



ASSIGNMENT:

CORPORATE MARKETING / Client Direct

These relationships offer opportunity for collaborative creative approaches and innovative results.

Creating images that regularly exceed expectations is a favorite and comfortable territory. Its a place of hard work and driven results.





In-house marketing for LightSpeed Aviation



Point of view is everything. This shot needed an over-the-shoulder aspect to work. But you can't get a conventional lighting package inside the cramped cockpit of a plane this size. So I made custom lightboxes specifically for the shot.

Those small lightboxes allowed me to stay farther back and use a longer lens. The other option would be to use a wide angle lens. But that would have resulted in a subpar image with those seatbacks dominating frame.

I'll let you in on another little secret. We weren't actually aloft at the time. We were in the hangar of Garmin Instruments. That cockpit view that you see is my one of my archive images, which I then Photoshopped into the windshield.





Photo shoot for Bertoldo, Baker, Carter, & Smith, Attorneys at Law

The creative direction for this shot was to show the four principals of this law firm working as a team. Working attorneys, not corporate figureheads. Emphasis on working.

- The easy approach would be the standard straight-on, perpendicular, left-to-right configuration. But those shots typically come off looking like a “usual suspects” lineup. So I chose to stagger them instead. True this made it more difficult as that meant four different focal points and compressing the field. It was worth it, though.
- Lighting is a storytelling element. Rather than lighting the group as a whole, I gave each partner his own heroic lighting.
- Finally, there was some significant post-production involved here. See those law books behind them? There was a television there when we shot.





Business to Business promotion for Corvallis Aero



When I have a lot of information to capture in one picture, I like to compose in layers...first, second and third reads. That takes a lot of planning and a bit of blocking. Here's how that worked with this shot:

- Two gentlemen who are front & center are the avionics engineer and mechanic. It's *their* story. Simple enough. Make *them* the stars.
- The setting is a character in its own right. This aviation hangar is the largest studio I'll ever work in, it was a great sandbox to play in. So moving 13,000 pound planes around in this space was no more difficult moving a 105-lb. fashion model from one side of a set to another.
- There's a lot of busy-ness in this business. Those flight line techs in the lower right help convey that.
- Incidentally, the biggest concern I had was safely placing two of the company's senior engineers four feet off the ground (with no safety railings) on a custom built platform so that I could be 14 feet off the ground shooting down on the whole set.





Being sensitive to client's concerns of production slowdowns was a lesson I learned years ago. Getting a buy-in from everybody concerned is crucial.

For instance, of course the marketing director would want this shot of lab testing. But how receptive is the technician going to be if you're interrupting his busy schedule with your shoot?

So now I'm like a ninja. I get in, set up, and get the shot with a minimum of invasiveness. And that's an even trickier proposition with a shot like this where I utilized a ladder to get an elevated point of view, which added to the ambience of this shot.





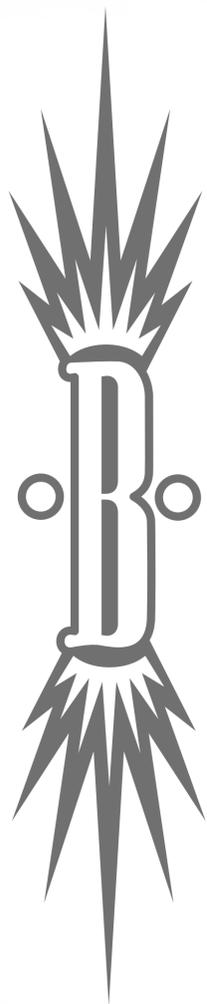
This Renaissance man, Jan Vander Tuin, is a philanthropist, innovator, philosopher, agricultural pioneer, homeless activist and bicycle designer.

I've found that most eccentric and brilliant people often aren't comfortable being photographed. Some kind of hyper-modesty enters in.

For subjects like that, if you just show up with your camera and dig in you're in for a long (and usually unproductive) shoot.

So I like to meet my subject a day or so ahead of time. Just hang out and shoot the breeze. They tend to open up and trust you. You get better shots because you get willing subjects.





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