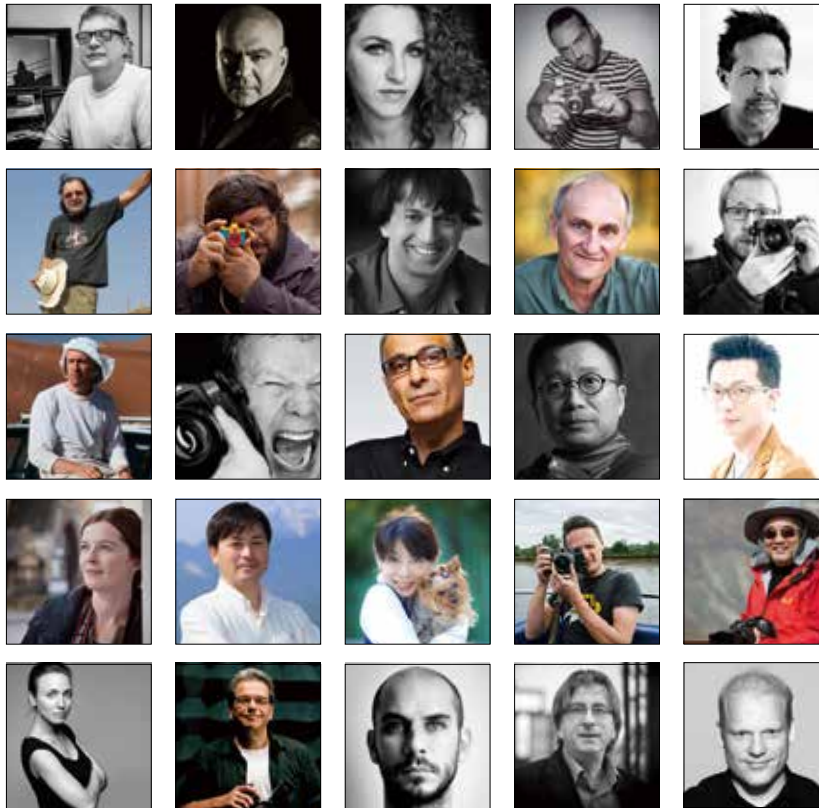




One Lesson I Learned in Photography

Insights about photography and everyday life
from 25 acclaimed photographers



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Insights about photography and everyday life
from 25 acclaimed photographers



*This book is for anyone interested in photography.
We hope you find these stories to be entertaining and inspiring.*

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Introduction

This is a collection of short stories and essays based on the theme, “One lesson I learned in photography.” 25 Photographers from 17 countries – all of them EIZO users – have generously composed a story and allowed us to publish a photo of their work. On behalf of EIZO I would like to thank each photographer for their contribution.

The lessons these photographers share are many. Some are straightforward and immediately actionable such as Guido Karp’s pragmatic advice to show a client your best work only. Others, like Lindsay Adler’s insight that rejection is not failure, but an opportunity for growth, are applicable to everyday life. There are also more subtle yet powerful lessons such as the one in Jago Corazza’s moving story about a photo he took of an impoverished boy quenching his thirst.

When I conceived of the idea for this book, I was skeptical that it would ever see the light of day. Whether they have a photo shoot to organize, a seminar to conduct, or a multitude of other tasks to attend to, photographers are busy people. So, I figured they would not be inclined to contribute to a free book.

To test whether this idea had any traction, I sent a proposal to several of our offices in Europe. Initial reaction was lukewarm. But then things began to pick up and before I knew it we had nine photographers on board. More surprising was that several of them requested we publish a photo of theirs to accompany their story.

While it seems obvious that a book by photographers should include pictures, I had not requested a photo in my proposal because I assumed that I would be asking for too much.

Although my experience with photography is limited to using point-and-shoot cameras and my mobile phone, I can say you don’t need to be a professional to learn something valuable from photography. In working on this project I learned to test your ideas before dismissing them. You might be pleasantly surprised to find out that they have more substance than you thought.

Mark Gorsuch
Assistant Manager for Marketing Communications
EIZO Corporation
Hakusan, Japan

Cacalo

Karley of the Doves



Photo by Nezáo

Lisbon 1992. In those days, Photoshop was not available so the photograph had to be taken solely relying on film, the right lighting, a hen and real eggs.

First challenge: build a huge pile of eggs able to withstand a live chicken. I didn't wish to kill and embalm the hen for this purpose. I tried using a cone coated in thin MDF as the basic structure. The eggs were then glued onto the wood. It didn't work! The first layer of eggs stuck, but the second layer and eventually part of the third did not. I then built a wire web, but this idea also failed! What now? The deadline was looming near.

Second challenge: No animal handler could be found in Lisbon working in film/photography. The situation was getting ugly! The mounting pressure was leading towards a chicken murder case. It seemed like a total disaster; I could not even balance the egg pile!

While this was going on, our producer discovered a small circus nearby, which included a gypsy dove show. We inquired, "Would you be able to tame chickens for a photo shoot?" "Yes," answered Karley, the gypsy woman. This cheered us up, although we still felt apprehensive. We had no notion of Karley's true abilities.

The photo shoot was scheduled in three days' time. The gypsy woman asked that we leave the hen unfed and without water for 12 hours prior to the photo shoot. Despite being unsure, I went along with the plan, as there was no time to consider alternatives.

We still had an enormous, stable pile of eggs to build. I decided to empty the eggs from the third layer outwards, so they would be lighter. For this we set up a production line in the studio: I drilled two thin holes into the eggs, my assistant used an air compressor to blow through the holes to

remove the content, a third person washed the eggs and a fourth dried them. We did this to 1200 eggs! Using these empty, lighter eggs allowed us to build up a firm pile.

The day of the photo shoot was total anxiety! The gypsy arrived. She was a large woman wearing red lipstick, a long skirt and hair rollers. She didn't even ask about the hen, she just wanted to have a light snack. My heart was already jumping out of my mouth!

Once Karley had eaten, she chose a chicken and held it to her chest. She tied a string to the hen's leg, massaged its neck with two fingers and walked it around the studio quietly chatting to the bird. Ten minutes went by and then she said, "We're ready."

We trembled in anticipation. Once the gypsy woman adjusted the hen in place, it seemed as if time stood still. The bird was now in a deep trance and did everything we asked: flapped its wings, turned its head forward, sideways, up and down, it behaved like a princess. It was like magic!

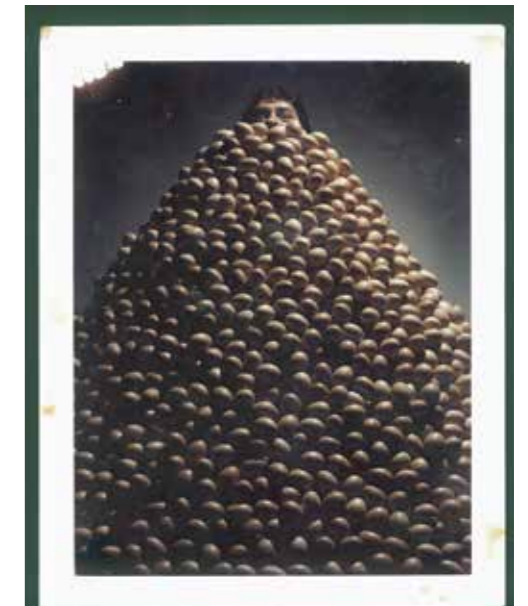
Advertising photography has no rules or standard; each case requires a unique solution. You must persevere as the answer is often where you least expect. Nothing is easy, but you can make it happen if you really want it. Hooray for Karley of the Doves, to whom I dedicate this story.

Cacalo was born in São Paul and is a visual arts graduate from FAAP (School of Visual Arts, Armando Alvares Pentead Foundation University), Brazil. In the 1980s, Cacalo became a professional photographer of architecture and editorials for the magazine Casa & Decoração (Home & Decor).

Within advertising, Cacalo specialized in car photography, becoming a leader in the field. He lived in Lisbon for five years and photographed for various manufacturers.

Cacalo is creative in his jokes and tricks. When he is not playing around it is because he woke up with a backache. This backache is why he shed the 22 lbs he gained in Portugal and made yet another friend – his physiotherapist.

www.cacalo.com



Polaroid for first test shot

David Abdallah

Imagination, the Gate to Success



At the beginning of my career, and like many other photographers, I was trying to speculate what is the most important factor in creating unique and outstanding photos. After years of experience, I have determined that the only key that unlocks the gate of success in photography is Imagination. In order to create images that stand out we need to unleash our imaginations toward a creative direction that blends both fantasy and reality.

Mastering techniques is absolutely required but the most critical thing about photography is to envision the final result in your mind's eye and then to make it so with your tools at hand. Your high technical skills will be the translator of your imagination and the tool that will materialize your vision.

The big challenge is to step out of the ordinary and get inspired by yourself and your own thoughts. You have to set the intention to have more imagination, and set it often. The more frequently you set that intention the more you will practice using your imagination and the more imaginative you will get

Once you reach the level of envisioning the final photo in your mind's eye, you have to start observing and understanding your subject and then working to bring the captured image in line with your vision. No matter what the subject looks like, your focus should be on recreating what you saw in your mind's eye rather than faithfully reproducing what your eyes saw.

Finally, I have also learned that in line with imagination comes the ability to convey your emotion in order to make your snapshot distinctive. Only then the viewer will be strongly connected with your photographs. Adding your emotion and feeling to your photograph is the way to bring it out of obscurity because the photo should be your expression of what you see and feel through the viewfinder.

Born and raised in Lebanon, my passion for photography led me away from law studies where I hold a Master's degree, to become in 1995 a freelance photographer; soon after my work was published in multiple Middle East editions such as Sayidati, Snob, Femme, among others.

My commercial collaborations include campaigns with Make Up For Ever, L'oreal, Corum watches, Pepsi & Coca Cola, Vivienne Westwood...

My portfolio also includes celebrity clients such as Najwa Karam, Haifa Webbe, Nancy Ajram, and others.

Beside my studio in Lebanon, I have expanded to Dubai and currently own a fully equipped studio covering an area of 900 square meters.

www.davidabdallah.com
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Lindsay Adler

Rejection Is Not Failure



As artists, our work is a reflection of ourselves. We put pieces or all of ourselves into our work. That is why rejection feels so debilitating to many of us artists. When we hear critique, criticism or rejection, we often feel like failures. At least that is how many of us feel, particularly as we start our journey as artists. I know I used to feel this way, and at times that tinge of rejection is still painful to bear.

Early on in my career I heard some brutal criticism of my work. I regularly would send my shoots to 200 magazines and not get a single acceptance of my images. In fact, I had worked professionally as a photographer for years when one editor told me that every image in my portfolio should be scrapped as garbage. Rejection felt like failure. Even more than a dozen years into my career I still get brutal critiques and have my work turned down by major companies. This rejection used to feel crippling.

One thing I have learned in my years of photography is that rejection is not failure, and the way to hurt your career the most is to let rejection hold you back from sharing your work or prevent you from producing with all your heart and soul.

I found there are many reasons I have been rejected. Perhaps my work didn't fit with that particular client. Or maybe it just wasn't the 'right time' and the company wasn't looking to work with a new photographer. Or maybe, my work actually was weak but I have a great deal of room for improvement. Negative feedback shouldn't destroy us or tear us down, but instead help us find ways to build up and be stronger.

Pay attention to where the criticism or rejection is coming from. Sometimes it is by the cruel of heart, knowing it will hurt you. Others are from experts simply trying to help you grow. Learn that rejection is just part of being an artist and a professional, and don't let it cloud your mind. Even the most

successful artists in history have been rejected often. Their resilience is why we know them today.

The more you put your work out there, the more opportunities you will be creating for yourself. Even if your work is exquisite, opportunities don't come knocking at the door. People don't beg to hire you. You have to create the demand, you have to get your work in front of more eyes to create more opportunities. The more you share your work, the more you will come across rejection, but at the same time you are creating more opportunities. You create your 'lucky break' by pushing past the pain of rejection until you find those prize opportunities that change your career. Rejection isn't failure, so don't allow rejection to force you to fail.

Lindsay Adler is a professional portrait and fashion photographer based in New York. Her editorials have appeared in numerous fashion and photography publications internationally including Noise, Bullett, Zink Magazine, Marie Claire Indonesia, Rangefinder, Professional Photographer and dozens more. A clean, bold and graphic style has become the hallmark of her work, making her in-demand for client across the world. Her portrait and commercial works includes look books, jewelry lines, hair campaigns, professional athletes, television series promos and more.

An author of four books, she is always working on new ways to share her passions and knowledge with others, and each year she teaches to tens of thousands of photographers worldwide.

www.lindsayadlerphotography.com
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Gnarled fashion editorial shot in San Francisco, Golden Gate Park for Papercut Magazine

Bence Barsony

Trust in Yourself and You Will Always Make the Best Decision...



This is the first time I'm telling my story, how it all began. It started ten years ago when I received the opportunity to photograph Hungary's most famous showman during the filming of his own show. I only had five or six minutes so I wouldn't disturb him in his work, the team of nearly a hundred people and the two to three hundred guests. I started to take pictures of him with a wobbly hand when suddenly after a few pictures I saw a flashing light on the display of my camera: memory full-memory full. My head started to sweat and my feet to shake. What will happen now?

I had two choices. To back off like an unprofessional and risk my budding career or just act as if everything would be perfect. I just kept on taking pictures and when no one was watching I kept deleting the bad ones and only keeping the good ones. Meanwhile, the producer the team and the guest were watching me work. I was very stressed but I had to hide it. I will never forget the words of the showman, "I think we are done here, we must have enough pictures, let's continue shooting..."

The next day the producer asked me to give him the best ten pictures because he didn't have time to look at all of them. That's all I had! The ten best pictures. Since then the producer and the showmen are good friends of mine and they both respect my hard workmanship and we still work together a lot. This is my favorite campaign picture of him.

I was born in 1983 in the beautiful city of Budapest, the capital of Hungary. At the young age of fourteen, thanks to the influence of my artist parents, I started to love the amazing world of photography. After I had to switch from the analogue technic to the digital I found myself in a constantly developing whirlwind market. I'm humbly trying to represent this world and I will always learn and educate myself. In the spring of 2003 I put my feet into one of the biggest Hungarian commercial television companies – RTL Klub. Since then I restlessly put in the most effort to achive the best result. My work has appeared on billboards, covers, press releases and online media. In 2009 I received first prize in the Playboy PhotoArt competition. Since then I have gained the trust of companys such as Google, Upc, Microsoft and McDonalds.

In my opinion the world should not always be about money and competition; it should be more about combining art creatively, letting it speak for itself. To make people happy, to work together as a team and to be humble.

A photo is always in the past and with it we can write history and this is the biggest challenge...

www.bencebarsony.com
www.facebook.com/velvetartpictures



Fábry, a famous TV showman in Hungary

Andreas H. Bitesnich

Have a Plan but Be Ready for Anything



Photo by Till Brönner

My greatest lesson in photography, as in life in general, is probably to be open, have the sensitivity to listen and to go with the energy of the moment. I often have a fixed idea of exactly who or what to photograph, but the joy of photography is its ability to capture the spontaneous moments, situations and events offered by providence. Not to grasp those offered opportunities is a bit like going to the flea market, finding exactly what you have been looking for so long, and thinking “Oh well, I’ll come back next week and buy it then.”

On my trips it is often necessary to have some form of plan of what to photograph and how. However, practically every time I have been surprised, and confronted with situations that appeared magically in front of my camera. Each constellation of time, place and event is unique, and the capturing of these moments is always worth the attempt, and wonderfully rewarding when it all works out as a perfect composition.

The power of an image lies in its emotional level, even more than in its technical perfection. Everyone involved has something special to offer. I am always aware of this, and manipulate it to the full on every production. When working with models or celebrities, we create the images under my guidance, but together. The most wonderful results are achieved when both parties want the same thing, and achieve it through a mutual giving and taking. After all, the model needs the photographer, and vice versa. This is the beauty and magic of art. Everything is possible and anything can happen. And it is always better to be prepared for any eventuality. At the start of every production I have one or two safety nets prepared. Backups for everything. Two or more camera bodies, several lenses, an army of batteries and so on. Even on location shoots I take one of my EIZO CG monitors, packed in a flight-case, along with me. In my twenty-five year career as a photographer I have learned to be alert and ready, always ready, to create my images.

Andreas H. Bitesnich was born in Vienna in 1964. His passion for photography began with a visit to Milan where, inspired and captivated by the fashion photographs of a colleague, he acquired his first camera.

Since 1989, Bitesnich has devoted himself exclusively to photography and has been represented in group exhibitions and solo exhibitions worldwide in renowned galleries and museums such as the Museum for Decorative Arts and Crafts in Hamburg and the Kunsthaus Wien.

Bitesnich captures moments of indescribable beauty. In his artistic work, he uses his unmistakable textures to create his famous nude photographs, numerous national and international advertising campaigns as well as portraits of famous contemporary figures such as Anthony Quinn, Leni Riefenstahl and Reinhold Messner. With his travel reports, he depicts movingly beautiful landscape settings and proves how versatile his photographic oeuvre is.

Andreas H. Bitesnich lives and works in Austria.

www.bitesnich.com



Djalil, 2011

Drex Brooks

Take Pictures to Find Out What Interests You



I am a teacher. It is one of the most important things I have been involved in. I am grateful that EIZO has asked me to write this essay because it gives me a chance to relate the most important lesson I have learned in photography as well as something that has positively affected every aspect of my life.

The lesson is this and I can only say how I learned it and used it, but I can't say how you should do it. Whenever I hit the point where I don't like the pictures I am making and I am feeling that I don't have much more in me – I think back to the first time this dead-end feeling happened.

I was thinking I should quit making pictures, which meant I should quit teaching because you can't teach art if you're not a working artist yourself. People said don't worry you will get over it. Well, I didn't get over it and it was a self-perpetuating sense of confusion – I might think up a project and make a few pictures but they had no life, no passion. I looked at all of my old photos and that helped, I could see my creativity there. I read fiction and non-fiction. I looked at other art, paintings, sculptures, and tried to understand what moved me. I would go to the country, to the inner city, anywhere and without my camera, just to look. I would go fishing a lot. The issue was still there, but it gave me energy to do other things. This was probably over the period of a month or two. I was still able to teach with enthusiasm and if I were a photojournalist or a studio photographer or a photographer with a deadline I would have been able to do that as well. I hadn't lost any ability; I just didn't know how to take my creativity to the next level.

The one thing that always gets me out of a slump is what the late Gerry Winogrand said when asked about his method of taking photographs. To paraphrase, he said, "I take pictures to see what things look like when they are photographed." This quote has become my mantra. I like to make photographs because it is so fulfilling to see what I did at the end of the day – the pressure to make

"great" photos is gone. The real meaning of what Gerry Winogrand said for me is this: that by making pictures I find out what interests me, and when I know what interests me I find an insight into my own soul.

After I learned the answer for myself, I could always get past those inevitable times when the muse takes a vacation. I could always say with confidence to my students, relax, let that worry go, do some reading, do some walking around, look at your old pictures, keep reporting back to me and if need be, I will give you a grade of "incomplete" for the semester and we will keep working on it because the "stuff" will come back. It is guaranteed but it doesn't have a sense of time, only trust.

Drex Brooks was born in Seattle in 1952. He received a BFA in Photography from Oregon State University in 1976, and an MFA in Photography from the Rhode Island School of Design in 1980. His work has appeared in solo exhibitions throughout the US and is included in collections in the US, France, and Germany. He has lectured extensively at universities and held academic positions at Weber State University and University of Colorado, Denver.

www.drexbrooks.com



Key Deer, National Key Deer Refuge, Big Pine Key, Florida, © photograph by Drex Brooks, 2012

Water and Light



Padmaj's crying could be heard all the way to where the slum slowly gave way to the cremation grounds, as if trying to hide its dwellings built with rags and litter. Padmaj was two years old, and had always been thirsty. His mother would use the putrid water from the drain next to the hovels to wash her only sari and the shreds of cloth used as swaddling bands for him, the youngest of her children. However even on the hottest days she never dared to fill the drinking cup with that turbid liquid to soothe her son's parched mouth.

The metal cup was the only object of value the family possessed. Given as a present by a compassionate nurse the day Padmaj was born, it immediately fanned the envy of the rest of the slum. However the hiding place the woman was able to find held strong against countless theft attempts, so that the cup was still with them, steel shining with the liquids it could have held. But Padmaj, with the cracked lips and constantly hot forehead, always wanted just water. When someone was willing to take care of the child, his mother could go to the old well far away from their hut, just so she could fill a plastic bag with a few liters of clean water. Then the shining cup would become even more precious; and Padmaj could drink as if he had never tasted water.

Even I was thirsty that day. Not for water, but for light. I was in a special moment in my career as a photographer, with a new awareness coming over me; and I asked myself why it had not happened to me before. After years of research looking for the ideal subject, I understood that I simply had to look for the light; the perfect light, without which even the most fascinating of subjects would unceremoniously fade away. A spectacular shaft of that light which I was learning to recognize was there, next to Padmaj, crying of thirst, but ignored in the shadows. The golden ray of light, announced in the omnipresent dust, made its way through rags and cardboard, bouncing off the corrugated metal and glistening plastic bags, to be finally deposited on the earth, wasted, without deigning to interact with the seriousness of the problems in the slum.

In India, magic is hidden in the small things. For a split second, and only then, even that place of poverty and pain was witness to a subtle miracle. Coming back from the well, Padmaj's mother brought the shining cup full of fresh clear water to the lips of her son, bringing the child under that perfect ephemeral light. While getting up from the low wall where I had been sitting for a while and raising the camera, I remember thinking that most likely both Padmaj and I had the same expression in that precise moment. Finally we could both quench our thirst.

Jago Corazza, journalist and director, but most of all photographer and traveler, started working with a leading photography agency at just 15 years old. From the age of 16 he has traveled in Africa as a guide, and made documentaries and news reports in more than 120 countries. He worked as director and director of photography for CNN and other leading broadcasters. He is the winner of three Telegatto awards in Italy, and the Telly Award for culture in the USA, and writer of several anthropology studies with National Geographic and Oasis, and on behalf of UNICEF.

www.iago.com



Life – the Best Topic for Photography



Photo by Jan Wajszczuk

The best subject for most photographers is life. A part of life is, a person and his/her privacy. Every photographer sometimes faces the dilemma: how to get a good photo and not encroach on one's privacy? How not to abuse the hospitality or permission, which we have been granted?

Photographer – Don't hide from the person you are taking a photo of, let yourself be known. If you want him/her to open to you, you should reciprocate. Enter the course of events. Be a part of them. Win over trust. Remember that, with your camera, you can be a friend to another person but also an aggressor. Respect the local culture, customs and religions. Do everything possible to get an invitation to shoot pictures, you will be a guest, not an intruder. You do not have to know the language, though a few polite phrases will always make your task easier. Non-verbal communication – a smile, gestures – will usually do. If possible, give something back or buy something, offer help. At the end, say "Thank you."

Technique – The camera by itself will not do the job for you, but it is thanks to the camera that you take the best shots. Set your camera in the most optimal way in order not to deal with it during the action. Save your picture in RAW – this is your digital negative; you will work in it later on. Remember the ultimate goal is the print. That is why your equipment is not only the camera, but that- which is equally important – a monitor and printer as well.

Preparation – Get ready for a trip. Get to know local customs, locals' schedule; find a time without tourists; learn to anticipate interesting situations. It is possible you will have to go to the same place several times, though at the beginning you may not take a single picture. Anticipate people's behavior. Let no ordinary events take you by surprise. The local guide is sometimes of precious assistance.

Trust – In any picture it is apparent if it was taken from hiding or from a long distance. The best picture requires the photographer's courage and his being a good mixer. Robert Capa said, "If your pictures aren't good enough, you're not close enough." One should add, "Taking a photo, you mustn't do any harm." The person photographed must be sure you will not make use of the photo against him/her.

Topic – Focus on one topic. If you want to photograph everyday life, do not look for tiny digressions or landscapes. Decide beforehand whether you are working on a single picture telling a story or you are creating a narrative made up of a series of pictures.

Picture – The story of the picture taken at the Jagalchi fish market in the city of Busan, South Korea, shows how the above-mentioned advice was followed. I was there off-season. A day before taking the photo, I went for reconnaissance; I arrived at the market at daybreak and checked what limitations I would come across; I also found out who and how they react to the camera: who would not like to be photographed and who would. Walking along the same market streets many times, I let the people notice and get to know me, I smiled to them; taking photos I did not abuse their permission. At one point, I spotted a cat tied with a ribbon. I wanted to take a picture of it but it turned a way from me. Seeing that, the seller decided to help me. Obviously, she remembered me as I had been at her stall many times that day. She took a fish and waving it she wanted to make the cat turn towards me. However, the cat started to play with the fish instead. The situation amused everybody around. I only had to redirect the camera a little, take a photo and thank her for her help... in photographing the cat but, in fact, I willy-nilly triggered the whole situation.

Paweł Duma has been in photography for 26 years. For the last seven years he has been a Nikon expert and Wacom Evangelist. He has an Epson Digigraphie certificate. Paweł is a co-author of two books: "Kadruj z Głową" and "Radość Fotografowania". He has lectured on photography at private colleges for almost 15 years and runs his own educational projects. Apart from teaching, he is an active photographer and journalist (radio, Internet TV). Paweł is a passionate world traveler, always accompanied by his camera.

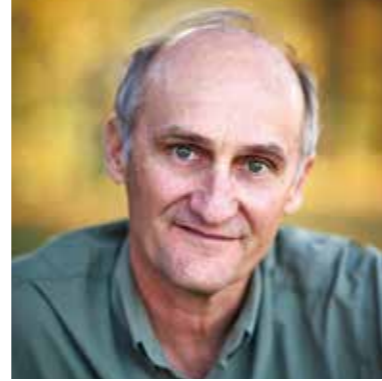
www.pawelduma.com



Jagalchi Fish Market, Busan, South Korea 2010

Peter Eastway

Different People Relate to Different Subjects



I am an Australian photographer who loves photographing in Europe. I really enjoy shooting the old castles and hill towns because we have nothing like them in Australia. And when I show these photographs at home, Australian audiences seem to enjoy the European flavour as well.

I was invited years ago to give a seminar in Orvieto, Italy. I showed a number of audio visual presentations, including one of the Australian outback, and my favourite, one of Italian and French hill towns.

The Australian photographs depicted broad open spaces and harsh desert landscapes, but my hill towns were even better, with a more exotic atmosphere and loads of emotion. I knew which presentation I liked the best.

But that was only my opinion. In Orvieto, the predominantly European audience gave my hill towns a polite acknowledgement, while my Australian outback presentation received generous applause!

At first, I took it as rejection of my photography. Why didn't the audience like my hill towns (ignoring the fact they loved my Australian shots)?

Later, I was chatting to one of the Italian photographers and he complimented me on my photographs - the Italians are always very polite. I mentioned that the audience didn't seem to enjoy my hill town photographs, to which he replied: "Peter, when you live in Europe, every hill has a town on top of it".

Suddenly it made a lot of sense. Photography isn't just about technique, it's about communication. And if you want to communicate strongly, you need to present photographs that reach your

viewers emotionally.

This idea works on so many different levels, especially today when everyone in the world is a photographer and we see literally thousands of images daily via social media and the web. If we want our photographs to be acknowledged, if we want people to respond to them, we need to consider our subject matter more carefully.

Our subject can be made more interesting if it's of different places, different people or different cultures. Subjects to which people respond to emotionally, like baby animals and war scenes will also be acknowledged. And when it comes to day-to-day subjects, finding a different angle, different light or a different treatment can help the communication process.

Will this always work? Well, you'll rarely capture a photograph that has universal appeal. What is attractive or interesting for one person might be repulsive or boring for another.

Which in some ways brings us full circle. To create strong photographs, we need to appeal to our audience, yet we have no control over how our audience will react.

I'm still pondering the outcome of this lesson. It remains unanswered, but the process of asking the question has been incredibly helpful. It lets me put my personal work into perspective and gives me the confidence to stick with the photographs that I love. What more can I do?

Peter Eastway is an Australian professional photographer known for his landscape and travel work. He has been involved in photographic magazine publishing for over 30 years, establishing Australia's Better Photography Magazine in 1995. Peter Eastway is an AIPP Grand Master of Photography, a Fellow and an Honorary Fellow of the Australian Institute of Professional Photography, and an Honorary Fellow of the New Zealand Institute of Professional Photography. He won the 1996 and 1998 AIPP Australian Professional Photographer of the Year Award.

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www.betterphotography.com



Pilbara Storm

Frederik Herregods

Imperial Stormtrooper



Shoot What You Love!

As a professional photographer, I often find myself shooting other people's ideas or visions, which can be challenging and fun. Often I'm lucky enough to be involved in the creative process itself and I can add my own look and feel to an editorial or commercial shoot which is always more gratifying than just pushing a button. But the biggest satisfaction I get is from creating, shooting and sharing personal work. I've always been a huge advocate of shooting what I want to shoot for myself. Just coming up with ideas you want to shoot, just for the sake of shooting that image. No client, art director or deadline. Just for the fun of it.

Sometimes my personal shoots can be as involved and complicated as some of my commercial jobs. One of the more challenging personal projects was the Imperial Aventador shot. I love combining fictional characters in a real world environment just because it's so surreal. One of my favourite characters is the Imperial stormtrooper from the legendary Star Wars movies. So I really wanted to shoot a trooper in real life. The first shot I did was a sad stormtrooper at a bar drinking a beer. I was really happy with that image and absolutely wanted to do more work featuring stormtroopers.

On a recent job during a supercar event, I came across a white Lamborghini Aventador Roadster with black wheels and immediately I linked it to the stormtrooper supercar. So I asked around and sourced the car back to the local importer. Next I convinced them to let me shoot their car with a stormtrooper beside it. Because of insurance reasons, I couldn't take the car out of the dealership and turned the workshop into my set. It took all afternoon to get the shot right but in the end I got an even better shot than I had in mind by combining multiple captures to make it look like there were five troopers "guarding" the car. When I published the image on my site and social media pages, the unexpected happened. The photo got shared over 52,000 times on both exotic car pages

and Star Wars fan pages. A shot that started out as a personal pursuit with no real commercial value in mind ended up being an image I'm now most associated with. Other than being shared a lot it also got me a job shooting for the Lamborghini importer and some commercial jobs with this image as a reference. By shooting and publishing what I love shooting, people started associating me with this particular style and look. More interestingly clients approached me, asking to shoot this style for their campaign. So by pursuing my own work I gain other commercial work shooting exactly what I love shooting. Which makes this job the best job in the world.

Frederik Herregods is an Antwerp-based commercial photographer focusing on both commercial and automotive work. Finding it hard to focus on one kind of photography, Frederik also loves shooting travel, portrait and fine art photography. Discovering photography during studies in journalism, you will often find some kind of story in his images. Starting out three years ago as a professional photographer, Frederik is working his way up landing jobs with big brands such as Henkel, Lamborghini, Bentley and Jaguar.

www.frederikherregods.be

www.facebook.com/frederikherregods.be



The Imperial Lamborghini: A very challenging photo to make, but going the extra mile for it resulted in an image I'm very proud of.

Ladislav Kamarád

Deep Space Landscapes



After many years, I returned to my previous hobby – astronomy – and decided to make use of the experience I gained in landscape photography and combine these two practices, which resulted in the creation of original photographic pictures.

The Photography of “Deep Space Landscapes”, with skies full of stars embedded into the landscape, often exposed for hours to tens of hours in a row, are no fake or trick photos, although "logic" would lead to such a conclusion. Under normal circumstances, it just is not possible to achieve a completely sharp static landscape and a perfectly deep "star field", rotating during exposure – in reality, only startrails can be captured. This shot of "static" stars shown here, however, was captured with a more demanding method I refer to as "boosted reality" and just maybe we are looking at an entirely new trend in landscape photography.

The result, with relatively high precision, corresponds to a one shot photo captured by a hypothetical (physically unreal), approximately 1000 times more sensitive camera than I use to capture these images. There is no better way of explaining this method than on the following photograph, Milky Way on the Bohemian Forest.

Milky Way on the Bohemian Forest near Keply Village is captured by a special camera (21Mp, 24 × 36 mm) modified for astrophotography. The camera has extended sensor sensitivity in the red light area towards the infrared spectral zone for the highest efficiency capturing of emission nebulae glow in deep-red spectral line H-alpha with a wavelength of 656.28 nm. The camera also has a cooled sensor by Peltier cooler approximately 30 degrees below ambient temperature.

The wide angle lens with a focal point of 14 mm is capable of an angle exceeding 110 degrees in portrait mode. The system is installed on the portable (40 kg) computer-guided equatorial mount.

The picture of the Milky Way is combined from 13 × 240 second subexposures for collecting more signal (photons) and noise reduction. The landscape picture is combined from 5 × 1200 second “static” subexposures and the final print is “timed” and composed according to “time layout” (30 second high ISO noised snapshot). This challenging method allows for creating brilliant large format Deep Space Landscape photography, which the naked eye cannot see, yet it exists in the given location and time.

I chose the Bohemian Forest locality in the Czech Republic for my photography primarily with respect to lowest light pollution, which otherwise practically eliminates the ability and opportunity to see and take a picture of a star-lit sky in its entire beauty. Unfortunately, this nowadays requires travelling to remote areas of the world, such as Atacama, Chile and others.

The complicated post-processing of these shots takes tens of hours and requires first class equipment. It also requires having a very powerful computer and perfectly calibrated monitors. Without the support of EIZO's CG line of hardware calibrated monitors, it would be hard to imagine achieving the sense of the perfect image, its equilibrium, color balance and depth of field.

Ladislav Kamarád (born 1963) is a landscape photographer of wild and untouched places of the world. He is probably the only photographer to work in elevations of 8000 m above sea level (without using an oxygen mask) with medium format photographic equipment (Hasselblad). His photos have appeared in many of the world's best-known publications and magazines.

He is a member of the Association of Professional Photographers of the Czech Republic (FEP member) and a holder of the prestigious title MQEP (Master Qualified European Photographer) awarded by FEP – the Federation of European Professional Photographers.

Motto:

With my photographs I try to create “windows onto forgotten worlds”. They are large “holograms” that draw you in – nothing gets in your way and suddenly, smoothly, you enter the illusion.

www.horolezec.cz



Milky Way on the Bohemian Forest

Guido Karp

There Is No Second Chance for a First Impression



Photo by Uwe Johannsen

My name is Guido Karp and I have been a music photographer for more than 30 years, traveling with some of the finest pop and rock stars – the Rolling Stones, Michael Jackson, Depeche Mode, AC/DC – to name only a few from a list of a couple of hundred :-)

Probably THE most important lesson I learned in photography is the art of editing and presenting only the very best images to the prospective client – the artist.

Let's say you go with only FIVE truly breathtaking images. The artist will think of you as the most amazing photographer, who just showed unbelievable images – and will desire to see more soon (and eventually hire you). The message is clear: this guy showed me some photos – every single one was just amazing!

Now, instead of only five, you show the same five plus ten more. Very good images, but not the milestones as if you had shown only the first five. Message landed: this guy showed me some photos – there were some amazing ones among them.

The sad truth: when most photographers present their material to me, they try to impress with sheer volume. They show me the said five amazing images, mixed into ten very good ones, blending into an array of average ones.

The impression left is an average one. Worse, the minute the artists starts to disapprove of any of the images shown, you're history. There is no room for excuses why you could not do better. Imagine you go to this young doctor – a really nice guy. His opening line is that he thinks he can help you, if you let him practice enough – or give him time to get the expertise you are getting everywhere in the business. You wouldn't pick him, would you?

So here's again the lesson: show only your best images. If your images are not good enough (yet), go and take more. Learn from failure, re-shoot, get confidence and stunning images. I grew up in the countryside of Germany, and "my Wembley Arena" was a tiny local hall with local bands, often playing to 20 or less. There were shows where I had only one or two great shots – and the response I received was "Hey, these are AWESOME – please come back and take more of us!" And I did.

Now, 30+ years later I have more than 1000 CD and DVD covers to my credit, featuring milestones like Elton John's "Candle in the Wind" (Princess Diana version, best selling record of all time) and Robbie Williams' "Live at the Albert" – best selling music DVD of all time – and whenever I present my work to someone new, I show him no more than ten images. I either "catch" the interest immediately, or never will.

Guido Karp, Music Photographer. Born in 1963 in Mayen, Germany, Guido lives and works out of Los Angeles, California. His first concert images were printed at the age of 13 and his first record sleeve at 18. He has been the official tour photographer of more than 5000 concerts all over the world. Learn more about his images and workshops on guidokarp.com.



Guido Karp with Angus Young of AC/DC, London 2008.
Photo by Michael Koelsch/GKP.LA.

Salem Krieger

Giving to Get



Working as a photographer has many facets. There are the assignments that are governed by client needs. Then there are the personal projects that satisfy our inner voices. Each one has benefits and demanding requirements. Choosing to use my professional skills with my heartfelt interests for animals at risk has allowed me to help bring comfort to numerous cats and dogs in animal shelters.

Several years ago I was introduced to Susan Brandt founder of Rational Animal (www.rational-animal.org) based in NYC, where I live. RA has been using media in creating public service announcements to bring comfort to animals in shelters for over 10 years. One of their major on-going projects is the Mother's Comfort Project. Funds are raised to be used in manufacturing and distribution of toys and soft bedding to cats and dogs in animal shelter cages.

The RA "CLEAN BEDS DELIVERED" PSA campaign was created to bring awareness and call to action to aid sheltered dogs and cats. My neighbor's French Bull Dog was used as the model and photographed in my building's laundry room using strobes and softboxes.

The PSA posters were distributed throughout the boroughs of NY on telephone kiosks supplied at no cost by Van Wagner of NY.

Another PSA project to promote the spaying and neutering of pets was commissioned by the Mayor's Alliance for NYC's Animals. Susan Brandt and I developed a campaign entitled "We Did It!"

The campaign was to photograph people from the boroughs of Queens, Brooklyn and the Bronx with their pets at key landmarks in each borough, to make the campaign feel familiar to residents in the selected areas. Each kiosk poster was given the same title but with their borough: "We Did It in Brooklyn", "We Did It in Queens", and "We Did It in the Bronx."

Photo shoots were held at the 1964 World's Fair Globe (Queens), the Prospect Park Arc de Triomphe (Brooklyn) and inside Yankee Stadium (Bronx).

The printed PSA posters were placed on bus stop kiosks and telephone kiosks throughout Manhattan, Brooklyn, Queens and the Bronx once again supplied at no cost by Van Wagner of NY.

To this day the Mother's Comfort Project has delivered several thousand toys and beds to animals in the shelters.

It is a warm and balanced feeling using one's talents to actually bring a small amount of comfort to these animals.

Gear consisted of:

- Canon DSLR cameras
- Profoto Lights
- Pocket Wizards
- Mac laptop and tower
- EIZO monitor in post
- Photo assistants
- Animal trainers
- Numerous volunteers

Salem Krieger is a New York City based photographer specializing in location portraits, video and architectural photography. Clients include American Airlines, US National Guard Association, Financial Times of London, FORBES, Whole Foods, Xerox and NIKE. Salem studied at the Chicago Academy of Fine Art, Santa Fe Workshop, Maine Photographic Workshop and lots of self teaching.

www.salemkrieger.com
www.youtube.com/watch?v=jy_8l2yaYHc
www.facebook.com/salemphoto
photosalem.tumblr.com/



Bobby Lee

Are You Ready?



Whether you like taking photographs or just being a passerby at photo exhibitions, we often admire people's work and ask ourselves, "How did the photographer take the shot?"

This question is not necessarily related to the camera, lens or aperture/shutter speed combination. Most often, the audience is surprised by the content. The image could be about the peak of an action, a human expression or just a moment in time.

Of course there are many criteria in the process of creating an impressive photograph. This could be the topic of the images, the impact of colour and/or contrast within the frame or even the way an artist presents his work to the public. But if you study closely enough, there is always one element common in all 'interesting' images. It is the sense of BEING THERE. How many times have you said to yourself, "I wish I could have been there experiencing the same joyfulness, excitement or sadness as when the photograph was taken"? And if you think hard enough, BE READY all the time!

So does that mean we can take good photographs by just hanging our camera around our neck all the time? No! This arrangement only helps you to get a better chance not to miss the 'shot' when that particular moment happens in front of you. The most important thing is to learn how to observe. We tend to see things without processing as we think they are the same every day. But in the eyes of many visual artists, their most important tool is their observational power. They can spot the unusual from the norm! And it is always that tiny bit of unusual that makes their work distinct!

Now you may ask how to develop the skill to observe. Very simple, slow down your pace and start experiencing your surroundings. Process every colour and every sound. You never know, even that smell in the food market can inspire you to create your next 'interesting' photograph! You will find yourself surrounded by tons of material waiting to be discovered. Try it yourself; do not believe

everything I have mentioned above. You will find you have been missing a lot!

So the question I would like to ask you now is "ARE YOU READY?"

*What about the photograph below that accompanies this article? Just a fancy woman displaying her beautiful fingernails! Look carefully, can you see where I took the shot (the country)? Her occupation? And can you associate her way of living with the country's economic environment? No way? Look harder!

Answers

- Cuba is the country as you will find the word printed on the 'tickets'.
- She collects money (\$5.00) for entrance tickets of tourists with cameras. (See the word CAMERA with a missing C plus the camera icon.)
- Lastly, but a bit more subtle, she has gold rings and even gold teeth. In many underdeveloped countries, local currency is not as good as gold!

Enjoy, and all the best wishes to all people who love to 'see'!

Bobby Lee established Bobby Lee Photography Ltd. in 1985 and has worked as an award-winning commercial photographer ever since. He concentrates on corporate assignments for major corporations in Asia. He started his first seminar in photography in 2003 and has become one of the most active photographic workshop creators in Hong Kong.

www.bobbyleephotography.com/blog
www.facebook.com/BobbyLeeGlobalExposure



Derek Lee

How to Successfully Work with Clients? Listen before Capturing



As a commercial photographer, I need to work with different clients, and each client has their own preferences. In my opinion, in every successful photographic job, the photographer communicates with the client, and uses his/her photography techniques to express the client's thoughts. My working experience made me realize that things which I believe I have fully understood may have a different interpretation by others. Therefore, every time I work with my clients, I listen very carefully to their requirements and try my best to shoot from their point of view. This allows me to easily establish a good relationship with my clients. After all, the product outcome usually has some difference with the client's imagination.

In fact, photography is a good way to train your observation skills. Understanding your client's likes and dislikes, is of equal importance with pressing the shutter at the right timing; and this is often the key to success of a commercial photographic work. In my 30-year photography career, I have learned to pay more attention to people's thoughts, feelings, and details of their lives. If I could build better relationships with my clients I could easily understand their needs. I treasure every collaboration opportunity, because apart from making money, it is always a good chance to become friends with my clients.

Derek Lee owns and operates Halo Studio in Hong Kong. He has over 30 years of experience, from traditional film to digital photography. He is a commercial photographer specializing in fashion, interiors, celebrities, portraits and lifestyle for ad, corporate, and editorial clients. Derek serves numerous 4As advertising agencies and local renowned PR agencies. His professionalism is highly recognized and he is a regular partner with many international brands of photographic product manufacturers and suppliers.

www.haloworkstudio.com



Between you & me

Fiona Murray

Take Your Time



Photo by Kirstie Young

“I hate having my photograph taken,” she said to me with a sad expression on her face, to which I said, “You’ve just not found the right photographer.” Almost 90% of my new clients say this to me, and it’s something I’ve had to find solutions to over the years. It’s a difficult balancing act and I’ve always tried to be honest and spend time trying to ensure that everyone, including my team, feels comfortable on the lead up to a shoot, during the shoot and with the final results.

The first 10 minutes of meeting someone new is usually the most informative. How people hold their body, tilt their head, where they put their hands, how they speak with their body or their hands. Men tend to always ask, “Where do I put my hands?” whilst women will always be more concerned about how they hold their head. It helps being Scottish as one of our great strengths is we can talk to anyone and usually do. I often start conversations about family and homes and it seems to help them unfurl their shoulders and relax in unfamiliar surroundings.

I didn’t grow up in the “age of the selfie” and most of my clients didn’t either, so it’s so important to acknowledge how a small movement can communicate a big change in their appearance. I tend to ask people to stand in a certain position by doing it myself and they can mirror that position and from there, begin to bring their own personality to the pose.

I think it’s important to keep eye contact and reassure my clients and opt to compose the shot before the sitter arrives, sitting behind the camera, just above the lens with my cable release firmly in my hand. Catching the moments when the sitter becomes more open, they smile more easily; communicate more of their personality.

It’s taken me a long time to understand that cameras can be so cruel to the most beautiful person and it’s all because the photographer didn’t and couldn’t spend enough time finding out who the

sitter is and how they move. It’s an important lesson to learn that in a crazy fast-paced society that if you really prepare and plan every other aspect of the shoot that when your client does arrive that you can really see them, what makes them who they are.

I picked up my first camera at 15 and haven’t put one down since, I guess I’m incredibly lucky that I have made my passion my job, too. I work with book publishers and editorial clients throughout the UK as well as design agencies and private clients. I love making pictures of people and crafts and I will, one day, work with Martha Stewart’s wonderful team, fingers crossed.

www.fionamurray.com
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Kirstie's Vintage Home

Hirokazu Nagane

Capturing the “Moment in a Moment”



In the railroad kingdom that is Japan, railroad photography is an established and popular genre. Capturing the raw beauty of railroad vehicles or photographing trains traveling through beautiful scenery is a favorite pastime. There are of course many railroads throughout the world, but Japan is probably the country where railroad photography flourishes best.

The existence of at least 6 monthly railroad magazines and about 30 professional railroad photographers is also something that can only happen in this railroad kingdom. I, too, am one of those professional photographers, taking images for publications like rail company posters or timetable covers.

As a professional, I can capture the charm of railroads with every possible technique, but I put most of my effort into photographing trains traveling through beautiful scenery. This type of rail landscape photography is not simply about arranging and framing a train in beautiful scenery; its main point is a sense of capturing the "moment in a moment."

When taking so-called landscape photographs, the decisive moment, of course, is in releasing the shutter at the very instant when the beauty created by nature touches the photographer's heart. In rail landscape photography on the other hand, you can't release the shutter unless a train, your main subject, appears, however beautiful the landscape unfolding in front of you. In other words, it is the train that determines the photo opportunity, and as a photographer you can only prepare the best possible stage for the star player, using a technique called framing. And even if the train appears on this wonderful stage according to its timetable, the picture will fail if it clouds over at that instant, or in rare cases, despite Japanese timetables being very accurate, it might not come on time.

While I have ended up describing only the difficulties of rail landscape photography, it is these difficulties in which its greatest appeal lies. The thrill of having a beautiful landscape in front of your eyes, and waiting for your chance while you think, "Please let the train come, now!" is irresistible. Of course things often don't work out as planned, but the sensation of having captured the passing of a train at the very instant that the landscape released its beauty, is a high point for a photographer.

It goes without saying that in order to take photos, you need to master the way a camera is used and acquire knowledge about photography. You also need dogged perseverance in continuing to wait for that opportunity to release the shutter. But, through capturing rail landscape scenes, I have learned that there are moments in which you don't have any power over yourself. Photographers, unable to even imagine these moments, can only visit their shoot locations countless times with their best techniques at the ready, and wait for the moment that the god of photography smiles down on them.

Born in Yokohama in 1974, Hirokazu Nagane has published work in Japan Rail posters, railroad magazines, calendars, and so on. While acclaimed for his photographs, which express the functional beauty and the power of railroad vehicles, he has also has many fans admiring his dramatic rail landscape photography. He follows the railroads on a daily basis, living by his motto of "Photographs that invoke the sound of the train." He is represented by Mashima Railway Pictures and is a member of the Japan Professional Photographers Society (JPS), and vice-president of the Japan Railway Photographers Society (JRPS).

hirokazu-nagane.com



The “moment” of a railway landscape (Hokkaido Hidaka Line)

Yoko Nakamura

The Importance of Time



Photo by Katsuyoshi Tsuchiya

I currently work as an instructor for Canon EOS Photography courses as well as for other photography courses, with the main focus being photography for advertising. I have been carrying my camera around shooting various images since way back, with my first opportunity to get properly into photography being when I had a dog while living in Canada. In those days it was the norm to use film for taking photos. I moved from film to a digital camera at an early stage due to my desire to capture lots of photos of my dog's facial expressions and gestures.

Digital cameras at the time had a large time lag, so while there were issues with the camera operation, functions and resolution, the shift to digital brought the convenience and fun of checking my photos on the spot. Moreover, because I could take photos while checking the settings and angle, I felt my shooting technique improved rapidly.

Also, stemming from my desire to use a still inadequate digital camera to better capture that moment when I thought "This is it!" while my dog was moving around, I sought a shorter time lag by buying a new camera once every few months. To make full use of these devices for taking photos, I read the instructions from cover to cover, and studied areas such as camera operations, development work on a PC, and color matching on a monitor, and gained detailed knowledge of those operations as a result.

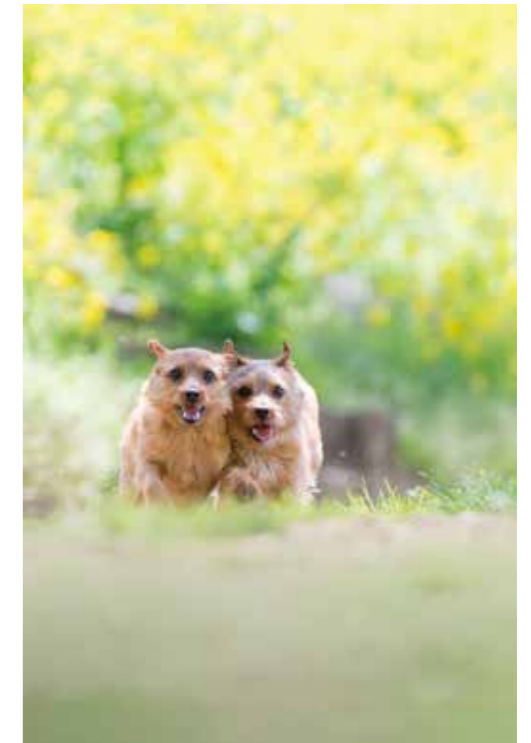
After returning to Japan, my younger sister graduated from dog grooming (beauty) school, and we started a combined photo studio and grooming salon, where my sister gave dogs a trim to make them look beautiful and I then took their photos as a present. The photos that I took became an instant hit, and I later got a request to take photos for advertising from a manufacturer who came to sell products to our store. I taught myself the camera settings, studying them in detail, and became a professional without having attended photography school.

Once I turned professional, time flew by and my pet dog grew old in no time. A dog's life is significantly shorter than a human's (they age 4 times faster), so time goes by in a flash. One day I looked back at a photo album of my aged pet dog in younger times, and the more I looked at it, the more vividly I recalled those times – the happy and the sad moments. And although we can't stop the clock, those memories remain vivid in photos. Until now I only took photos because my dog was so cute and I simply wanted to capture it, but through the lessons learned from the photos I took every day with my dog, as well as comments from my customers such as, "Thanks for taking such a beautiful photo! It will be a nice memory," and "The photo you took is a treasure of mine," I realized the important role that photos play, and the importance of time.

The dog on the right side of the photo is mine, and the pup running alongside is her sister. On this day they ran side by side together along a path lined with flowers in bloom. The desire to capture moments like this one is my main driving force.

Yoko Nakamura was born in Osaka. She is a member of Canon Professional Services (CPS). She established Dogs1st (Ltd.) and StudioD1 photo studio in 2005 and specializes in work involving photography of children and pets with landscape and tabletop photography elements. Currently an instructor (how to take photos, how to use a camera, pet photography, children's photography, tabletop photography courses, etc.) for Canon EOS and other courses, focusing on advertising photography.

www.dogs1st.net



My dog on the right running alongside her sister

Mark Sherratt

The Hangover – A Tale of Drinks, Tents and Advertising Campaigns



Photo by Hayley Sherratt

The morning sun was beating through the thin canvas of my tent and causing the thumping in my head to increase second by second. I tore my eyes open and launched myself towards the cooler air and bottle of water outside the mouth of the furnace I was zipped into. It was the morning after the night of my friend Steve's birthday party. We had gone camping and had stayed up all night drinking warm beer and bad whisky, eating barely cooked sausages and having intimate conversations that were now lost in hazy and dehydrated brains.

After everyone managed to pull back on their dirty clothes, we tentatively made our way down to a nearby barn where we were miraculously served a fantastic cooked breakfast and could try to piece together the night before. I had my camera with me, so this was passed around and we all enjoyed the increasingly blurry images I had captured the night before. Feeling slightly better after food and lots of coffee, the time had come to pack the tents down and get back to civilisation.

Now I know from experience that packing down tents with a hangover is best avoided and the day was only getting hotter, so ever the procrastinator, I began to shoot photos of people instead. Things quickly escalated and tops were taken off and water was thrown around. Eventually the inevitable couldn't be delayed any longer, so we packed up and got out of there.

This all happened about four years ago. I had always quite liked the pictures I took on that morning and they were even on my website for a brief time, but then taken down and half forgotten about. However a few months ago a design agency I work with rang me up and let me know that they had been using them in mock ups for Buxton Water (they have my permission to use my pictures for mock ups and I have given them plenty exactly for this purpose). Buxton had loved the pictures, wanted to buy them for their new campaign and wanted to commission me to shoot more in a similar style but of girls (for some reason we didn't manage to convince the girls to

join in that morning). These pictures are now plastered on the sides of vans that are driving in front of the Tour De France giving out free Buxton Water.

The moral of this story is that it literally does pay to always be taking pictures; it would have been very easy for me not to have used my camera that morning as I wasn't feeling great. But I am so glad I did or I would have missed out on a great campaign. The other moral is that if you can get away with it, it's much easier to just shoot photos of people packing away a tent than to do it yourself.

Mark Sherratt is a photographer based in North London. After growing up in the cultural capital that is Stoke on Trent he moved to London and fell into the glamorous world of photography assisting. He quickly learnt valuable lessons such as how to wait for celebrities and wade through muddy ponds holding lights before branching out on his own. He now shoots for lots of lovely brands and magazines.

www.marksherratt.com



My friend Jamie, the reluctant and somewhat unexpected super model

Jae Seol Shim

Winning Hearts through the Art of Photography



Photography has always been a source of inspiration for me. Like a good friend, it has stood by me in good times and bad, recalling to my mind vivid memories of laughter and happiness, the warmth of the sun, and even smells that were wafted my way by a sudden, stray breeze. At moments like these I feel my heart being flooded by joy, as if time itself has stood still.

Photography has allowed me to see things from different perspectives. Even if I am taking pictures of the same thing in the same place and on the very same day, they all look unique. It doesn't even matter if the subject is a portrait or a landscape. Landscapes, of course, are especially mutable, since they change with the seasons and never look the same all year round.

I have also found that photography is an excellent means of meeting people. The pictures that I take act as great communications tools, since they can reveal so much about people, such as what they were feeling and thinking when I photographed them. Over time, I have learned that the many meanings contained within a photograph can touch people's hearts more deeply than words.

I always give a lot of thought to the composition and the subjects of the photographs that I'm going to take. At those times, it's no exaggeration to say my mind is just as busy as my brain. Perhaps even more so.

Even now, while I am busy writing this, my mind is busy recalling some of my favorite pictures. In my mind's eye, I can even see them spread out before me, their beauty and passion caught forever within their square frames. I can even remember what was happening when I took the shot: it was raining hard, the sun was blazing down, the leaves were swaying in the wind, the flowers had just started blossoming, and so on.

I hope that I will be able to spend the rest of my life busily pressing my camera's shutter somewhere.

Jae Seol Shim has worked for LS and LG Groups for the past thirty-seven years. He is currently the president and CEO of LS Mtron. His interest in photography started during his high school days. He began to do it again by chance about ten years ago. He recently published his photo essay, "Memories," and a photography collection, "A View." In addition, he makes calendars of his works every year.

January 1978: Joined Goldstar (currently LG Electronics)

January 2004: Executive Vice President, Machinery Business Group, LS Cable

January 2007: Senior Executive Vice President, Components Business Group, LS Cable

January 2008 - Present: President & CEO, LS Mtron

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www.facebook.com/jsshim0418



Huyanglin, Mulei, Xinjiang, China

Sarah Silver

The One Thing I've Learned...



One of the most important things I've learned in my 15 years as a professional photographer is the power of collaboration. It's the single most motivating force that drives me creatively.

In order to love a photograph I need to find a connection with the person I'm shooting. Getting my subjects involved in the creative process makes them invested in what we're doing and that leads to a better final product. Whether I'm shooting an ad for Nike or TRESemmé, or shooting an editorial for a magazine, I can see the difference between a posed model and someone who is an active collaborator invested in the image.

A perfect example of this synergy is the cover story I did for Dance Magazine with Sara Mearns, a principal dancer with New York City Ballet. I talked with her at length before the shoot about her vision of exploding off the page, similar to the way critics describe her dancing. That led me to think of portraying her as an electric force. We dressed her in this beautiful, ethereal J. Mendel dress and brainstormed some great choreography that would electrify her and bring the dress to life. The perfect shot happened almost immediately and you could feel the excitement in the room – everyone was screaming and clapping – it was the perfect moment.

Both on set and off, the talent is not the only person I collaborate with. I like to get the entire creative crew involved to make a killer team. I try to listen to everyone's thoughts and then make those ideas cohesive. I never say no. The word "no" can kill the creative vibe – it closes the door. It says you don't want any ideas. If something doesn't work, I suggest three similar solutions that may work better. When people feel invested, a model may say, "Let me try this." And then the hair and makeup artists chime in, "If you're going to do it that way, let's add this and change that because it will look even better." I love that free flow of ideas – it's kind of like a high. And when that perfect shot comes up on the monitor everybody goes wild. There's honestly no feeling quite like it.

Sarah Silver is a New York-based fashion, beauty and movement photographer. With more than 12 years of experience, she's no stranger to working both behind and in front of the camera. Silver's work has been featured in publications such as Vogue, V Magazine, L'Officiel, W Magazine and Allure. Her fashion and beauty clients include Proenza Schouler, Pantene, L'oreal, Nike, Pantone, Lancôme, TRESemmé, AG Jeans, and Target. Silver's work can be seen all over New York City; from the tops of taxis to giant Times Square billboards and the Fashion Week tents at Lincoln Center, thanks to her award winning collaboration with TRESemmé and Mercedes Benz Fashion Week.

She is also a regularly featured photographer on TV shows such as America's Next Top Model, Project Runway, Make Me A Supermodel, and LA Ink. Most recently, she shot Victoria's Secret Angel Alessandra Ambrosio and male supermodel Rob Evans for America's Next Top Model.

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Photo by Sarah Silver. New York City Ballet principal dancer Sara Mearns for the cover of Dance Magazine.

Michael Soluri

Transcendence



Photo by John Grunsfeld

Some earlier-in-life wisdom often feels, on first blush, like white noise. Years and millage later, it has the tendency of being more and more meaningful. Meaningful in the sense that what had been dismissed or set aside as irrelevant becomes a progressive series of “ah ha” moments when least expected. Although my plan was to have been a planetary geologist, my route as a photographer evolved from a series of serendipitous moments that began, among others, as an MFA student attending a two-day seminar with the fine art photographer Minor White at MIT. To be sure, his approach in teaching us to be in touch with the inner-self through dancing and expressing our selves with gesture made no sense to me, but as my experience as a documentary photographer evolved I came to realize that Minor’s notion of being in touch with only oneself can lead to dancing in circles. The more I allowed myself to “be” the more connected I became to the people and places around me. My early work in Brazil and India reflects this.

While I had begun seeking the humanity in human space flight as a graduate student, it took several decades of false turns, big hopes and eventually luck and persistence that lead to a multi-year documentation of the NASA labor force that saved the Hubble Space Telescope. It also lead to something I hadn’t expected to re-surface: teaching. At the request of one of the crew and Commander, I provided a series of photographic seminars for the seven astronauts that would ride Atlantis to orbit and spend some 7 days “surgically” repairing the internal electronics of Hubble’s essential scientific instruments.

Although the crew had the very best technically in photographic equipment, my aim was presenting photographic approaches they could use in capturing more visual and personal experiences while in orbit around Earth. The dance of gesture it seems, was now going to play out in space ...

What resulted, I hadn’t expected: while out in the cargo bay of the shuttle, John Grunsfeld

photographed a self-portrait off the reflective surface of the Hubble. That reflection framed not only the iconic reference of a space-suited astronaut circa 2009, it included a portion of his shuttle spaceship above our water-world of a planet. His image not only provided perspective on mankind, its “gesture” inspired me to think about the essence of what the Hubble accomplishes: capturing the light of astronomical phenomena from the infinite distances of timeless yesterdays.

One Hubble image in particular connected the meaning of John’s self portrait to the meaning of being an inhabitant of Earth. The light from the star cluster Omega Centauri has been traveling for some 15,000 years – meaning that the light we see in the photograph originated about the time era early humans were painting on the cave walls of Lascaux in France. The evidence of self on those walls and similar stone art discovered on Earth is no different than the fleeting moment of a human reflected off of a telescope that orbits a water world that in turn orbits a ubiquitous sun star located in a spiral among millions of stars orbiting within a galaxy known as the Milky Way.

Michael Soluri is a New York City-based photographer and a former assistant professor of photography. He is the photographer and author of "Infinite Worlds: the People and Places of Space Exploration" (Simon & Schuster 2014). Although his interest in space exploration is life long, his portraits, fashion, documentary and still life work has, over four decades, appeared in print and online media publications in the United States, Europe and Brazil. An expert in the history of space exploration photography, Michael has written for the NASA History Office and Aperture.

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Self Portrait on Earth Orbit: May 2009 – John Grunsfeld/NASA

The Portrait



The portrait is human adventure. I've photographed my friends, my family, people from radically different backgrounds, for pleasure, as part of my personal research or as commissions for magazines, record companies or advertising agencies. Through my personal projects I try to pass on messages and tell stories.

My latest project is called "Sewn Up Mouths." I made one hundred and thirty portraits of people being housed and helped by the Emmaüs Solidarité association, as well as of the employees and volunteers working there. These portraits were the basis of a beautiful exhibition of sixty portraits to commemorate the sixtieth anniversary of the call to action by the founder, l'abbé Pierre, on 1st February 1954.

This is the message: today more than ever, individuals like you and me are suffering in their basic needs: eating, dressing themselves, keeping warm... And others are devoting their lives to respecting them and loving them.

Through this project I would like to pick out two essential things: the first is that it is very hard to ask for help, because human beings are proud. The second is that it takes a huge amount of strength and love to reach out day after day to people in need because it's much more comfortable just to read about poverty in the newspapers.

Arriving in Paris a few years ago, I was stunned by its beauty, but also shocked by its cruelty. Many times I heard people say, "You know you get used to the poverty, after a while you don't even see it anymore." I sincerely hope that will never happen to me!

By making their portraits I wanted to give a voice to those you walk past with your head turned

away, who you never listen to or even hear; and giving them a voice is disturbing, because it puts us face to face with an uncomfortable reality.

Paper, ink and words are the materials of the writer. The portraitist's material is the energy of people, the texture of their skin, the way they look at you, their features, their attitude... Every portrait is a meeting, and each one of them is nourishing. They can create the links making up a whole life, and some even make us better, make us grow. The meetings I had really guided me both at a professional and personal level.

I like to tell stories and try to pass on messages through meetings and human adventures; and I am lucky enough to have made that my job.

You can see "Sewn Up Mouths" ("Bouches Cousues") at www.thibaultstipal.com in the directory "projets personnels."

Born on 25 September 1981 in Royan, Thibault Stipal lives and works in Paris. He graduated from the Gobelins School of the Image in 2006. Since 2008 he has worked with the press: Le Monde, Télérama, Grazia, Elle, Marie Claire, Studio Ciné Live and also in advertising and with record companies.

His personal projects and exhibitions: Indélébile - Androgyne - Rock - Memento Mori - Le Baiser - Bouches Cousues

Thibault Stipal likes to go inside real or invented families or clans that he has decided to create and which only last one day. A thirst for freedom, a furore of living, a desire to explore new territories, to make discoveries and meet people. You can feel that he uses photography to penetrate the universes that draw him in, that fascinate him and that resemble him.

www.thibaultstipal.com



Diego Luna by Thibault Stipal

Hans van Ommeren

Create What's in Your Mind!



Photo by Aad van Vliet

Above all, I want to capture nature in images using my own, revolutionary way. Recreating on the basis of emotion. My voyage of discovery is to find a combination of lens parts that creates an impressionistic character, thus leading to a new visual language.

This visual recreation conjures up a world where ferns are fluorescent green, moss appears soft as velvet, shadows have bizarre shades, and drops of water get a different meaning. A world of mysterious beauty which I boldly enter. A world of dreams that takes my breath away.

Equipped with my camera, I turn towards the art of painting – the work of expressionists Emil Nolde and Johanna Kaiser form a great source of inspiration – and create a new movement on the way: illusory realism. The desired result is an imaginary recreation of nature, driven by emotion. It is a dreamlike vision of the essence of being. No painter's palette is involved, but the final result still seems to have been built with paint or chalk strokes. This is due to the surreal colors and other optical effects due to light refractions. Will I be the master of focus out of focus? Representing beauty in a different way. A different way of feeling, a different way of experiencing. My imaginary world and my photography retain glimpses of reality.

Half a century has passed in the build-up to this. My whole life, I dreamed about curious, (un)clear images. I never managed to capture them with my camera. Until now.

Being restricted by currently available technology was not an option for me, even though I had dedicated my life to commercial and illustrative photography. I obsessively went in search for a combination of lenses to realize my dream. This search lasted eight years.

Functional and non-functional lenses from around 1850 up to 1940 piled up in a box at the back

of the studio. I inserted other lenses, most of them manufactured a long time ago, behind the shutter of my Sinar P II, using the digital 60 mp Hasselblad body H4D as “film.” Armed with these, I went to the countryside. Forests in the Netherlands, France, Denmark, or wherever. Skies, water, trees, shores. “The natural environment can be surprising and unpredictable. Colors and shapes are constantly changing. Sometimes I sit looking at a tree for an hour, sometimes deep into the night. Waiting for the beautiful light. As long as is needed, until my inner images present themselves.”

It is in this way that the series MercyTrees came into existence.

It started with the “magical box” that my grandmother gave me when I was nine years old. Since then, I have never stopped looking, capturing images, searching for lenses, studying and trialing techniques, searching for inspiration in books and museums and, last but not least, working very hard. I built a studio, became a renowned commercial photographer at home and abroad and always continued to search for new fascinations within the field of photography. At this point, 55 years on, it is time for in-depth focus, time to reinvent.

“I now only create images that live in my mind.”

www.hansvanommeren.com



Bois Alles sur Dordogne, France 2011

Richard Walch

Freeze Frame



Ever since I started photography I have been interested in all kinds of camera systems and new technologies. I am trying to find the perfect tool for whatever the photography mission requires and I am happy to try out something new.

If I have the chance to try out a new product I look for the new possibilities this product has to offer. When ultra-high definition – a resolution 4 times that of HD called 4K – was introduced, I was given the chance to experiment with the Canon EOS 1D C. Canon upgraded its existing top-of-the-line full-frame pro camera, the EOS 1D X, and added the option to record films in 4K resolution. Because I am a photographer, I wanted to find out how I can use this new tool to change the way I would photograph.

My mission was to photograph one of the world's leading break-dance artists, "Lil Ceng". Break-dance rotations, flips and jumps are very fast. So it made sense to try a new approach. I decided to film his performance in 4K. In post production I was able to extract any frame with a resolution of 8 megapixels. In 4K film mode the camera records 25 frames per second – so you have almost double the amount of frames to choose from.

The down side is when filming with a DSLR you have to pull the focus manually. I do not think that is too much of a problem because the way you set up the image is just like taking a photograph. I used HDMI permanent lights and softboxes for lightshaping. So I decide on a background and a setup for the lights. Then I talked with Lil Ceng about the tricks he would like to show. After that we mark the point of focus on the floor.

When the setup is done I take the roll as a director more than a photographer. We start the music, I hit record and then Lil Ceng owns the stage.

From my experience when you shoot an artist – I have worked with ballet dancers, break dancers and singers – this technology gives the artist more room to breath – I think the images you get can be less setup and more capturing the flow of the artist.

When I did my shooting with Lil Ceng I used an EIZO 27-inch monitor to see the recording live as well as edit the shooting together with the artist. The color accuracy of the monitor was a big help. When you extract a picture from a 4K film you get a JPG file so there is not much room for changing the image in post.

When should you use 4K freeze frame?

Sometimes there are scenarios where the noise of a shutter and a motor drive of a normal camera can be a problem – in a theater for example. Using this new technology can be the only way you are allowed to shoot.

At the end of the day I think this technology will not be the end of normal photography but in some shooting scenarios it can be a good approach. I think it is important that you try out for yourself if this technology benefits you or not. I am sure we will see more and more cameras that will allow us to record in 4K and I could even see the AF being possible while you film.

German photographer Richard Walch started out over 25 years ago shooting snowboarding and skiing, and now specialises in dramatic action shots of snow and water sports. Walch shoots advertising and editorial work for companies such as Head, Elan, Oakley and Tommy Hilfiger as well as major brands such as Canon, Apple, Velux, Audi and BMW. He is always searching for new technologies that support his work as a photographer or filmer.

www.richardwalch.com/
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Lil Ceng breakdance champion of the RedBull Flying Steps group performing a technical trick

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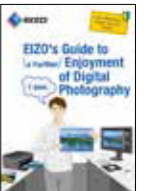
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