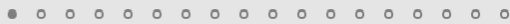


# Portie Wows in American

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Film producer and curator Maxine Walters handled the production of the American Vogue shoot in Portie.

Models Anok Yai, Indira Scott and Selena Forrest, styled by Tonne Goodman and lensed by Nadine Ijewere for the March issue of US Vogue, look drop-dead gorgeous. What ups the style quotient, however, is that the fashion editorial, labelled 'Material Values', was shot on location in Portland, Jamaica, and produced by Rock star Maxine Walters.

SO shares exclusive behind-the-scenes deets

**Style Observer (SO):** What was your involvement in the recent *Vogue* shoot in Portie?

**Maxine Walters (MW):** Over the last 25 years, I have been the producer of almost all of Condé Nast's still shoots in Jamaica.

This has included their travel magazines, and in particular, fashion shoots for *American Vogue*, working with almost all of their senior fashion editors, including Tonne Goodman, who headed up the March issue shoot.

Alongside Tonne was Nadine Ijewere, a young and extremely talented Jamaican/Nigerian photographer. It was Ijewere's third visit to the island in less than a year, and she rejoices in being able to shoot here as she rediscovers the beauty of

her Jamaican heritage.

**SO:** How did you land the gig?

**MW:** Well, when I received the call from *Vogue's* photo editor regarding my availability, my first question was "who is the fashion editor?" I was hesitant, as not everyone is a delight to work with. When they confirmed that it would be Tonne Goodman, I immediately confirmed my availability, as working with Goodman is the most interesting, creative and wonderful experience one could have on a fashion shoot.

Goodman is an artist, her selection of garments outstanding, and on this shoot she was enabled by her equally excellent assistant editor Taylor Angino.

She treats the model as a blank canvas, layering on the clothing, jewellery, shoes and hats like a master painter. All the time working closely with the hairstylist, make-up artist and manicurist to create the perfect picture, while the model is made to feel special throughout. It's a joy to observe her in action.

Fashion shoots tend to be boring, as most of the work is in the prep.

It starts with receiving the brief, understanding the story, selecting and hiring a location scout who can match the combination of the magazine's and my vision, identifying and suggesting the possible locations, then the joy of realising that your suggestions are what they imagined.

**SO:** What was the experience like?

**MW:** It rained for 80 per cent of the shoot so it was quite frustrating chasing the weather, changing plans and generally trying to provide as near-perfect situations as possible while dealing with the elements and praying hard. My Jamaican team was excellent and up to every necessary move.

I remember one day having the caterers following us as we chased the sun for over three hours when the crew should have been fed.

We finally decided to move to Ocho Rios, keeping in touch with my contacts there. After a while on the road, we realised that it had started raining heavily there as well, so we just parked on the side of the road and fed the crew. Of course, when we looked behind there was sun in Port Antonio!

Now it was getting late and the race was to catch the light. We still had five shots to get with each taking approximately 45 minutes.

We got one before the rain started pouring down again.

At that point Goodman decided to return to the Trident Hotel, where Dwight Powell and his ever-willing staff assisted us in getting our final shots completed there in pouring rain.

To my joy, three of these were published in the article.

**SO:** What was the highlight?

**MW:** There were two:

1) All of the models were black, and the top ones in the world; it was the first time in

over 25 years I have ever seen this happen.

2) Watching Goodman style this shoot and trusting me and the team to deliver through a difficult shoot without her ever losing her calm.

Such is the joy and the despair of the producer.

**SO:** And your reaction on seeing the final product?

**N** **MW:** I am proud to have played a part in one of the most beautiful layouts I have  
**J:** ever seen combining the beauty of the fashions with the beauty of Jamaica in such  
**s:** an incomparable way.

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