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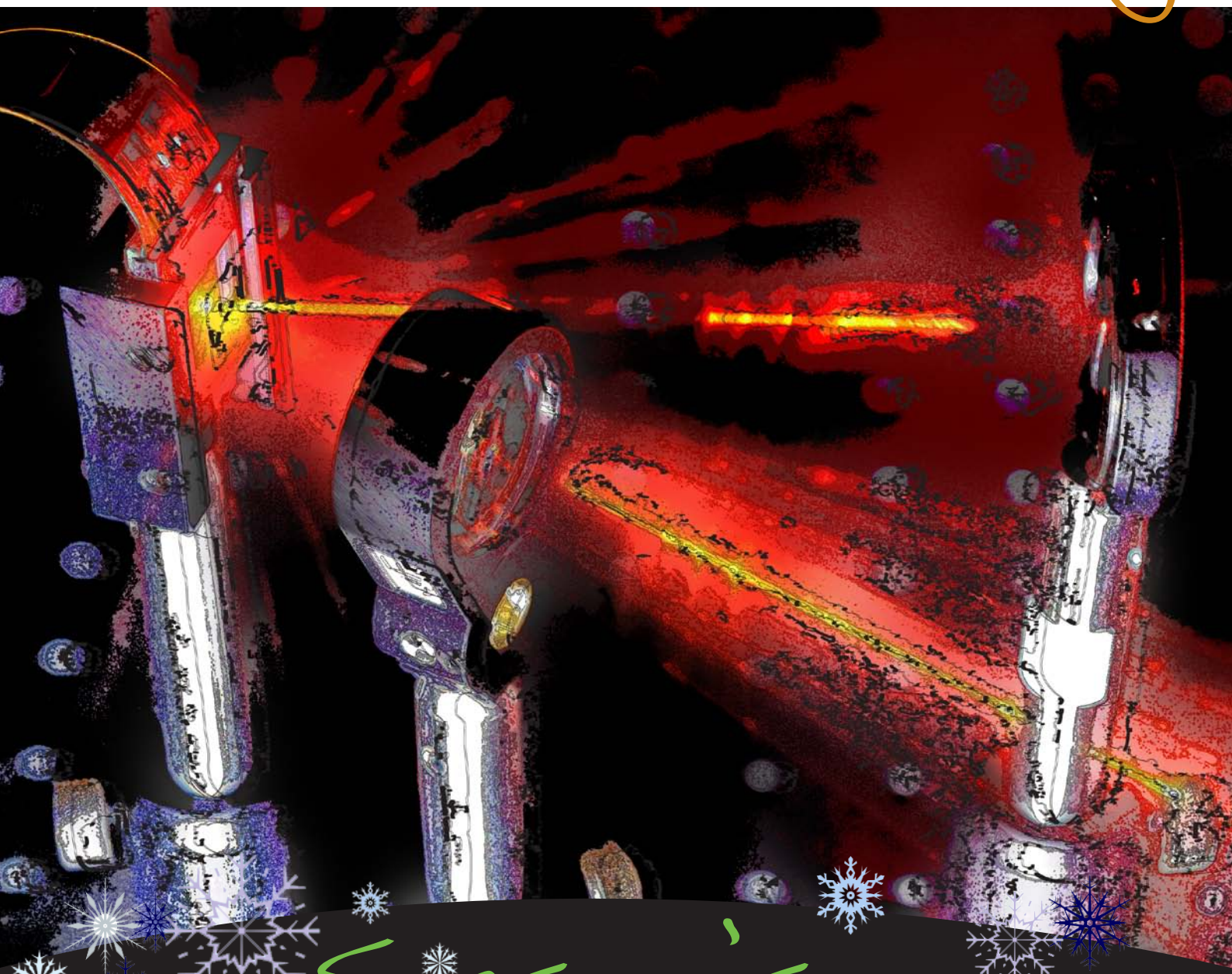

# Season's Greetings

## Science as Art

**Featured shoot** AsureQuality

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**PHOTOGRAPHING**
SCIENCE, INDUSTRY
AND TECHNOLOGY

# From the editor

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WELCOME TO the festive edition of Sciencelens Monthly. This will also be the final edition for 2010.

Our featured shoot this month is a recent photo session for AsureQuality at their Wellington laboratories.

I'm also proud to announce the new Sciencelens Science Art offering. This is an exciting new value adding service offered by Sciencelens, and we will continue to share samples of our Science Art in future editions of the newsletter.

Finally, we provide feedback on the copyright article featured in the previous newsletter, based on questions and comments received.

To all Sciencelens clients, thank you very much for your support during 2010 and we look forward to being of service to you in 2011. Keep watching this space for exciting developments in the new year.

Have a wonderful festive season, and a relaxing, rejuvenating Christmas break with family and friends.

Gerry


FEATURED PHOTO SHOOT

# Laboratory shoot AsureQuality

SCIENCELENS WAS CONTRACTED RECENTLY to photograph the Board and Management Team of AsureQuality at their Wellington laboratory.

In addition to the management portraiture session, we had the opportunity to shoot some technical photos at the lab, and then proceeded to capture some images at the Taylor Preston meat processing plant. The meat processing photos are company confidential, so included herewith are sample images from the laboratory shoot.

## Colour correction

Both the laboratory and meat plant shoots again highlighted the importance of correct white balance, in other words neutralising any adverse colour cast that the lighting in a location may impact on the subject being photographed. Locations such as laboratories, hospitals and industrial plants are often lit by flourescent lighting, adding a green tint on the image. When photographing people, food, raw meat etc, a green hue can appear unhealthy, and it is therefore critical that the colour cast be neutralised/removed, either while photographing or during post-processing.

# AsureQuality

Performing the colour-correction in camera while shooting may be inaccurate, especially if there's natural light (eg sunlight through a window) in the scene as well, creating a mixed lighting scenario. The more effective approach is to photograph in RAW mode (a setting that captures the visual information as completely, accurately and unprocessed as possible) and to rather correct the white balance during post-processing in Photoshop or other similar software.

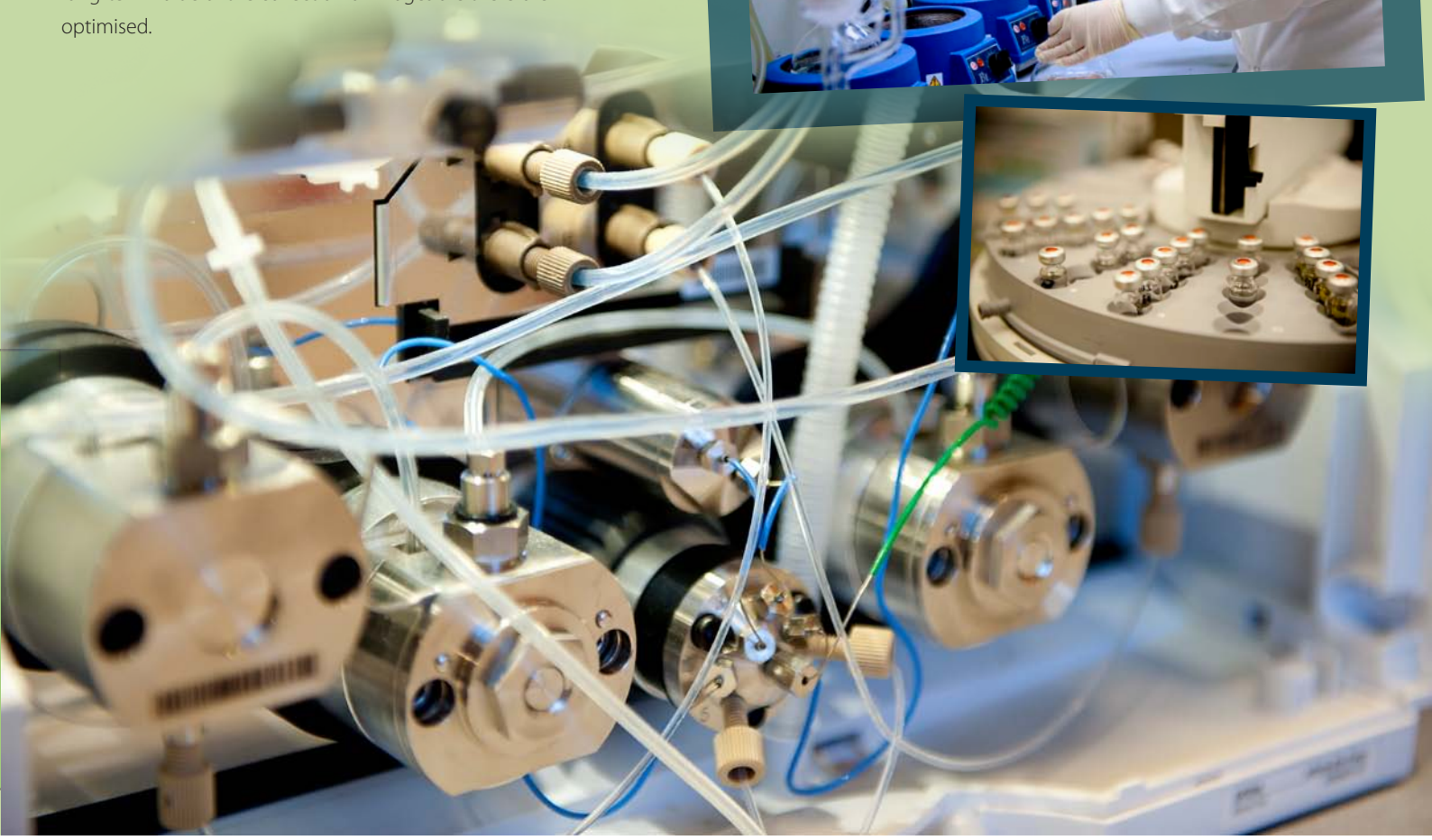
This way, white balance can be selectively corrected in different parts of the image, or a more accurate overall assessment can be made of the exact hue to be corrected.

## Providing choice

The AsureQuality laboratory shoot included both technology-focused and people-focused images. Photographs focusing on technical detail tend to remain useful for longer, since they can be used either as illustrative focus-images or as more generic background stock. People-oriented photographs, on the other hand, have stronger immediate impact and value, but are more tightly coupled to a specific individual or project, with the result that they need replacing over time.

By focusing on both technology and people, the short- and long-term value of the collection of images are therefore optimised.





# Discussing *Science Art*

THE MAIN PURPOSE of science photography is to support science communication, in other words, to illustrate a scientific concept/activity/environment in the clearest and most illuminating way possible.

That said, in some cases images created for scientific purposes can also have direct aesthetic and artistic appeal, or have the potential to be manipulated in such a way that it becomes a unique work of art.

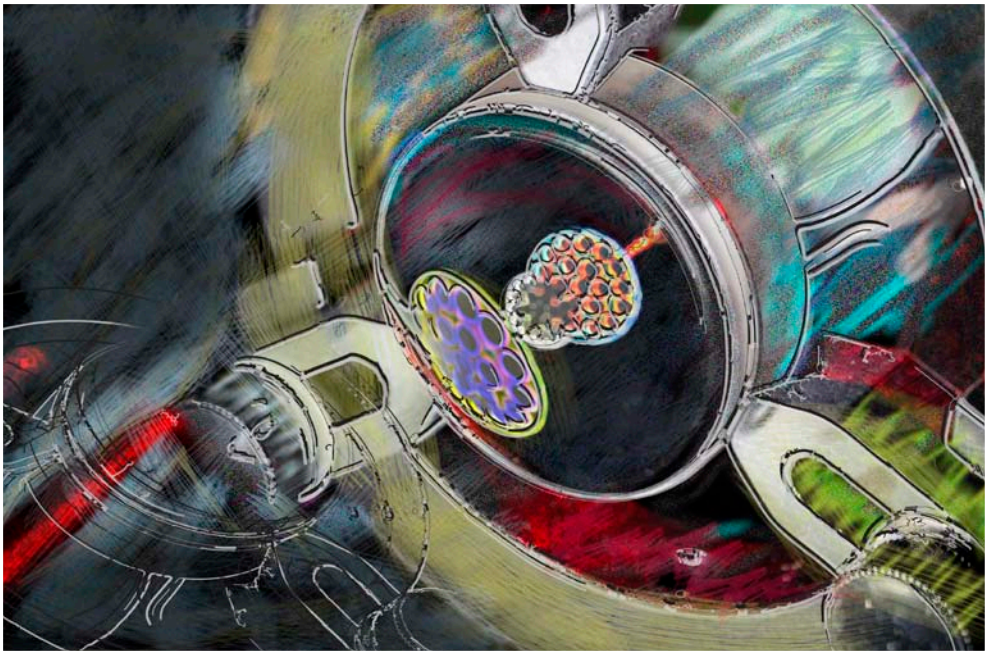
Microscopic images, or images shot using techniques such as time-lapse photography, can be visually unique and appealing. Similarly a close-up photograph of part of an object, or an object shot at an unusual angle, can create artistically evocative abstract forms/patterns.

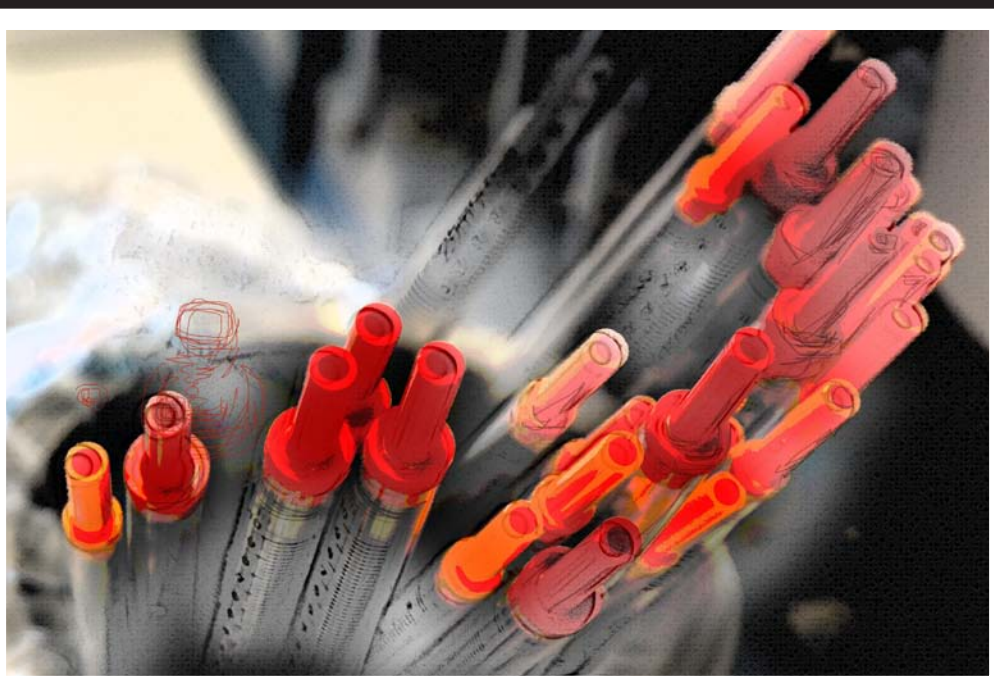
This article, however, presents samples from Sciencelens' new offering involving the digital and physical manipulation of science images to create digital 'science art'.

Sciencelens photographer Gerry le Roux and his graphic artist wife Wouna work together using digital image manipulation combined with digital and physical drawing, painting, colouring etc to create science art. These unique pieces can be created on commission.

Science Art is reproduced as archival quality Giclée prints, on fine art paper or high quality stretched canvas, and are often utilised to decorate corporate science environments or presented as gifts to valued clients.

Commissioned Sciencelens Science Art are typically based on photographs illustrating the client's unique environment, or a specific flagship project that the client is involved in. Ideally the input images





are photographed with the specific commissioning in mind. As such the appeal of the resultant artwork becomes unique and client-specific.

In each piece, the processing and manipulation is unique and non-repeatable, and the manipulation is guided by the character of the photograph(s) forming the basis of the work. While much of the manipulation is done using image processing software such as Adobe Photoshop and Illustrator, these go far beyond generic manipulation using Photoshop filters etc.

To find out more about the Sciencelens Science Art offering, or to commission an artwork for your organisation, please don't hesitate to contact Gerry at Sciencelens.

# Copyright Revisited

IN THE PREVIOUS EDITION of Sciencelens Monthly, we discussed copyright, and how the ownership of copyright affects the rights of the photographer and the paying client respectively.

This is an important subject with direct impact on both the photographer and client, and I received a number of responses addressing/questioning specific issues, addressed below.

***Should I pay more if I want to reuse my photos in new/different applications in future?***

One of the arguments put forth by photographers for retaining copyright is that they could be disadvantaged if the client has unlimited future use of photos, without this being reflected in the price paid.

However, this argument applies mainly to commercial photography, where the photographer is commissioned to shoot a very specific subject for a particular application such as a product advertisement, launch etc, and the images are not meant to become stock-type photos to be reused indefinitely or passed on to other users. In these cases it makes sense for the photographer to retain copyright, or at least have a very specific clause in his/her contract limiting the use of the image.

In corporate photography, on the other hand, individuals and/or projects are usually photographed for the specific reason that they are important or newsworthy at that specific time. As such, the ongoing value of the images are directly linked to the continued relevance of the subject. Similarly, corporate portraits obviously need to be replaced every so often as the subject ages or leaves the company. We therefore believe it makes little sense for the photographer to insist on retaining copyright simply to try and limit future use of such photographs.

That said, we do try to always include shots in our technical photo shoots that are more 'generic' in its subject matter, and as such less tied to a specific project. These images lend themselves to effective reuse over a long time - another value-adding element of the Sciencelens photographic offering.

***Does Sciencelens insist on retaining copyright?***

Generally speaking, we are comfortable with the client retaining copyright of all photographs taken on a commissioned shoot. We do, however, prefer to come to an agreement whereby Sciencelens retains the right to use images for promotional purposes, including the Sciencelens website, newsletters and brochures. (This is a standard condition in our quotations.)

If, as part of a client-commissioned shoot, the opportunity arises to capture an image with specific potential in terms of a photographic competition, for example, the particular case may be further negotiated with the client, to ensure that Sciencelens has the right to use the image for competition purposes, with everything this implies in terms of subsequent use and publication of the image.

***What happens when you get commissioned to shoot sensitive or confidential subjects?***

When photographing subjects that are of a sensitive or company-confidential nature, it makes sense that the client retains full control over the use of the image. This is particularly likely when photographing medical subjects, or creating visuals to support and illustrate new and cutting edge research. In all these situations Sciencelens will agree to be bound by the confidentiality of the subject matter, and to not use the images for promotional or other purposes as long as the confidentiality remains.

***In summary***

Irrespective of whether copyright goes to the photographer or the commissioning client, the main issue is that both parties should be aware of the potential impact of photographic copyright. It is important that there should be an agreement and meeting of minds between the photographer and client regarding the use of the images (both current and future use).

## Quote of the month:

I think the best pictures are often on the edges of any situation, I don't find photographing the situation nearly as interesting as photographing the edges.

William Albert Allard, "The Photographic Essay"

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PHOTOGRAPHING SCIENCE, INDUSTRY AND TECHNOLOGY

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