiration as well as photos taken and edited by photographer Marina Hunter.



process/elements

My client gave me her RAW images taken by a separate photographer to edit. I essentially lightened the photos and made them more saturated, correcting her skintone and making the edit as a whole “grainy” to emulate a magazine like look. I took out the background and switched it to be transparent PNGs to make it easier to manipulate against different elements like ripped paper, plastic, and gel textures in Photoshop. To add a special element, I used Procreate and wrote her name using a black charcoal-like pen.



GIVE ME MORE (2022)



MEDIA TEAM X KREMBRILAY

CONCEPT PITCH
+
GUIDE

PITCH

- WHY?
 - A farewell gift from Charles + showing media team members how large scale photoshoots can go + sparking inspo <3
- INSPIRATION
 - K-Pop Esque (Think album debut/group debut photos)
 - ex. Seventeen, Twice, etc.
 - Minimalistic shoots (Think clean beauty shoots/Skims Essentials/etc)
- SONGS:
 - N-Side by Steve Lacy | Sundress by A\$AP ROCKY | Come Together by The Internet

GENERAL SHOOT INFO

DATE + LOCATION

WED. APRIL 6th, 2022
6-9PM
- DURATION IS 2.5HRS, discounting 30 min (15 to set-up, 15 to clean/exit)
-
SANMAN STUDIOS (Studio A)
- 1109 Providence St, Houston, TX 77002
- Free Parking

GENERAL SHOOT INFO

SHOOT BREAKDOWN

6:00-6:15 | ARRIVAL + SETUP
6:00-7:00 | OFFICER/LEADERS

- Charles (15 min)
- Lily (15 min)
- Grace (15 min)
- Together (15 min)

7:00-8:00 | GROUPS

- Design (15 min)
- Film (15 min)
- Photography (30 min)

8:00-8:45 | EVERYONE

- ***slot is longer because it's a larger group to direct

8:45-9:00 | STRIKE/CLEANUP + EXIT

****IT IS CRUCIAL THAT EVERYONE ARRIVES ON TIME. WE HAVE THREE HOURS TO SHOOT, I AM TAKING INTO ACCOUNT CLEANUP/SET UP.



CREATIVE DIRECTION (GENERAL AESTHETIC)



CREATIVE DIRECTION (OUTFITS)

MEDIA TEAM X KREMBRILAY

CONCEPT PITCH
+
GUIDE



CREATIVE
DIRECTION
(OUTFITS)



CREATIVE
DIRECTION
(POSES:
INDIVIDUAL)



CREATIVE
DIRECTION
(POSES: MINI-
GROUPS)



CREATIVE
DIRECTION
(LARGE
GROUP)

SET + MATERIALS

SET

- Set should be quite minimal (considering time limit AND number of people)
- TBA Backdrop?
- If they have posing blocks, we NEED those.
- Clear Chairs?
- They have lots of props at Sanman, will have to call/text and ask which to use.

STUDIO INFO (COPIED FROM SANMAN'S FAQ)

- **STUDIO A**
The hourly fee is \$65.00. Rental Hours are from 9am-12am.
Includes:
 - 500 Square Feet White Cyc Wall
 - Full Service Kitchen
 - 5 Production Rooms
 - Bluetooth Speaker
 - Fully Functional Tub
 - Props Available
 - Clothing Rack
 - Backdrop System
 - 2 Godox Strobe Lights
 - Aputure 300D Light & Softbox
 - 3 LED RGB Panels

MATERIALS

- 1 SOFTBOX LIGHT, 2 MINI LIGHTS W/ GELS (KRISTIN)
- LIGHTS (CHARLES)
- TBA PROPS



TAURUS'GROOVE

KREMBRILAY X BLONDECHILE

JULY 2023

INSPIRATION / VISION

This is a collaboration between Blondechile x krembrilay (Shawn and Kristin). Shawn is a Taurus and Kristin is a Libra, both sun signs are ruled by the planet Venus or the planet of art/beauty/music/love. Roman philosopher Macrobius assigned Venus in these signs and that they were there for the "birth of the world".

The inspiration for this concept comes from Shawn's likening of early 2000's magazine editorial shoots like Dolce & Gabbana. Adding on, Kristin was inspired by Beyoncé's *Renaissance* song "Virgo's Groove" naming the shoot accordingly to Shawn's sign---the song itself is about power, joy, love, and desire. Kristin was also inspired by Shawn's content of spirituality, manifestation, and positivity which is why she chose this song.

The goal of the shoot besides an opportunity to collaborate is for Shawn to explore his versatility and capabilities as a model and for Kristin to exercise and rejuvenate her skills as a creative director and a photographer.

Both artists at heart, they are sure to make this dream come true!

*A psychic hit me, told me we got shit to do
We ain't got time like we used to
And we still shine like we used to
and we still grind like we used to
and we cut ties when we need to
(Virgo's Groove)*

AESTHETIC / MOOD BOARD EDITING STYLE



- AESTHETIC/MOOD**
- **Refined y2k**
 - 90's high fashion (think Versace, Dolce & Gabbana, Dior)
 - Naomi, Gisele, Dennis Rodman (style-wise), Bella Hadid type of look
 - **Keywords/Phrases**
 - (See Inspiration/Vision slide)



- EDITING STYLE**
- **Glossy/Magazine-like**
 - Magazine Adverts on Vogue, W Mag, Harpers Bazaar
 - **Cool tones with a touch of warm**
 - Background/Set does NOT interfere with the outfits/style/look, the latter will speak for the concept.

INSPIRATION SHOTS (INDOORS)





TAURUS'GROOVE

KREMBRILAY X BLONDECHILE

JULY 2023

INSPIRATION
SHOTS
(OUTDOOR, OPT)



SET-DESIGN



LIGHTING

- Going for either a soft blue light (3rd picture inspo)
- Soft Daylight/Cool light (Not too warm toned)
- Open to experimenting!
- (I have an external flash)

SET

- Simple set (Backdrop + Lighting, the outfits/style is more important than the set, it would be too distracting to add more)
- Experimentation with (see the left image, TBD)

