

pressinformation

No. 2-3105-09/dr

13.03.2009

Dan Tobin Smith, broncolor User Profile by Allan Weitz

Though he's only been shooting professionally since graduating from the London School of Communication back in 1999, Dan Tobin Smith has been around cameras and photography since he was a small lad.

His father was a photography teacher who would often let his son tag along on the occasional freelance assignment he would take on, assuming it was appropriate (Penthouse Magazine was one of dad's clients). Stints in several art schools helped finalize the mold.



Fast-forward to the present and Dan Tobin Smith has established himself as a serious contender in the commercial world. And though he mostly shoots still life these days, the skills and style he honed in his earlier days shooting interiors on is quite evident in his current work. Many of his larger still lifes are in many ways installations with blatant architectural overtones.

Working out of his London studio, Dan shoots wildly imaginative imagery for a variety of advertising and editorial clients. Included in this roster are Wallpaper Magazine, Sony, Birds Eye, Another Magazine, British Air, Bacardi, The NY Times Style Magazine, iD Magazine, Creative Review Annual, Kilimanjaro Magazine, and Sumo.

Dan's work is detail oriented and he relies on a professional group of creative types to pull off many of the shots he stages, and in this case 'stages' is an appropriate word to use when describing the nature of his imagery. Many of his photographs are complex on a grand scale, while others are equally complex within the confines of a tabletop. Regardless of the scale, Dan Tobin sweats the details and it shows in the final results.

When discussing his work Dan makes a point of crediting a talented crew of set designers, stylists, and assistants, many of which he has worked with consistently over the years, who understand each other and work well as a creative team. The details of every job are well thought out, with some assignments falling into place quickly and easily, while others require larger blocks of time and effort.

Conceiving an idea and actually executing it successfully is something Dan Tobin Smith and his creative team does well, and he includes his broncolor lighting system as a partner in his efforts. In more than a few instances his broncolor lights actually appear in his shots as part of the set.

Dan relies on up to eight Grafit A4 packs and a slew of Pulso Twin 4 lampheads to execute his ideas along with a variety of reflectors, Lightbars and Striplights. He also makes good use of broncolor's FCC Color Flash Meter for nailing the carefully orchestrated lighting sequences often needed to create the imagery he has become known for.

He considers the massive power output of his Grafit A4s to be invaluable when lighting larger installations. He also takes full advantage of the surgically exact increments of power – large or small - he can dial up for the Pulso Twin 4 lampheads that compliment his powerpacks.

Precise flash durations as short as $1/6000^{\text{th}}$ of a second combined with recycling times as short as 0.03 seconds proved to be paramount in pulling off many of the images Dan produced for clients such as Bacardi and Sony. Capturing the detail and nuances of gushing paint, swirls of liquid, or hand-crafted props blasted apart with dynamite and frozen in time, you need the most precise gear money can buy. And that's why Dan Tobin Smith has relied on his broncolor system from the earliest days of what has developed into a very promising and successful career.