



THINK ● SANS

YOU DIDN'T ASK FOR IT, BUT HERE'S AN ENCORE

**THERE IS NO RHYME
OR REASON FOR THIS.
IT JUST IS.**

You didn't ask for it, but here's an encore

I know I said it was unlikely that I would make another issue, but yehhh... I guess I kinda enjoyed it enough to do it again. Pretty much a year on since the first issue, but that doesn't really matter to me.

I learnt a lot from last time and made a few mistakes, including many print job fuck-ups that resulted in only one hard copy zine. I've still got a way to go, but I feel this issue is a lot closer to how I envision the dialled zine.

If nothing else, hopefully the content has improved. This issue is less inwards focussed and more about the people around me. Featured are some great works by a bunch of new and old friends with a focus on the creative types. Many juicy snaps

for your eyes to feast on, with a spotlight on Gold Coast skate photographer Aidan Ryan and a feature with the Melbourne street work of Marcel Gleeson. An interesting architectural sketch interpretation by Ben Dixon lets your mind wander the city of Esmeralda and a short story and illustration by myself have been thrown into the mix. There are also two new segments that will hopefully become regulars, an absurd and rough comic series about "The Secret Life of Tom Waterhouse" and an "Essentials" photo-documentation series about the everyday objects we carry with us.

Anyway, you didn't ask for it, but here's an encore.

Oscar



THINK.SANS

GET IT INTO
YOUR
SYSTEM

BEFORE IT
GROWS OLD



“Scoping It Out”
Jack Bradshaw, Nedlands
Photo - Oscar Fehlberg



“Masturbating is not a crime”

Model - Vicky

Photo - Jacob Cruden

Aidan RYAN

S P O T L I G H T

I came across Aidan when I was shown the first issue of his magazine, Catch. Looked dope, and anyone willing to put time into starting their own digital/print media has mad respect from me, so I thought I'd check him out. Turns out he's also got an extensive photo collection going on in the tumblr world, spreading the good word; "Shoot Photo's. Not People." Some damn fine skate shots going down and it's great to see some film kicking around too. Anyway, here's a little more about him.

Age and location?

19, I've been living on the Gold Coast for nearly a year now and it's been excellent! Skate scene is a lot bigger and better from where I originally hailed from.

Inspirations?

Ryan Allan would have to be at the top of the list for inspirations at the moment. I read an interview with him today and it was mental! His attitude is so rad. He is becoming more and more obsessed with shooting more creatively and what not, and saying that he is sick of shooting traditionally just for coin. But you gotta pay the bills somehow haha.

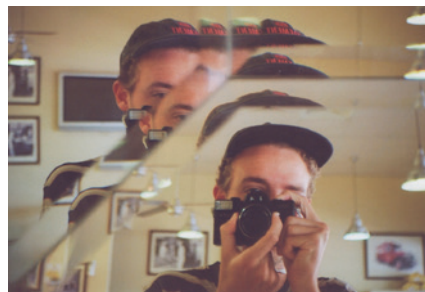
Local?

Well I normally end up skating Nerang Skatepark. The vibe there is excellent, everyone is super nice and down for a skate. I tend to go street skating a lot with the Nerang folk, they're always keen for some photos!

Shoutouts?

Shoutout to the Nerangatang times and everyone I skate/shoot with yewww!

Heard the word that there may be new issue of Catch coming out soon too, so stay tuned for that!



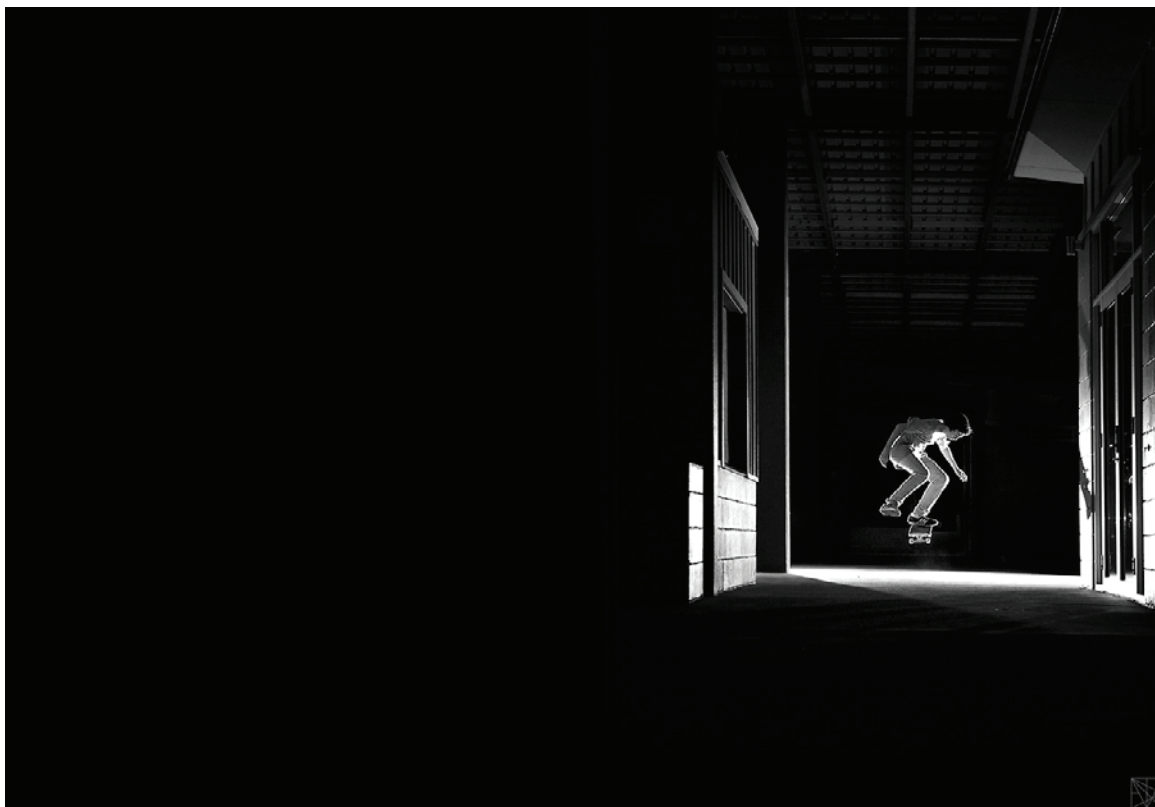
Kaleidoscope Self Portrait



"Security Hustle - Hardflip"
Daniel Hardie



"Drunks Domestic Dispute - Crooks Shuv Out"
Harrison Dittman



“Kickflip”
Joel Reed

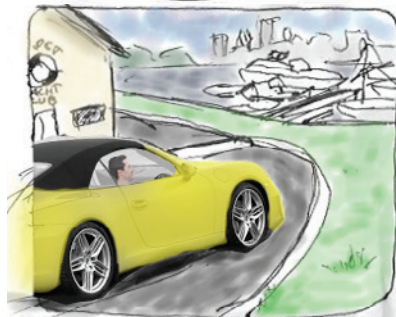
PRESENTING

THE SECRET LIFE OF TOM WATERHOUSE

THIS COMIC SERIES STARTED AS AN OVER-TIRED, LATE NIGHT DISCUSSION WITH MY ROOM MATE JOEL. WE SOMEHOW ENDED UP TALKING ABOUT TOM WATERHOUSE AND HOW MUCH OF A DICK HE REALLY IS. THEN WE BEGAN MAKING UP A FICTIONAL BACKGROUND, LIFESTYLE AND GENERAL PERSONA FOR HIM. EACH NIGHT WE WOULD ASK, "WHAT DO YOU THINK TOM WATERHOUSE IS DOING RIGHT NOW?" AND THIS FICTIONAL STORY OF TOM WATERHOUSE'S 'SECRET LIFE' WOULD GROW. FAST CARS, MISTRESSES AND A HIGH SENSE OF SELF SATISFACTION ENCASE A LIFE FILLED WITH SHALLOW AMBITIONS. THIS FIRST EDITION IS ONLY A SMALL GLIMPSE INTO THE PITIFUL SECRET LIFE OF TOM WATERHOUSE.



THE
SECRET LIFE
OF
TOM WATERHOUSE



Ben DIXON

INVISIBLE ♦ CITIES

Italo Calvino
Invisible Cities
First published in 1972

TRADING CITIES 5

In Esmeralda, city of water, a network of canals and a network of streets span and intersect each other. To go from one place to another you have always the choice between land and boat: and since the shortest distance between two points in Esmeralda is not a straight line but a zigzag that ramifies in tortuous optional routes, the ways that open to each passerby are never two, but many, and they increase further for those who alternate a stretch by boat with one on dry land. And so Esmeralda's inhabitants are spared the boredom of following the same streets every day. And that is not all: the network of routes is not arranged on one level, but follows instead an up-and-down course of steps, landings, cambered bridges, hanging streets. Combining segments of the various routes, elevated or on ground level, each

inhabitant can enjoy every day the pleasure of a new itinerary to reach the same places. The most fixed and calm lives in Esmeralda are spent without any repetition.

Secret and adventurous lives, here as elsewhere, are subject to greater restrictions. Esmeralda's cats, thieves, illicit lovers move along higher, discontinuous ways, dropping from a rooftop to a balcony, following gutterings with acrobats' steps. Below, the rats run in the darkness of the sewers, one behind the other's tail, along with conspirators and smugglers: they peep out of manholes and drainpipes, they slip through double bottoms and ditches, from one hiding place to another they drag crusts of cheese, contraband goods, kegs of gunpowder, crossing the city's compactness pierced by the spokes of underground passages.

A map of Esmeralda should include, marked in different coloured inks, all these routes, solid and liquid, evident and hidden. It is more difficult to fix on the map the routes of the swallows, who cut the air over the roofs, dropping long invisible parabolas with their still wings, darting to gulp a mosquito, spiralling upwards, grazing a pinnacle, dominating from every point of their airy paths all the points of the city.

The cities described within Calvino's book are open to the readers imagination. On the opposite page is the visual interpretation of Esmeralda by my good friend and architectural student Ben Dixon. It may differ to your vision of the city, but that's the joy of it.



Marcel GLEESON

F E A T U R E

I met Marcel at uni, mainly because he studies the same course I do; Industrial Design, but also because I was allured towards his insanely handsome mutton chops. Pretty quickly we worked out our common interest of street photography and began pushing each other further in that field. Marcel has pretty much been my main street shooting partner over the last year or so and to be honest, it was damn hard to think of questions to ask him, as all we do when we shoot is talk shit. I've asked him so many deranged questions over the time that asking some legit ones now just seems odd. What's not odd however, are the photo's he takes. Well actually there often fairly odd... At least they're not deranged, they're very good in fact. Maybe I should just get onto it.

OF: *How's life treating ya?*

MG: So that's a question aye?

Ye. I was pretty stoked when I came up with it. Pretty ground breaking.

Yeah its a good question

Thanks man

Life is pretty good man. I'm mid way through an Industrial Design course at RMIT as you'd have guessed! Working every now and then drinking every now and then. Taking some photos as I go. I've been in Melbourne my entire life. I've been watching it grow for 20 years now. There are always plenty of great characters and scenes to feast my eyes on. Admittedly I haven't actually been out of Australia yet. But I've got something in the works.

Yeh, sick. Melbourne is pretty well known as a great backdrop for photographers. How do you find it?



Do you feel any pressure to do the city justice in your photos?

I think it's important to show what's going on whether it's doing it justice or showing flaws and cracks. I guess that's doing it justice still though. Because in the future those negative things will be just as interesting as the positive ones

Do you consciously shoot with the thought of future generations in your mind?

In a way. I like to try and focus on things that are newly emerging activities and behaviours in society. I think things like that will be most interesting in the future to see how they evolve over time. For example a big one is the smart phone, everyone is now burried in them. That behaviour didn't exist a couple of years ago. It will be interesting to see if we're still swiping and tapping at our palms in the future and what people in the future, looking back, will think about us doing that. But its also intrinsic in documenting the time now, showing

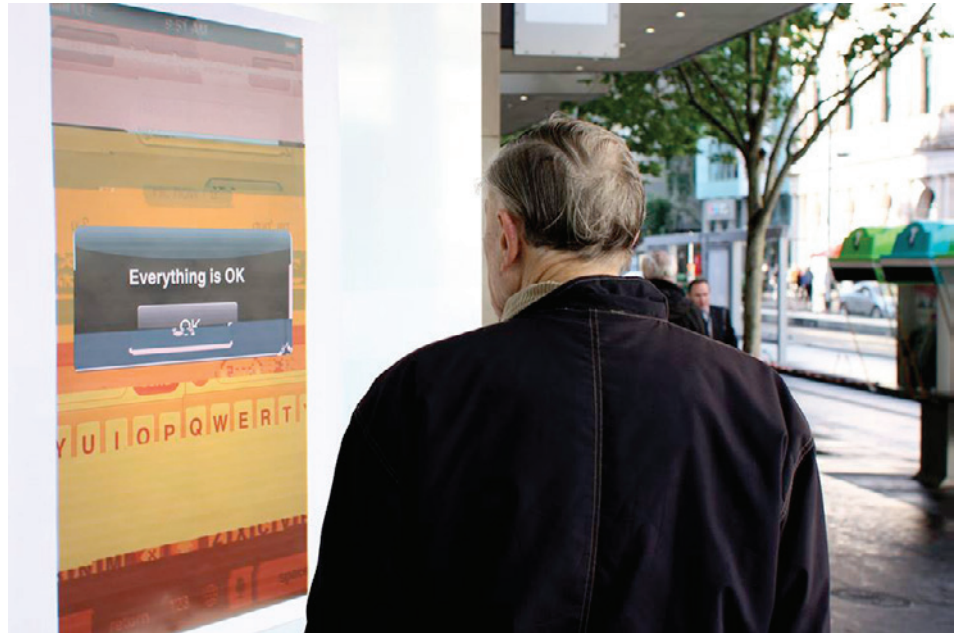
what people are wearing how they're interacting, what they're doing. That could be a source of interest in the future

Oh yeah the phone thing is a crazy phenomenon. You did a pretty neat project on phone use within public spaces. How'd that turn out?

Yeah I did some posters to try and get people thinking about whether or not we are more connected now with these new technologies. I think the message was received quite clearly and people seemed to understand what it was about. I forgot the comments people made, but they seemed to side with yeah we're not as connected but what can we do. Some people didn't get it, they just liked the bright colours.

haha those people sound like the kind who 'need' to understand it!

This guy didn't get it, but I think that may be because he is still sporting a Nokia 3315. So that's okay. Some people were reassured by the text "Everything Is OK" on one of the posters, besides the glitched broken and NOT OKAY visuals.



That's kinda depressing...

Those ones are programmed by anything written in Helvetica in an iPhone shape.

*yeh, shits scary man.
Onto some lighter stuff:
If you dropped out of uni right now
and just got an average Joe job to
fund your photography, what would
it be?*

I reckon I could be a cab driver. But a better one would be one of those mini street sweeper machines that buzz around Melbourne. It would be a good way to get paid for trawling the streets of Melbourne all day spying good photo ops.

haha yeh, that's a damn good idea! What are the non average Joe ambitions?

I would like to sell a print or two at some point.

But the main goal is to be a part of a creative design studio, one that produces it's own products. Or a fireman. I'm not sure what products we would make, but they will be great. You don't know any good Industrial Designers do you?

Yeh, sick! Do you know if firemen still get Dalmatians?

I just hope they still have fire poles

I actually think they do! I knew a kid who (at a camp) slid down an indoor fire pole in nothing but boxer shorts. Ended up getting friction burns on his balls. He was a weird one...

hahaha. That will do it. The secret is talc powder.

Experience?

yup

Hm. anyway, What originally got you interested in street photography? Were there certain inspirations that led you to the streets? If we don't mind getting away from ball burn...

I became interested in photography many years ago. It took me a couple of dodgy-HDRs, some superfluous-macro-flower-photos and a raft of instapost-processed party albums to get to subject matter and a style I liked. The street photography came from a desire to capture things as they are: No posing, no setting up lighting, no tampering. It adds to the photo, knowing it's real. I had a couple of photojournalism books I found inspiring. I picked up a book of Mark Strizic's work around Melbourne. I found that quite inspiring as well. The content interested me a lot as he captured Melbourne in the 50's and 60's. He focused a bit on architecture, and how there became a shift to produce

high rise buildings. This often meant destroying older buildings which we would now consider to be treasures of Melbourne.

Yeh, that's actually a massive shame. Do you find anything outside of photography influence what and how you shoot?

I would say most things outside of photography influences me. culture, fashion, art. You can't take a picture of photography. Or maybe you can with the same result as googleing google. Just everything outside of photography influences what you shoot and how you shoot ya know.

For sure. It's probably most relevant in street. What do you look for while perusing the streets? What makes a person or scene worthwhile?

I think often for me it's a complete overload of possible scenes and people on the street. So many I don't have the time to think through each one and figure out whether or not it's worth while. Often something just jumps out at me, like someone does something



out of the ordinary. Those are my favourite to shoot. There are also great scenes in the every day things people do that can be quite extraordinary. However I find these a lot harder to see. Focusing on one theme or colour for a day of shooting is quite a good tactic. But the more I go out shooting the better I get at spotting things. I find myself most of the time looking for interesting lighting situations. Where the sun bounces off buildings and all converges onto a point. Or comes through a crack somewhere and I can hang around until someone comes by that fits the part.

Are you working on any street projects at the moment?

Not specifically, I guess you could call it Melbourne City streets; as they all share that theme. Just trying out different things, to find a style and refine the process.

What's the reaction like from most of the people you shoot? Had any bad experiences?

Not yet actually. After taking

a photo I like to smile or say thanks. Most people are quite grateful or make a confused grin. More often than not people think they're getting in the way of the photo and proceed to move clear of the shot, which leaves me in an awkward spot looking down my viewfinder at nothing. I don't have a too in-your-face type shooting style yet, but I would like to work on getting closer in the future.

Anything you won't or don't like shooting?

uh I guess I try to steer clear of things that are too manufactured or touristy. But perhaps because they're just not as interesting. Don't really know about that one.

Are you planning on travelling and expanding the streets you walk?

Definitely. I think it's a bug I'll never get rid of. I'm excited to have a look around the world experience different cities, I'll always have a camera with me. I'll definitely be thinking as a street photographer more than a tourist. I couldn't stand to spend time

traveling around and returning with photos I may as well have gathered off Google images.

Very true. Saving up for those trips is the real bummer. Does working in a photography store hold any perks, or is Ted just another one of those big fat jerks? (heh, rhymes)

Yeah you're not wrong! It takes some time but it should be worth it in the end!

Yeah it's pretty sweet, getting a good look at new camera releases and getting some good prices on equipment. I can't say that's come in handy yet though as I don't spend a lot of money on fancy digital camera gear. Perhaps in the future I'll get myself a nice compact system, but for now film is serving me well.

What is your current set up? Any reasons for shooting film?

I'm shooting a Minolta XD-7 with a 28mm 3.5 lens. I've got a DSLR, but I find the quality and colour reproduction I can get from a 35mm film is superior. Also, I've found the process of shooting film is





far more rewarding and considered. Each shot needs to be thought out, focused, exposed, shot and then you can't see how it shows up for a couple of weeks. It makes each frame a lot more valuable, meaningful and worthwhile. I have nothing against digital. It has considerable advantages too. However to get a similar level of quality you have to sell your kidney.

Nice. I couldn't agree more in regards to film. Just one more! Before we go shoot, we often grab some boreks to fill our hungry, broke-ass stomachs. You regularly dance with the devil on this one and do what we know in the professional borek eating league as "Double Banging." What is this and how would you rate the experience?

I'm going to be honest the double bang doesn't come easily. Stringent time constraints forced me into a situation where I was to eat two boreks, in an insanely short amount of time. This is how I first performed the "Double Bang" as it is known.

The double bang requires two boreks (preferably different flavours)

They are placed adjacent to each other, and pressed together in such away that a bite can be taken through both boreks. The term "double bang" refers to the two levels of flavour delivered in each bite. While that is, without a doubt, a mouth full it's not the end of the story. Each of these boreks must be scolding hot when attempting the act.

Lets just say the first try wasn't without it's consequences. I suffered somewhere between zero and first degree burns to my mouth. I've since perfected the act, and teach it throughout the world in 9 different languages.

Hahahaha ohh mannnn, tears!

Hey dude thanks so much for staying up (it's close to 2am) and doing this man. It's been great hearing your thoughts, some very poignant points too I feel. Cheers dude, all the best!

No wookies osquana, I'll see you next week for a shootoid

THINK SANS









SHORT ♦ STORY

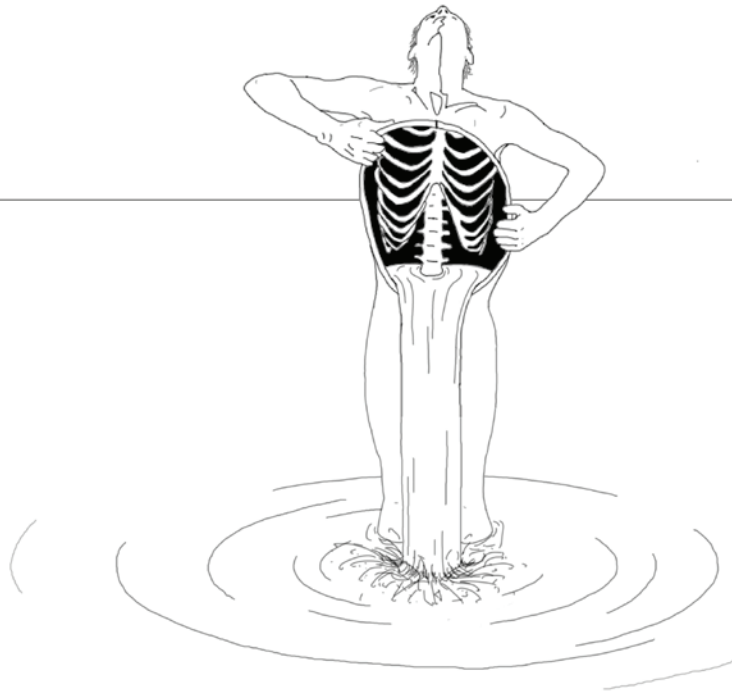
“Emptiness”

The whine of the electric window motor became more apparent as the wind noise died down before a sharp whistle followed by a clunk silenced the everyday ritual. Dan ran his finger over the textured plastic lever a few more times before leaning the edge of his forehead on the glass. His wayfarer sunglasses pushed back askew and his fringe smooshed across his flattened skin. The nauseating, sickly sweat smell of the car respray yard started to dissipate as it disappeared from the reflection of the side mirror. Low afternoon sun rays lasered through the windshield, scorching every exposed piece of old, crusty leather beyond being able to touch it. The AC fan ticked rapidly, only missing a beat every so often and for a brief moment timed perfectly along with the indicator. Dan closed his eyes briefly and exhaled. Mark, leant his head over, in anticipation of a sentence, but quickly resorted back to focusing on the road ahead and awkwardly readjusted his seating position. Sweat pooled at the brim of Mark's faded, grey bucket hat and dripped, grazing his overgrown beard before splattering across the worn steering wheel. Beady eyes squinted out and into the glare of the sun that reflected off the numerous slow moving cars surrounding them. All of whom are aiming to achieve a common goal: Get as far away from work and start the weekend.

Two quick straps whirred quietly to no one as they clung tightly to the surf boards a top the old Datsun station wagon. The loose asphalt crackled

under the tyres as they pulled into the carpark that faced out over the great expanse of the Indian Ocean. The horizon cut sharply between the deep blue of the sea and the intensity of the sun diffusing through the clouds. Tired brakes squeaked unevenly as they stopped. Mark cranked the handbrake and the car shuddered as he switched off the ignition. Dan slowly raised his head off the window and starred out at the view. He rubbed the stubble on his chin and exhaled deeply again. Bounding out of the car like a puppy eager for its dinner, Mark stripped down to his jocks as he opened the boot and enthusiastically began the odd dance with his wetsuit that entails whilst putting it on. Dan cracked the door handle and jarringly forced his door open. He grabbed his wetsuit from beside him and choose the more sedate approach of wetsuit dressing; from the side of his car seat. As he grabbed his board from the roof racks, he watched as Mark ran down the sand path carefully dodging dog shit on his way towards the water. With eyes closed, his nostrils flared as they took in every intricate scent the beach had to offer. Fresh salty air juxtaposed against the harsh smell from the patches of steaming seaweed. Along with the subtle aroma of the sand, this all mixed together to bring his brain back to previous occasions here. He exhaled once more, eyes open to the allure of surf.

“fuck it” he murmured, as he tossed his sunnies in the car, slammed the door and headed off down the track.



Find your release and let it go

Jake HAMILTON

ESSENTIALS

Age: 21

Occupation: Freelance photographer and drummer for the Melbourne progressive metalcore band Sentinel.

Essential Items

Canon 50mm 1.8: Used with my 600d that I shot this photo with. It's probably my favourite lens for shots on the go whether I'm in the city or bush walking.

Canon E8 charger: Pretty self explanatory, no charge, no photos.

3rd Party Flash: I will use this when needed I guess. Used most during late afternoon/night shoots.

2011 Macbook Pro: Take this almost everywhere I go. Great for editing photos whilst not at home and as of next year this will be used for Sentinel's samples.

Macbook Charger: Once again, pretty self explanatory, although even after 3 years of solid use my Macbook's battery is still amazing.

& Wallet: Picked this up at general pants.

Keys: This holds my house and car keys and a bunch of other crap I have picked up over the past few years.

Backpack: Just a cheap camp backpack. I'm pretty sure I got this at factory.

HUF 5 panel: Given to me by a close friend over a year ago now and have worn it pretty solidly since. I think it's almost time for a new one.

Uppercut/Comb: When I'm not wearing my Hat, my hair is done (hopefully) and I always use Uppercut Pomade.

iPhone 5: My mobile device of choice, pretty beat up now but luckily no cracks, touch wood.

iPhone charger: For anyone who uses an iPhone, I'm quite sure you are aware how much the battery sucks, so this guy comes absolute everywhere with me when I know I'm going to be out of the house for more than a few hours.

Headphones: If I get a chance to listen to music on the go, I probably will through these guys.



Oscar FEHLBERG

ESSENTIALS

Yeah, I just had to do one of these myself...

Age: 20

Occupation: Soon to be 3rd year student studying Industrial Design at RMIT.

Essential Items

Skateboard: I'm not the best skater, but it's definitely one of my favourite ways to hang out with good company. Seeing improvement in myself and others gets me stoked.

Hershel backpack: I usually have many things to carry - camera gear, laptop etc. - so a good backpack is a must for me.

Sketchbook: I don't sketch too much really, but I find it to be a great form of release, especially if I'm struggling to sleep.

Earbuds: Don't think I really have to justify why these are an essential. Music is great.

Bike keys: My clunker of a mountain bike is my go to form of transport. So much fun, great exercise and you get to observe and experience the world around you in a different and awesome way.

iPhone: Smart phone's are probably on everyone's list. I kinda wish it wasn't as I hate the fact that we are now expected to be available 24/7 because of them. Sometimes I just want to remove myself from the online society bubble. The camera and ability to share photo's is great and being able to follow photographers in real time, is pretty neat.

Olympus XA: I try and take this when ever I'm out and about. Mostly used for street photography and occasional drunk instances. Takes 35mm film and produces some damn fine snaps whilst remaining simple and compact.

Butter Goods 5 Panel: Worn backwards always. Helps keep my hair out of my face and along with

a few other items can turn me into Jay from Jay And Silent Bob.

Sunnies: My eye's really eat dick against the might of the sun and go all watery and annoying. To avoid being a squinty cry face, sunnies are a must.

Eye-Bombing Supplies: Not always an essential, but interesting enough to add in. Bought 100 googley eyes on ebay and some glue. Then go around personifying random objects by giving their face some eyes. Google eye-bombing and get involved!





“McWRAP”
Melbourne, CBD
Photo - Oscar Fehlberg

Feedback

For any feedback - suggestions, loves, disgusts
email: oscar.fehlberg@gmail.com

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