

# GEEKY FREAKY MAGAZINE

➤ ISSUE 04 PRACTICAL EFFECTS ✦ WINTER 19 ✦

FX MAKEUP ✦ SMOKE ✦ UNDERWATER PHOTOGRAPHY ✦ O/A WITH HELTONFH!



THIS ISSUE CONTAINS

✦ INFRARED PHOTOGRAPHY

✦ ULTRAVIOLET PHOTOGRAPHY

✦ COSTUMING ✦ BLACKLIGHT ✦ UV REAGTIVE PAINT ✦ SPECIAL



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**THANK YOU TO ALL** of the artists and contributors who have helped make issue #3 of Geeky Freaky Magazine a reality. We are honored to be a platform in which to promote your various talents.

### About Geeky Freaky:

We are a Los Angeles based website (and now print publication) that focuses on the cross section between geek and alternative counter cultures. We are who the weird kids in school grew up to be. We live on the fringe of popular culture. We can name every X-Men character and every Sisters of Mercy album. We know latex is the perfect material for a superhero cosplay or a night to the club.

Geeky Freaky promotes individualism, self-expression, body positivity, inclusion, unbridled passion, unapologetic artistry and hedonism. We are trailblazers leading the way for those who come after us. We are genre defying. We are genre defining.

   @GEEKYFREAKYSITE  
**WWW.GEEKYFREAKY.COM**

### About our Practical Effects issue:

Computer post-processing has become so accessible and ubiquitous that we wanted to showcase the beauty of in-camera effects. No tricks here – what you see is what was caught on camera. Everything from underwater photography to special FX makeup, infrared to ultraviolet. This issue harkens back to a time of stop motion, animatronics and puppeteering. A time that if you wanted to get a great photo, you actually had to capture it on film.

The photographers featured in this issue are keeping oldschool techniques alive, creating brand new techniques and using old techniques in new and unique ways. We hope the intrigue of practical effects excites you as much as it does us.

Check out our website and social media feeds to stay informed about upcoming issues and themes (Next up: Twisted Disney!!)



A woman with reddish hair, wearing a white historical dress with long sleeves and a white headpiece with a veil, is sitting on a brown garden sofa. She is leaning back with her hands behind her head, looking towards the left. The sofa has two patterned cushions. The setting is a lush garden with various plants, trees, and a blue sky with clouds. A black lamp post is visible on the left. The image has a warm, slightly desaturated color palette.

**DREAMING OF MUSIC AND TIME**

**ERIC ANDERSON**  
**FEATURING EMMA BOWMAN**





### my technique

## INFRARED PHOTOGRAPHY

"Over the last 10 years or so I have had several cameras that were modified to photograph in the Near-Infrared band of light. The latest camera I have is a modified Canon 1Ds Mark III full frame with a 720nm filter installed. In the world of Infrared digital photography this is considered a standard conversion. It can produce surreal images with ghostly white foliage and black skies. This series is taking that camera and applying lighting to the subject and not just relying on the sun. I used an off-camera moonlight that was also modified to produce 720nm infrared illumination on the subject. The results are images with the striking infrared background and a beautifully light subject. The process also requires special processing with Photoshop. The red and blue color channels are swapped to bring the images to life." {}





> Model / Makeup Artist / Wardrobe Designer:

Emma Bowman

 @pinkbittymodeling

> Photographer:

Eric Anderson Photography

 @ericanderson.gallery

 @ericanderson.gallery @erreal.camera







# HIME: SOMBRA IN ULTRAVIOLET



## my technique

### ULTRAVIOLET PHOTOGRAPHY

"THIS PHOTOSHOOT STARTS WITH THE IDEA OF USING UV/BLACK LIGHT IN A COSPLAY PHOTOSHOOT. THEN THE CHARACTER SOMBRA FROM OVERWATCH CAUGHT MY ATTENTION, THEN WE PITCHED THE IDEA TO THE COSPLAYER.

FIRST, WE COAT ALL THE PARTS OF THE COSTUME THAT SHOULD BE EMITTING LIGHT (IN THIS CASE, THE HEADPIECE AND GLOVES) WITH GLOW IN THE DARK PAINT. BY DOING THIS THEY WILL GLOW ONCE THE BLACK LIGHT IS SHONE UPON THEM.

TO ACHIEVE THE LIGHTING EFFECT THAT YOU SEE IN THE FINAL PHOTOGRAPHS, THE UV LIGHT FROM THE BRONCOLOR A2400 WITH UV ATTACHMENT IS BEING BALANCED BY ANOTHER LIGHT SOURCE PROJECTED TO THE FACE OF THE MODEL USING A SNOOT AND ND FILTERS. FINALLY, THE FLASH WITH THE PURPLE GEL AT THE BACK IS TO GIVE THE OVERALL MOOD AND CAPTURE THE WATER DROPLETS AT THE BACK TO MAKE THE PHOTO EVEN MORE EPIC." {}





> PHOTOGRAPHERS: ARCHIE KWA, ALVIN  
CHRISTIAN, ANDHIKA GLODY

> MODEL: HIME SHINRA

   @HIMESHINRA

> MAKE-UP ARTIST: ALIANISHA KRISHTALIA

> HAIR STYLIST: W2 SALON

 @REYHAIRSTYLIST

> ADDITIONAL COLLABORATORS: ZEE LIU,  
DIMAS FARHAN

> LOCATION: BLUEMOON STUDIOS













HELTON FX

Q/A

**Q:** Thank you for allowing us the opportunity to talk to you about your art. Firstly, can you give a quick bio for anyone who is not already familiar with your work?

**Kelton:** Thank you for having me. My name is Kelton Ching and I am an FX makeup artist. I have been working in the industry for about 5 years now doing makeup work for music videos, shorts and film. I have also been creating costumes for over 10 years.

**Q:** You've been doing special FX and costuming fulltime for several years – how did you learn to do what you do? What advice would give to people looking to get into the field today?

**A:** With regards to my costume work I am self taught. I pattern, sew, and fabricate props. I went to art school at Lasalle College of the Arts in Singapore and I hold an Associate's Degree in Fine Arts. I moved to Los Angeles in 2014 and completed

the Master Makeup Program at Cinema Makeup School and have been working in entertainment since then.

**Q:** What are some of your favorite products and tools, and what do you like about them?

**A:** I am a big fan of good quality brushes and BDellium tools make some of the best brushes in the industry. I use them for my FX work as well as my beauty work. I also really like alcohol paints from European Body Art and PPI Skin Illustrator for airbrushing and paint work.

**Q:** You were originally from Singapore before moving to Los Angeles. How does the artistic experience (especially within the geeky genre) vary between the two places? How do you feel this has shaped your individual experience as an artist?

**A:** I think theres a lot different culturally. Asia is not as big on self expression and you are expected

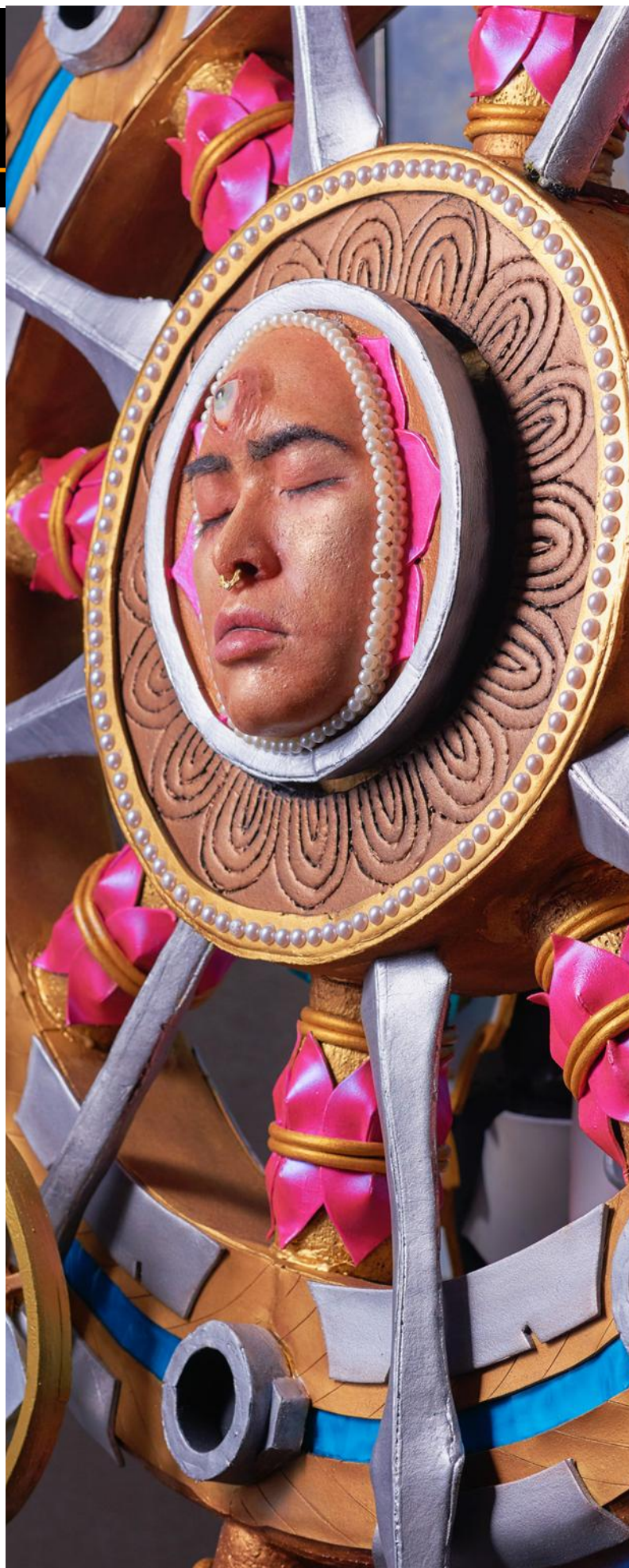


to conform to societal norms whereas America has a very big sense of self and freedom for ones choices. Personally I feel that there should always be a balance and you should be free to express yourself creatively but also be aware that your art can affect those around you whether positively or negatively. There is also a big difference in the geek scene in terms of trends and popular media. Asian videogames and media are bigger in Singapore and new trends move very quickly whereas America still has a very big nostalgia factor with older series like DBZ, Sailor Moon and retro games still being very popular. As a designer, the cosplay scene in Singapore (as with much of Asia) is very big on accuracy and being as close to the source material as possible. The US offers more creative freedom with people being more receptive to original designs and creativity.

**Q:** What has been one of your more memorable experiences working as an artist? What do you consider your greatest success to date?

**A:** The past two years for me have been great milestones for me as an artist. In 2017, I was the lead FX makeup artist on Jon Knautz's 'The Cleaning Lady' which is a horror suspense film and I got to design the title character's makeup as well as create over 100 prosthetics for the film including some fun blood gags and death scenes. In 2018 I placed top in the FX Category and was the Overall Champion of the costume contest with my original design called 'The Creator', my take on a male version of the character Symmetra from Overwatch. I spent thirteen months designing and constructing the costume with the help of my friend Frank Lima who worked on the animatronics as well as the engineering for the gun and the wheel.

**Q:** What considerations are there when creating for yourself VS a client? Does your technique change depending on whether your work will be used at a live event VS a photo or video





## Learn more about Kelton Ching & KeltonFX at

<http://keltonfx.com>



@keltoncfx



@keltonfx

shoot? What goes into your process?

**A:** When creating for myself I have a lot more artistic freedom to do what I enjoy. These days my focus is mainly client work and I employ the same techniques used in my personal projects for my clients - from research to design and construction. Sometimes I have to forgo certain details in order to suit the client's budget or use premade pieces but being the perfectionist I am, I always try to ensure that my client gets a fully finished product. Working at a live event and photo/video shoot is very different of course. With photos you can always add special effects or clean up things that are visible in HD. With film you can use lighting and camera tricks to hide things like edges on prosthetics and you also have to be careful of how the scene is lit as the color on the monitor could be very different from what you are seeing in person. With live events like stage etc those are the most unforgiving since there's no way to

hide any flaws so you just have to do your best with color matching and application to ensure a seamless makeup. Overall it's just about adapting to the medium you are working with and having a good team makes the work easier.

**Q:** How do you feel things have changed since cosplay and geekdom have hit the mainstream? Do you find it makes your career more viable, more competitive or both?

**A:** With Cosplay being more mainstream and accepted, it is definitely better for me career wise as now I get more clients interested in props and prosthetics that I make. I'm thankful that the work I do is quite niche so I do stand out as an artist and I have an extensive portfolio that shows my clients the kind of work and quality I deliver.

**Q:** What are some of your favorite artistic themes to explore? What do you like about SFX and





> Photographer “Symmetra” - **Chris Norton** of Infinity Spiral Photography - cover, pgs 11 & 12

> Photographer “Sinking City Group Shot” - **James Huang** – backcover, pgs 10 & 13



costuming as a medium?

**A:** Even as a Fine Artist, my work is very much a combination of the beautiful and grotesque. I like the dichotomy of being transfixed by images that are repulsive yet leave you unable to look away. SFX allows me the opportunity to transform actors/models into something completely different and seeing the work on screen or print is extremely satisfying, and I have an extensive portfolio that shows my clients the kind of work and quality I deliver.

**Q:** Is there anything you feel you have yet to achieve in your career? Where do you see your art and the SFX industry going from here?

**A:** I am working towards owning a workshop of my own which I hope will happen very soon so I can expand my company. At the moment I juggle everything on my own and wear many hats so it can get extremely exhausting. I definitely see myself working on more commissions and

costumes for clients but I would like to focus on big projects for companies and work in film. In the future I would also like to develop my own line of collectible figures and merchandise.

**Q:** Any final thoughts?

**A:** Cosplay really helped me define my career and though I may not work as a cosplayer, it opened many doors for me in entertainment. It continues to inspire me and I would not be here if I had not decided at 14 to start dressing up as my favorite Japanese Visual Kei Rock Band members. It is still a very competitive and difficult industry to work in but the work I get to produce for clients is extremely rewarding and I hope to continue doing this for many years to come.

I would like to focus on big projects for companies and work in film. In the future I would also like to develop my own line of collectible figures and merchandise. {}



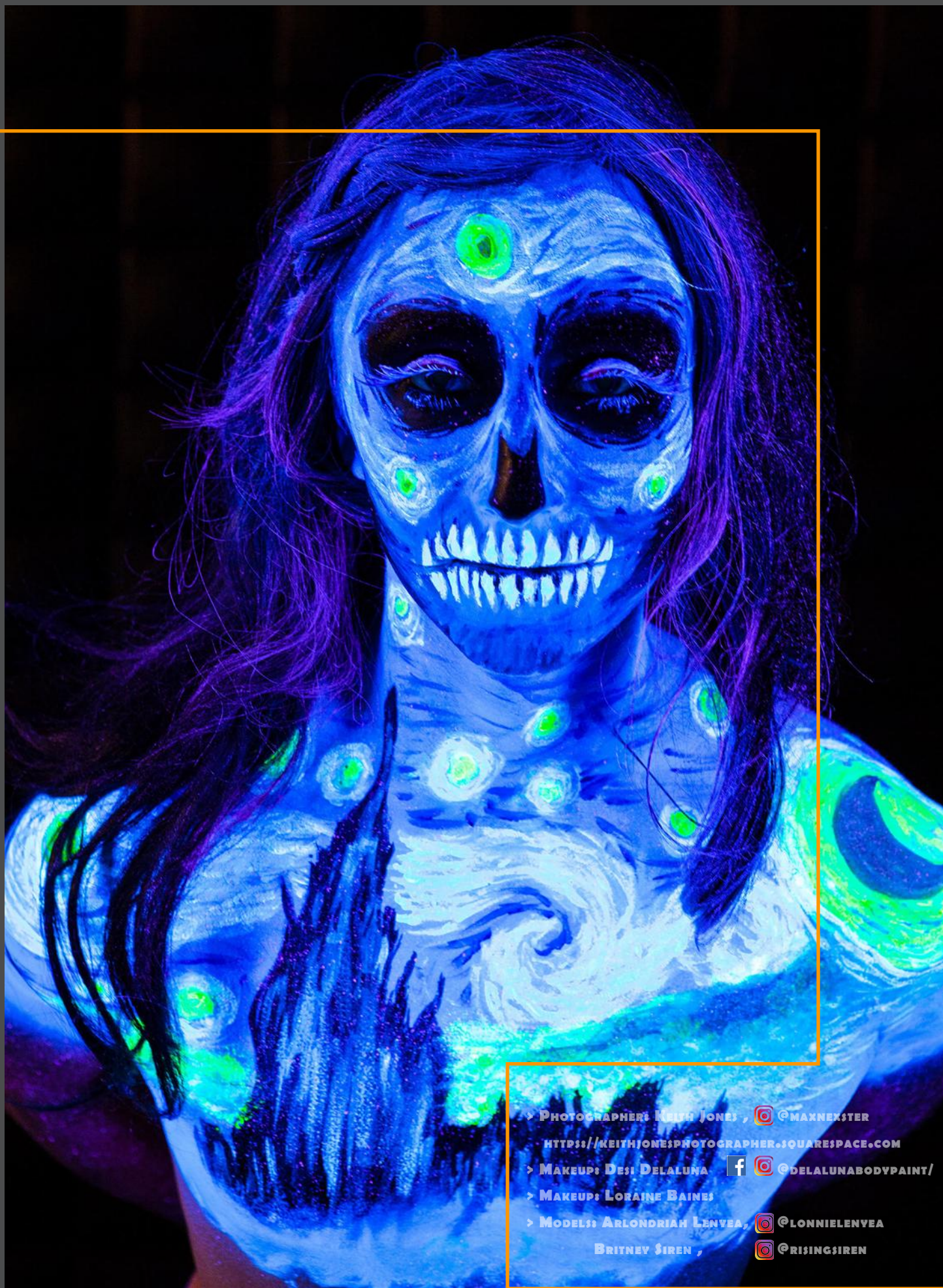
A person is shown from the chest up, wearing a blacklight costume. Their face is painted with rainbow-colored eye makeup and small white dots. They have blue hair with a blue bow and are wearing large, glowing blue hoop earrings. Their hands are positioned in front of their chest, showing long, glowing blue fingernails. They are wearing a black, sparkly top. The background is dark, and the lighting is primarily blue and purple, creating a blacklight effect.

# KEITH JONES *FEATURING* BRITNEY SIREN *AND* ARLONDRIAH LENYEA

my technique

**BLACKLIGHT** and **UV REACTIVE PAINT**





› PHOTOGRAPHER: KEITH JONES ,  @MAXNEKSTER  
- [HTTPS://KEITHJONESPHOTOGRAPHER.SQUARESPACE.COM](https://keithjonesphotographer.squarespace.com)  
› MAKEUP: DESI DELALUNA   @DELALUNABODYPAIN/  
› MAKEUP: LORAIN BAINES  
› MODELS: ARLONDRIAH LENVEA,  @LONNIELENVEA  
BRITNEY SIREN ,  @RISINGSIREN





**KEITH JONES** *FEATURING*  
**BRITNEY SIREN** *AND*





► GEEKY  
FREAKY



ARLONDRIAN LENYER

WINTER 2019



# JAW IMAGES PHOTOGRAPHY

## WITH MISTRESS ZELDA

my technique

SPECIAL FX MAKEUP





## AND SAMMI JO







> Concept & Photographer: JaW Images Photography



@jaw\_images ig



@jawimagesphoto fb

### Severe Winter

> Model and Styling by Mistress Zelda

[www.mistresszelda.com](http://www.mistresszelda.com)



@MistressZeldaModel



@mistresszelda

### Blistering Heat

> Model and Wig Styling: Sammi Jo



@Sammograms

> Costume/Styling by JaW Images

> Makeup Artist & Design: Donna De Lia

[www.donnadelia.com](http://www.donnadelia.com)



@donna.delia



@incendiobeauty

This series is an art and costume project inspired by fashion, theater, and crazy weather.

Inclement weather often has a devastating effect and I wanted to try to portray that using costume and emotion. I started with **Severe Winter** and **Blistering Heat**; they were the first two concepts

to come together completely. I wanted to portray these types of weather as characters, so I wanted models who would give me amazing facial expressions. **Winter** is portrayed by **Mistress Zelda** and **Heat** by **Sammi Jo**.

For the Inclement looks, I worked with make-up



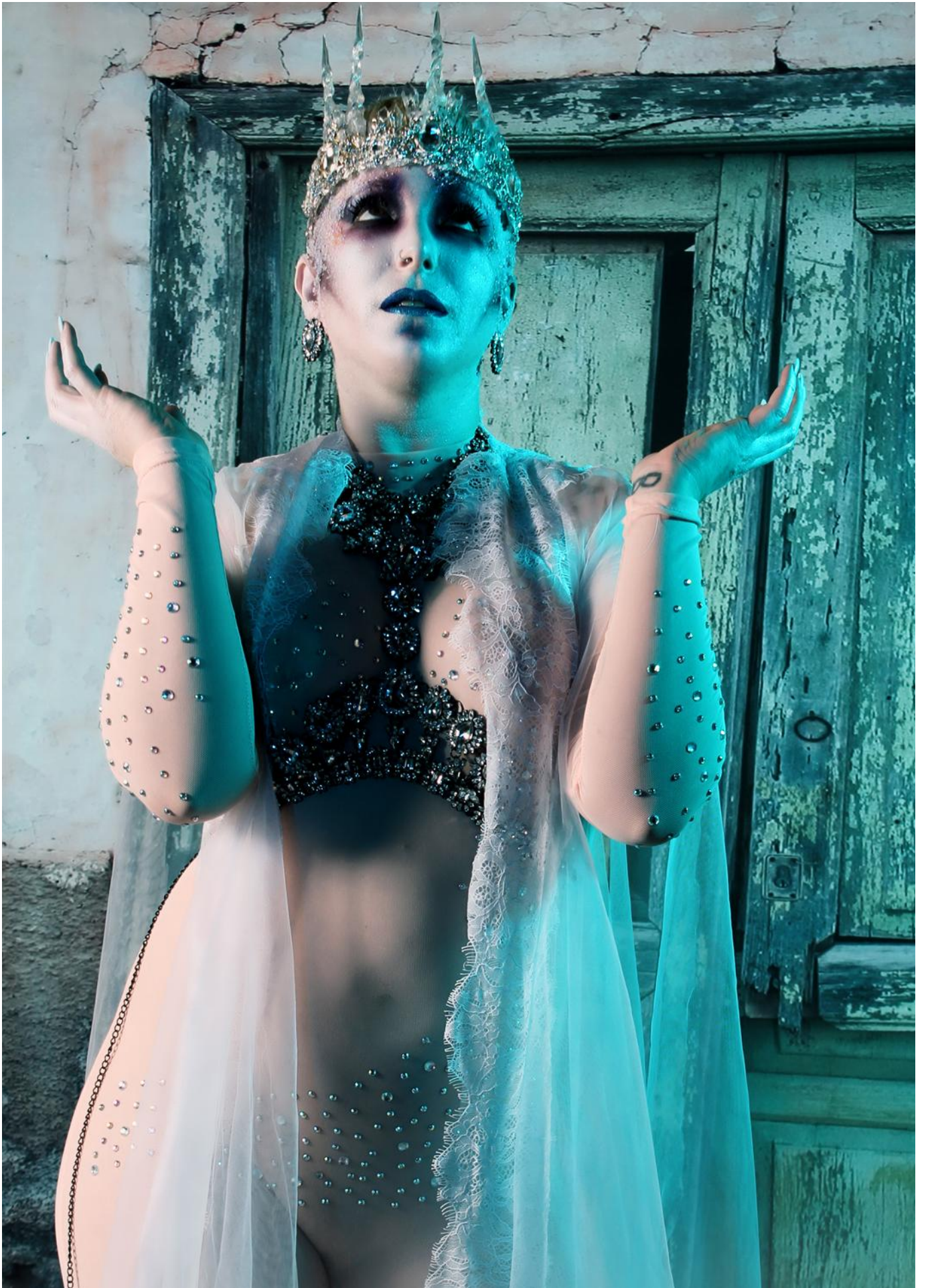


artist Donna De Lia. I absolutely love the work Donna did. When I was discussing the concept with her, I felt like she understood it right away and she brought great ideas to the table. Sammi's Heat look was the most challenging due to budget constraints. I initially wanted her to have actual blisters, but they would have been too time-consuming and costly. Donna

came up with the idea of giving her a melty face and it was a great call. Sammi's look came out awesome.

The shoot was definitely a success. I had so much fun bringing the idea to life, and I can't wait to continue the project. [📸](#)











 MINGTELO







> Photographer: Ming Lo  @mingtelo

> Model: Oliver Campos  @1creative.oly



my technique  
**SMOKE BOMBS**









my technique  
**UNDERWATER PHOTOGRAPHY**

**SIREN ASTERIA AND  
MERMAID KASSIOPEIA**

**DON MARKHAM** *FEATURING*







> Photographers: Don Markham and Rachel.

 @mermaid\_whisperer (IG)

> Models:

Siren Asteria

 @siren\_asteria (Instagram)

 @SirenAsteria (Facebook)

 @siren-asteria (Tumblr)

 @Vampire-Sacrifice (DeviantArt)

Mermaid-Kassiopeia

 @mermaid\_kassiopeia

> Makeup, Model, Styling: Siren Asteria

> Tails: Finfolk Productions, Linda Hines and Swimtails

> Purple top: Fairytyas.















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