

Tuesday, August 14, 2012

2011.12.16: Telus World of Science Discoveryland Opening

As I sift through the day's photos I realize that this shoot provides a fairytale-like close to a major chapter of my childhood. I began as a volunteer when this science centre was named the Edmonton Space and Science Centre, before it was named the Telus World of Science and even before it was called the Odysium. I was a science camp volunteer beginning when I was in grade 8. I spent a lot of my time here especially in the summer. It was almost a second home to me and the staff almost a second family. Over the years I had learned so much through my experiences here.

As time past we grew apart. High school and, eventually, university and other extra-curricular activities would fill the time once allocated to the science centre but I always reserved a place for it in my heart. These photos may seem merely an example of commercial documentary of common subject matter but they helped me realize once again how important this establishment was and will continue to be for countless individuals.

The Telus World of Science also needed an update to their image library with shots of their permanent galleries including the opening of the new children's gallery, Discoveryland. These images were all shot on 4x5 film and cropped to 2:1 aspect ratios with the expectation that they would be used as web site banners. All architectural-oriented shots taken on a jade green Toyo VX125 4x5 collapsible monorail on various negative films with various lenses and scanned with an Aztek Digital Photo Lab Professional-driven Howtek Scanmaster 4500. Gillian Crichton served as my art director and point of contact.

A selection of photographs of the first group of young visitors exploring the new Discoveryland. Some of the highlights of the new children's gallery include a water exhibit and an airport security simulator. All shots taken with the 35mm F/1.4 AF-S Nikkor mounted on a Nikon D3.

A shot of the waterworks exhibit. Existing light, 72mm Schneider Super-Angulon XL F/5.6 on Portra 400 metered at ISO 320. Shutter speed was approximately 1/2s and shot at F/11. I chose a faster film for this shot as I wanted some motion blur but I didn't want all of the floating balls to become blurred streaks.

A photo of the southern half of Discoveryland. Schneider Symmar-S 210mm F/5.6 @ F/5.6 on the new Kodak Portra 160.

The Forensics exhibit. Schneider 72mm Super-Angulon XL.

I believe the Challenger Learning Centre used to be in this area. 72mm.

Part of the Space exhibit.

The Environment exhibit. This photo took the longest to set up. Schneider 135mm F/5.6 Symmar-S on Kodak Portra 400.

The Body Fantastic health gallery. Schneider 72mm Super-Angulon XL.

Posted by Klyment Tan in Shoots at 14:39

Saturday, August 11. 2012

2011.12.18: Elizabeth H

Elizabeth, like Jenna, was a high priority upcoming model with whom I wished to work. I first encountered her when going through some of Next Models scout Brenda's archive of snapshots of models whom she'd scouted recently. Her look caught my attention immediately and in spite of Brenda's assertions that she wasn't yet ready I expressed my eagerness to work with her as soon as Brenda felt she was. I met Elizabeth for the first time during a practice for Beverly Gan's spring/summer 2012 ready-to-wear collection. I had some time with her after the practice and I made a few haphazard digital and silver halide stills. These first few shots with Elizabeth offered a glimpse into the profundity of the understated; the slightest change in head angle or what could have been going through her mind would result in a thousand little changes that when evaluated individually would be barely noticeable but together created something so subtle and so beautiful. These photos weren't even supposed to have been shot yet I found a few casual keepers that I've shared below.

It wouldn't be another two seasons before we would have a chance to work together and with a crew. And while this crew was just Nikolas doing hair, makeup, and fashion styling, the "crew" transformed Elizabeth into many interesting contradictions.

Two of the first dozen frames I shot of Elizabeth. Taken with the Leica M7 through the Zeiss Biogon 35/2 ZM onto Ilford Delta 400 pushed to ISO 1600 in Kodak XTOL at stock strength.

Nikolas pulled some pieces from Thread Hill which he used to style all of the photos other than those involving rope and burlap. We shot in a private nature preserve west of Edmonton. We were walking to the wooded area I originally wanted to shoot in but the light and the snow that had stuck to the branches from the wet snow fall made us stop for a few photos.

These two frames shot with the Toyo VX125 collapsible 4x5 monorail camera through a Schneider 210mm F/5.6 at F/5.6 onto FP4+ 125 processed at rated speed in XTOL. All large format film scanned with an Aztek DPL Pro-driven Howtek Scanmaster 4500. I left the original colour cast from these two drum scans.

I pulled out the M7 and the 90mm Summicron for a few snaps with Elizabeth's coat on.

We stopped in two spots in the forested part of the nature reserve. A few from the first spot.

Some of what I felt were the stronger shots from from this set. It took us a while to figure out what the light coloured lines crossing the frames laterally from the left. I believe the hypo clearing agent was near exhaustion and some of the fixer had remained after a shortened rinse step as normally prescribed when using a hypo eliminator. When hung in the film dryer, the residual fixer flowed down the strip of film and branched out, darkening parts of the film resulting in light areas in the reversal of the negative.

Another two favourites.

Considering it was -24 degrees C and colder with the humidity, Elizabeth remained convincing in all of her photos. This photo was one of two shot with the VX125 and the 135mm F/5.6 Schneider Symmar-S onto FP4+ pushed to ISO 400.

Past sundown and without direct sky access I needed to switch to the Panasonic GH2 and the 20mm F/1.7 that I had packed as backup. The digital combination gave a two stop advantage over my two available film systems. Revisiting these images I'm not sure what we created. I wish I could locate my notes about this idea. Bottom left image was a digital snap to help Nikolas evaluate makeup at the beginning of the shoot.

We returned to the studio to try out some ideas. I wasn't happy with the images but the left image was received well by some of the people who had viewed them. Right image was the last exposure of the evening.

Posted by Klyment Tan in Shoots at 01:02

Tuesday, August 7, 2012

2011.07.29: Livestock Gentec

I make no apologies for how long it has taken to blog about this shoot; I've needed some time away from the blog to prepare for some projects and to sort out some things. That said, blogging some of these shoots aren't as tedious as I had somehow convinced myself that they were so I'm trying to catch up and stay up to date with things. A new website and new blog design are on their way but I have no promises for delivery dates. Photokina and Cinec 2012 are coming up in Cologne and Munich, respectively and there are things I am preparing for my month-long absence from Canada. There are few projects that have gotten me as excited as this image library development project I have had the privilege of working on with Livestock Gentec. We're working with a flexible ad agency-type entity collaborating closely with an executive-level manager on the client side and we are working with subject matter that often finds itself in cliché stock photography or in very literal and sometimes "cute" but otherwise intellectually stale imagery. The spaces that we have to work with are generic-looking for science laboratories so we needed to think implicitly and interpret art direction's concepts not as any stock or commercial photographer would but, in my case, as a photographer with a fashion and architecture background would. Many of the more directed shots are shot on 4x5" negative sheet film and then drum scanned in-house. The format allows me to shoot at apertures that will easily allow for motion blur while retaining depth of field control without the use of neutral density filtration. Using the Toyo VX124 also allows for generous perspective control movement to maintain parallel lines and geometric accuracy as an architectural photographer would while selective focus movements allow for an extra degree of subject separation as a fashion or portrait photographer would. Shooting onto film increases the image capturing system's resistance to chromatic aberration even with large degrees of image circle and lens axis offset. Furthermore, some photographs would need to be shot with an ultra-wide angle lens but without tolerance for wide angle-related perspective distortion. The Schneider 72mm Super-Angulon XL functioning as an ultra-wide ensures that while object placement will be characteristically exaggerated the rendition will be much like what we'd be used to seeing from a short telephoto lens in the 135 format that is more commonly shot.

A rough draft of part of the quotation that I sent my art director.

A small handful of the headshot we shot in one of the labs during one of the shoot days. In this panel we're probably looking at a combined total of over a century of post secondary education and related research. Even business managers working with this client are double-PhD's with MBA's. I was officially the least educated person on site during the shoot! Nikon D3, 135/2 Defocus Control Nikkor and with some fill from an LED panel or two with light colour temperatures set to match ambient light.

Livestock Gentech's Edmonton operations are divided between two buildings: one in downtown Edmonton and the other in the Agriculture and Forestry Building on the University of Alberta campus. These were some of the more spontaneous images we decided to create with individuals using pieces of equipment. The photographs were LED lit with my own design of lighting instrument and Corey acting as a human light stand for many of the shots. All taken with the 24-70/2.8 AF-S Nikkor and the Nikon D3.

We wanted a few shots with visible faces working at the benches. These were shot with the D3, 135mm F/2 Defocus Control Nikkor and existing light only.

We needed some creative images of the laboratory space in use but we also didn't want recognizable faces in the photos so we worked a lot with motion blur and slower shutter speeds. All taken with the Toyo VX125 and the Schneider 72mm Super-Angulon XL. The frame on the right is available in both colour and black and white but this particular drum scan was taken off a sheet of Ektar that was mistakenly processed with Kodak XTOL at HP5+/400 timings. The resulting image was interesting.

At Livestock Gentech's downtown laboratory location we took advantage of the common spaces to the library with architecturally-interesting backgrounds. The existing light was challenging as a lot of light entered from above in the centre of the building and most of the catwalks do not receive side window light. The combination of large, battery-powerable, colour temperature adjustable LED light, the highlight-compressing characteristics of negative film combined with the density decompressing capabilities of a drum scanner allow a photographer to efficiently address these challenges.

Posted by Klyment Tan in Shoots at 19:19

Monday, January 23. 2012

2012.01.23: Klyment's Garage Sale 2012 Q1

A long-awaited updated list of [mostly] photography stuff for sale. Bowens system lighting accessories, Nikon accessories, Norman battery-powered lighting, bi-colour mixable battery-powerable LED light panel, Hasselblad V-system accessories, a Horseman LE 4x5 large format camera system, large format lenses in COPAL shutters and on Sinar DB mounts and lots of other cool things. The list summarizes the sale lots including those accompanied by pictures. Let's start with items we have photos for. All product photos shot by Sébastien Guillier-Sahuqué.

150mm F/5.6 Calumet Caltar S-II / Schneider Symmar-S, multicoated. \$295.

72mm F/5.6 Schneider Super-Angulon XL. \$1150.

180mm F/5.6 Fujinon-W, EBC, \$325.

Hasselblad Proshade for V system with B60 adapter. \$99.

Metered 30degree prism for Hasselblad V system. Offbrand. \$35.

Hasselblad 90degree prism finder for Hasselblad V system. \$150.

Sekonic L-758dr. \$390.

Contax TLA30. \$35.

Speedring for pre-IL2500 Norman heads. \$35 + \$5 for nylon adapter to convert to IL2500 mount.

Polaroid 545 back. \$10.

Bowens remote for QuadX system. \$95.

4x5 plastic sheet film holders. \$12ea. If shipping required please buy at least five.

Horseman LE 4x5 monorail view camera chassis. \$375.

Sinar synthetic wide angle bag bellows. Horseman compatible. \$95.

Lightrein 24x33" soft box with 40degree Lighttools Soft Egg Crate. \$195.

Lightrein 30x40" soft box. \$125.

Lighttools 50degree Soft Egg Crate for Lightrein 12x24" softbox. \$40.

Lighttools 50degree Soft Egg Crate for Lightrein 36x48" softbox. \$135.

Lighttools 40degree Soft Egg Crate for Chimera small strip 9x36" softbox. \$80.

Kino Flo Diva-lite 200 dimmable fluorescent light bank. Similar to this kit. But the B&H kit doesn't include tubes. This kit includes four daylight tubes and two tungsten tubes. \$375.

Bowens Fresnel attachment. Side dented but doesn't affect operation. - \$495

Bowens/Calumet ellipsoidal reflector strobe spot lamp. - \$575

100foot spools of expired, cold stored, Kodak Edupe duplication slide film. EI 16, weird (fun?) colour casts. Enough for about 18 rolls of 36exp. - \$18ea.

35mm bulk film loader. Brand new. \$12 each.

Nikon MB-D10 Multi-Power Battery Grip for the D300/D300s/D700 bodies.

Allows you to unlock the higher frame rates of these cameras and use AA batteries if desired. Included in the package is the Nikon BL-3 which allows you to use Nikon EN-EL4/EN-EL4a batteries which were spec'ed for the Nikon D2h/D2x/D3/D3x. Great if you need a grip and are already shooting a D2X or D3X and have a D300 or D700 as a backup body - standardize on one type of battery and charger! Vistek wants about \$340 for the grip and \$50 for the battery adapter plug. \$250 total for the pair.

Schneider Symmar-S 240mm F/5.6 in Sinar DB mount. Optically flawless. Scuffs on DB mount and on lens board. - \$225

Schneider Super-Angulon 75mm F/5.6. Optically flawless. Scuffs on DB mount and on lens board. - \$450 \$375

Schneider Symmar-S 180mm F/5.6. Optically flawless. Scuffs on DB mount and on lens board. - \$225

Schneider Symmar-S 210mm F/5.6. Optically flawless. Scuffs on DB mount and on lens board. - \$225. Or \$950 \$750 for all four Sinar DB lenses.

Zeiss Ikon, silver - \$950

Polaroid 4x5 film! Was refrigerated and not frozen. No expiration dates but the Pro 100

Polapan Pro 100 x 10sheets - \$2/sheet

Polacolor Type 59 x 6sheets - \$3/sheet

Polapan Type 52 x 10sheets - \$3/sheet

Polacolor Pro 100 x 3sheets - \$2/sheet

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150mm F/5.6 Calumet Caltar S-II/Schneider Symmar-S multicoated lens in a COPAL #0 shutter. Glass is flawless and the shutter seems to fire all speeds accurately. Lens exhibits a bit of "Schneideritis" in the cement that adheres the elements to the lens barrels that should not affect image quality. \$295.

Schneider Super-Angulon XL 72mm F/5.6. This lens covers 5x7 with a bit of movement or 4x5 with lots of movement. It's the holy grail of 4x5 interior architectural photography and I have one of these in my 4x5 system bag already. Glass in flawless condition. Shutter speeds sound accurate. There's a bit of wear on the finish of the exterior of the lens barrels that will not affect image making in any way. \$1150.

Hasselblad Proshade with B50 adapter for Hasselblad V-system lenses. I believe the B60 bayonet is on the 80mm F/2.8 Zeiss Planar. This variable-length hood can be expanded or contracted to work effectively with a wide range of lens focal lengths. \$99 and includes original box and documentation.

Metered 30-ish degree prism finder for Hasselblad V-system (500-series cameras). I think it's made by a Ukrainian camera company so it's NOT Hasselblad-branded. It's optically flawless and nice to use. The adhesives used to hold the leatherette to the prism have started coming apart. \$35.

Hasselblad 90degree prism finder for V-system/500 series camera bodies. This one is Hasselblad-branded and marked "MADE IN GERMANY WEST" in the chrome mating surface. The exterior is in beautiful condition only with minor marks in the paint and the glass is flawless. \$150.

Sekonic L-758dr incident/spot/flash meter with Pocketwizard triggering module. I have one of these meters myself and use it on most of my shoots. The integrated spot meter shows meter readings inside the spot meter readings inside the viewfinder without having to remove your eye from it and there is dioptic adjustability. Spot metering capability with strobes has allowed me to precisely confine a scene's exposure latitude to that of my digital cameras. I have the Sekonic exposure latitude test chart. If you can come to my studio with your cameras we can profile your cameras and upload the information into the L-758 so that you can use it to trigger exposure latitude warnings when metering. The meter is functionally flawless but has wear marks from normal use. \$390.

Contax TLA 30 flash. Gives TTL flash metering capability on most Contax/Yashica mount SLRs and G system rangefinders though it'll be a bit ugly and cumbersome on a champagne-coloured G1 or G2. It'll come with a pocket softbox attachment for which velcro has already been applied. It can also be used as a manual off camera flash with full, half, and quarter power settings. \$35.

Norman-compatible speedring for softboxes. The connector was designed for pre-IL2500 heads but can be adapted to the IL2500 with a nylon insert manufactured by Norman which I can include for an additional \$5. \$35 for the speedring.

Polaroid 545 back. Looks rough and it works! I believe it can be used with Kodak Quickload and Fuji Readyload film as well. \$10.

Bowens QuadX remote control. Allows for control of all pack functions from over twenty feet. I no longer see this remote on Bowens' website or on Calumet's website so it may be discontinued. Really handy in large studios or with multiple packs or for lazy photographers. Accepts 9V alkaline battery. \$95.

4x5 plastic film holders. While these are a generation or two old and don't feature the push-button dark slide locking of the newest holders I prefer the reliability and compactness of these holders. \$12ea. If you aren't picking these up/need them shipped please purchase at least five at a time.

Posted by Klyment Tan in Equipment at 15:48

Saturday, January 21. 2012

2011.09.11: Vicki, marsh near Edmonton

Location scouting continues to be one of the most challenging parts of preparation for my photo shoots. Within a small centre like Edmonton with relatively little variety in publicly-accessible architecture a photographers needs to be resourceful and, sometimes, a little selfish. Resourceful in a sense of thinking of locations not just as backgrounds but about variables related to terrain and changes in elevation, geometry, and light-shaping. And selfish because there have been instances where an individual with whom you share location details or someone with whom this person subsequently re-shares this information violates common sense code of etiquette. Sometimes this lack of care for space I've shared even extends to outdoor locations. There have been a few instances in the past year where I have spent hours at private nature reserves fixing what appears another shooter may have disturbed with significantly damaged shrubbery off established trail areas, discarded clothing tags, and photography-specific tape along with less specific garbage. For these reasons I'm officially closing my location black book except to those who have original location information that they can exchange granting me access that I do not already have. If you have a location to share and would like to trade please contact me. Rant aside, location information for this shoot came to me indirectly as I was cast as an extra for a television show pilot shot around this lake.

Our primary objective was to secure a solid beauty-oriented photo for Vicki so the shoot's yield is heavier with tighter face crops. We also did this shoot before I acquired a faster-than-F/2.8 prime wider than 135mm for Nikon F-mount so we were a bit limited to what I could shoot with shallower depth of field. We have a completely different team this time: Jared Tabler was our fashion stylist; Nicola Gavins for hair and makeup, and Brenda Rains agreed to come on set for a bit of model direction and overall art direction. I was pleased with the images we created together. As with working with any new team there are refinements in synergies that we couldn't realistically achieve the first time we work together and I would welcome future opportunities to work with this group.

A shot from the second "look" this shoot and one of my favorites.

Probably not the best shot of Vicki but I found it more interesting than some of the photos in which she may have looked more beautiful.

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We scheduled this shoot shortly after Brenda's suggestion to have her hair dyed darker. Nikolas did the dye job at Mousy Brown's. He decided to leave some of her natural colour as highlights.

A more static shot from the same set.

Slightly wider crop from the set but still shot with the 135/2 Defocus Control Nikkor.

Makeup artist/hairstylist and fashion stylist responding to the camera.

I liked the hair and styling and how this shot represented these two variables but there are several things I wish I had done differently for this image. Movement in the skirt could have looked more dynamic.

Shrub gobo.

More shrub gobo.

Many of us got our shoes soaked when trying to get these shots. The vegetation changed as you got onto the marshy areas and the only way to get the right angle was to be shooting from the same level of ground which would be equally wet.

Another variation.

Posted by Klyment Tan in Shoots at 18:20

Friday, December 9, 2011

2011.06.04: Jana's and Jascha's Wedding

Though I may only understand 5% of the words spoken this day I felt no less a member of this event. We've photographed countless weddings and the love and closeness I feel that is shared with this couple and their guests is easily among the warmest and most overwhelming that I have experienced in my seven years as a photographer. Thank you, Jana & Jascha, for this privilege. We have become insiders amongst mere acquaintances . . . friends amongst our favourite photographic subjects.

I'm a little embarrassed that I only blog about wedding photographs when there is something technical and photographically-relevant to discuss. It's not that I am ashamed to admit that Dong and I shoot weddings even though our specializations lie in fashion and architecture or, in Dong's case, fashion and food. I don't know from what this embarrassment stems. Perhaps it has something to do with wedding photography being one of the types of recreational shooting that we do and by only semi-admitting our involvement in this market we can participate more as outsiders and, when we don't feel there is a good fit between what we offer we can comfortably recommend a solid list of other photographers the couple should consider.

Many of the digital images in this entry were reworked in Lightroom 3.x with a MIDI controller connected through Knobroom. I'm currently using the Akai APC40 controller which was originally designed as an Ableton controller. While it is robust controller with excellent tactile feedback in the sixteen control knobs if I were to buy another controller to use with Lightroom/Knobroom I'd like to try the Behringer BCF2000 with its eight motorized faders plus an additional eight perpetual dials. The motorized faders and the memory recall functionality on the controller would allow semi-hardware-based preset recall functionality instead of having to somehow program a software bridge with the APC40 as it seems to require the software to recognize its preset keys to recall banks of settings. Using a hardware controller and mapping functions like white balance, tint, exposure, contrast, black point, recovery, fill light, saturation, split toning hues and saturations and memorizing the feel and location of the physical controls allows the photo editor to experiment with many more settings adjustments in the same amount of time. It also speeds up making similar but not exactly identical adjustments in groups of photographs which share similar lighting conditions that vary slightly. Using Knobroom allows you to view multiple images in the Library view in Lightroom to fine tune images without needing to work with the rough controls you're usually limited to in the Library view. This makes conforming a set of images in a grouping much faster and more precise.

With all that said, Jana's and Jascha's wedding shoot was one that we fought hard for. And it wasn't just because Jascha is especially handsome (okay okay . . . Jana isn't bad looking either); it was because they are a really fun couple and I enjoy talking with them and spending time with them. Later I learn that Jascha is an aspiring photographer and kite enthusiast.

Shot in Mike Isaak's and Cody Tait's "secret" mossy forest location with the Nikon D3 and the 135mm F/2 Defocus Control Nikkor. An edited version of this image was delivered to the couple shaping the ill-fitting pants and vest. I brought some clips and did what I could. I'd suggest a fitted suit and shirt as opposed to a typical formalwear rental if you're picky but I'm still pleased with the image.

I always struggle with group shots but I felt this one was interesting and reasonably natural. 24-70 on the D3.

One of the earlier shots of the couple together when we reached the forest location. Shortly after Jascha would slip and fall gracefully into a bed of moss.

With the D3 and 24-70 F/2.8 AF-S Nikkor at F/2.8. Justification for never cleaning my lenses . . . more exposure latitude and ethereal glow without editing!

A variation from the setup in the first image.

Many more images after the jump.

Some of the photos from the engagement shoot last year. We shot at the site of an abandoned homestead north of Edmonton. First image was taken through the Zeiss 35/2 ZM Biogon and the other two with the first generation 90mm Leica Summicron-M on the Zeiss Ikon. All on Fuji Pro-Z 800 film rated at ISO 640 and scanned with the Nikon Coolscan 5000. This was to be my last shoot on the Ikon before selling the camera after I decided to keep the Leica M7 which I had originally purchased as a backup for the Ikon.

A shot of Jana's brother. Kodak Ultramax 200 consumer film, Leica M7, 35mm F/2 Zeiss Biogon.

Bizarre eastern European rituals for trying to get into the bride-to-be's home; Jascha's drinking milk to get a housekey.

Minutes before the wedding ceremony, Jana's father in the foreground and Jana excitedly waiting in the background. Leica M7, 50mm Leica Summilux-M Pre-ASPH, Ilford Delta 400 @ 1600 in Kodak XTOL @ stock strength. Scanned with the Nikon Coolscan 5000.

Part way through the ceremony in front of the alter in St. Joseph's Basilica. M7/35Biogon-ZM/Delta400@1600/XTOL.

Catching some ghosting with the Leica 90mm Summicron-M Pre-ASPH during the reception.

Delta 400@1600/XTOL/M7/35Biogon-ZM.

Posted by Klyment Tan in Shoots at 22:33

Friday, November 4, 2011

2011.08.21: Steph Del Alba's and Courtney Killips' Creative Photoshoot

Steph's and Courtney's creative with Nikolas Syhatheb was a shoot born into ideological and logistical conflict. Mode Models' Michael Meneghetti (ha, alliteration!) expressed concerns over the value of "artistic" creatives in helping models land international work because many of these shoots tend not to give clients a clear view of what these models really look like. These assertions echo what Next Models' Brenda Rains had relatively recently help me to understand; in shooting model development creatives, dramatic makeup, hair, and lighting should take a back seat to seeking a model's natural beauty through the lens of a camera. It's actually a concept that I have casually attempted to help Harvey Miedreich understand during our first meeting and to be completely honest I still have my doubts that Harvey fully understands (are you reading this, Harvey?!) I feel that this was a concept and purpose that Nikolas understood early on in his career and I only now understand. Why he often resisted doing a more dramatic application of makeup and instead opted to extract a model's beauty rather than modify it.

Back to discussing the logistical challenges. Nikolas' full time placement at Mousy Brown's seems to have helped him become a better hair stylist for photography and film but it also has made him become much less available. Sunday is now his only full day off which, unfortunately, has made creative shoot planning very inflexible. He booked me for a Sunday for a creative collaboration and I was under the impression that he had already spoken to the two models' agents about the shoot. I found out that Michael had yet to have been consulted (Friday) so I send out an e-mail which reaches him the Saturday morning before the shoot. Michael returns my request with an outright no and so I attempt to call Nikolas and fail to reach him on his cell phone because of the phone blocker installed at the salon. I panic and physically go to the salon so that I could ask him how to proceed and Nikolas' suggested approach was to make Michael aware that the models were ready to go and help him understand the difficulty we found to agree on a Sunday.

In the end and after a phone call Michael obliges. I feel that his concerns for approving a creative booking with such short notice is well-founded; by lengthening the pre-shoot planning time an agent can use this time to better prepare a model for a shoot and also help a photographer be more logistically aligned in the time leading up to the shoot in hopes of getting better images even though these casual creatives tend towards lower-concept shooting. With that in mind I was still glad that we were able to shoot together and even though we struggled with the idea of going so natural with makeup and hair there were photos we created this day that were unique and possibly portfolio-worthy.

While Nikolas prepared the girls I floated the idea of shooting only black and white film. If we could accept monochromatic images as the only deliverables shooting with only the Leica M7 and Toyo VX125 large format camera platform would prove to be a valuable photographic exercise. And so I loaded six 4x5 sheets of Ilford FP4+ and four 36exposure rolls of the same film and we left for the photoshoot location. You can also see Mode's blog entry with their favourite images from the shoot [here](#).

I don't know why I like this image so much. It looks unlike anything I have ever shot before. Captured with a chrome/vulcanite/MP finder a la carte Leica M7 through the Zeiss 35mm F/2 Biogon ZM on Ilford FP4+ pulled from ISO 125 to ISO 32 in a 1+1 dilution of Kodak XTOL and scanned with the Nikon Coolscan 5000. Full res crops available upon request for tonality and grain structure evaluation.

Some earlier shots. To be completely honest I had absolutely no idea how to make this shoot work with this styling and with virtually no makeup and no styling product applied to hair and in the middle of the day. But part of the charm of working with black and white again is only needing to think about contrast and mentally discarding colour from your scene. In the last photo Courtney and Steph are having a laugh at my expense after my unfortunate tongue slip. I was nervous, okay?! Hahah.

We experimented with using one of the models as a background element in a number of photos. By pulling to ISO 32 we could shoot midday with lens apertures wide open even with fabric shutter of the Leica M7 limiting us to 1/1000s maximum shutter speed.

There was an assortment of ladders between the catwalks around this small water processing facility that I originally wanted to arrange and shoot a wider angle image but the geometry just wasn't working out. Still, with a bit of direction Courtney shot beautiful interacting with the single ladder.

I worked with Steph along recently-erected construction scaffolding. While there were photos of Steph making more contact with railings and pipes I felt that the shots where there was implicit interaction with the environment through the way lines intersect created stronger images. Photos shot through the Leica 50mm 2nd generation chrome Summilux-M at F/1.4.

Nikolas touching up makeup under an umbrella, giving Courtney a piggy-back ride back to the vehicle, and spritzing everyone with some vitamin water spray.

Taken on the scaffolding with the Schneider Symmar-S 135mm F/5.6 @ F/5.6 on the Toyo VX125. Scanned with an Aztek DPL-driven Howtek Scanmaster 4500 drum scanner. And I may have flipped this film when scanning it.

A shot from the Leica through the 35mm F/2 @ F/2 just to help give an idea of the difference in lens rendition between somewhat similar relative magnifications for each lens on their respective formats.

Posted by Klyment Tan in Shoots at 00:57

Sunday, October 23. 2011

2011.07.22: Jenna's and Alex's Creative Shoot

Until recently I only knew Next Models scout Brenda Rains through legends told by fashion industry veterans. Many know her as the agent responsible for helping make Mode Models Edmonton a player in the modeling industry in Northern Alberta and for being the woman with the fabled eye for undeveloped raw material with incredible potential. We met through Nikolas one evening at Lit the wine bar on 104 St. in Edmonton and we decided to stay in contact about working with some models she was developing. She held a casting at my studio and I invited Dong Kim and Harvey Meidrich to join Nikolas and me. And what Brenda brought us blew us away.

We used the former Red Strap Market which was formerly an Army and Navy and is now used mostly as a storage space by Gene Dub Architects during specialized construction projects like for the Alberta Hotel. The space presents so many possibilities due to its current state of disrepair. A side storage room with decaying floors and ceiling houses some artifacts from when the building was still the art market and furniture from some historical building projects. Each floor presents a different architectural and lighting challenge. And there is "unofficial" multi-level rooftop access.

I met Alex at a Starbucks two years ago and I continued to see him make my half-sweet-toffee-nut-white-mochas and one-pump-cinnamon-dolce-one-pump-hazelnut-half-sweet-java-chip-Frappuccino-extra-coffee-sub-mocha-white-mochas fairly regularly without realizing his potential in front of the lens. Brenda spotted him and insisted that I shoot him. At first Nikolas and I booked Alex and Jenna to shoot on the same day but with the intention to shoot them individually. But Brenda decided to bring them together and coach them to move and pose together and after seeing some of her quick snapshots and seeing them on set together we knew that we had to shoot them together.

We had reasonable but high high expectations about many factors related to the shoot. The location was familiar and constantly evolving and while there was a certain level of familiarity with the space this familiarity only served to underline my fears surrounding shooting large format and fairly slow colour film in dimly lit rooms and with smaller battery-powered LED light sources if we needed any artificial light. With all of my lenses no faster than F/5.6 and with the only film options faster than ISO 160 were black and white we often shot at between half a second to two second shutter speeds. And it didn't help that when you tell a model to hold still their involuntary body twitching increases exponentially! In spite of the number of times I had used this location we continued to discover variants to spaces we had previously used or rooms we had never thought of using. And nature decided to throw us a completely new variable; water covering the floors of some of the rooms dripping through a rooftop two floors above. More photos after the jump. And there may still be a few black and white drum scans on the way from the first look . . . I still haven't processed all of the film yet.

One of the key images that I wanted to shoot with both models. With only Portra 160 on hand for colour film and with my desire to respect existing light and only enhance it with modest amounts of controlled light from an ARRI Locaster and a custom colour temperature adjustable LED panel we were shooting half second to full second exposure times even at F/5.6 on the Schneider Symmar-S/Caltar-II S 135mm F/5.6. [JADE GREEN] Toyo VX125. Scanned on the Howtek Scanmaster 4500 drum scanner driven by Aztec Digital Photo Lab Professional. Film processed by ABC Photocolour Vancouver.

Like the previous frame, this frame also suffers from a bit of motion blur due to the low light levels and slow speed of film but the slight bit of motion blur didn't negatively impact the final image . . . at least not for me. Existing light.

Some Fuji FP-100c45 9x12cm instant proofs.

In recent shoots I've become much more aware of existing light modifiers and how the existing location geometry can adversely affect lighting from one or two simple existing light sources. With this awareness and combined with designer artificial light sources like colour temperature adjustable battery-powered LED fixtures light modification is simple. Furthermore, using all continuous light means that any video footage shot on commercial assignments can more easily be conformed to the still photographs. Using LEDs have also allowed me to enhance dimly-lit locations for human

actors/models without having to completely reconstruct all existing architectural lighting.

I took some frames with the 24-70 F/2.8 Nikkor and the D3.

And a couple frames of Alex individually. Nikolas had me search for an Amish-style hat which a costume store Justin Poulsen, my architecture photography partner, directed me to identified as a Zorro hat.

The only light source in this room was a window behind me that starts about a foot off the ground and terminates below eye-level for Alex.

And with window camera right.

I switched to the 60/2.8 Micro-Nikkor and tried to get as much camera and subject/background separation as possible for a series of images with both models in a fire escape stairwell in the north west corner of the building. Jenna's yield from this set was over 90% and she very easily created new poses and expressions for every frame.

We had mixed reviews of the hat . . . Brenda and a couple other fashion people seemed to dislike it but Nikolas and I liked it.

D3, 60mm F/2.8 @ 2.8, ISO 1600, 1/200s.

Alex looked a lot like Jude Law in several of his photos in the stairwell.

And uh, mandatory shirtless boy photo.

The last frame before I chickened out and pulled us all in from the rain for fear of water getting into the Leica.

Looking cold and wet.

Jenna after the rain.

We accessed the rooftops for a few shots during a break in the rain. The building's rooftop has three levels with top level

accessible only by a wall-mounted ladder at the top of another ladder and the other two levels more accessible from the third floor and from an adjacent rooftop.

All rooftop images shot on Kodak Ultramax ISO 400 consumer grade colour negative film in the Leica M7. This photo shot with the Zeiss ZM Biogon 35mm F/2.

And with the 90mm Leica E55 Summicron.

To be completely honest I struggled a bit with what to do with Alex on the rooftop. I liked Nikolas' fashion styling even though it involved mostly Alex's own wardrobe if I recall accurately but I had difficulty interfacing his look with this part of the shoot location.

A couple more shots around the same HVAC.

Shot with the 50mm Leica Summilux at F/1.4 (I think).

I directed Alex to look a bit pensive and conflicted. This look wasn't exactly what I was going for and I admit to experiencing some difficulty describing what I wanted out of him but I still found this image interesting.

Grass growing on the roof.

Shot with the 35/2 Biogon.

A 35mm film frame of Jenna earlier in the shoot around the same location as the first frame in this entry. 90mm Summicron on the Leica M7.

Jenna the first time I saw her in my studio. Dong, Harvey, and I were immediately excited about her look.

And the first time we saw Alex. Again, I wasn't sure about his look until I shot him (after much prodding from Brenda). And after his first shoot I will forever be humbled in my opinion of my own abilities to understand an undeveloped model. I can't believe I didn't want to work with Alex sooner.

Posted by Klyment Tan in Shoots at 19:54

Friday, October 7, 2011

2011.10.06: E-mail from our bride of the year

From: Sent: October-06-11 10:10 AM
To: Klyment
Cc: Dong
Subject: Hey Klyment, Hope all is well Homie G!!!! So I was told by our videographer that our wedding video would be ready within a month and it is just 4 days shy of a month so I thought I would call him and just touch base with him and the motherfucker told me that he hasn't even started on our video because I haven't given him any wedding pictures? What the fuck? have you ever heard of anything like that? I thought the point of a video was to have a damn video not a video of pictures. Anyways I know you said it would be a while before we get the pictures back. But when you do, please let me know asap so that I can send this asshole some pictures so that we can get our video started. How is life? what's new? Sincerely

Posted by Klyment Tan in Personal at 00:55

Thursday, September 8, 2011

2011.09.08: Rollei 6008 AF w/ Phase One P20 16bit medium format digital back and Schneider 80mm F/2.8 AF Xenotar for sale!

The Rollei 6008AF with the Phase One P20 16bit medium format digital back and Schneider 80mm F/2.8 AF Xenotar is for sale again. It was my primary camera for fashion and catalogue work for about a year and images shot with this system still account for a major part of my portfolio. I sold this camera to another Edmonton photographer and 3D artist who owned the camera for a short while and used it on a single shoot before his living situation changed and has asked me to help him sell it. The kit includes:

Rollei 6008AF w/ internal electronic interface to connect to Phase One digital medium format backs
Phase One P20 medium format digital back
Schneider AF Xenotar 80mm F/2.8 w/ PQS 1/1000s leaf shutter (flash sync at 1/1000s with some of the most exotic out of focus rendition I have ever seen)
Rollei bayonet-mount hood for the 80mm
Rollei 19mm (I think) extension tube. Used mostly for product/jewellery photography.
Original waist level finder with a great pop up magnifier
Rollei 6000series 360degree rotatable 45degree prism finder
Brightscreen Accurfocus magnifier for prism finder
Fully-mated Arca-swiss style tripod plate
Two body batteries, one of which needs to be repacked with new cells (under \$80 for the NiCd or NiMH cells and about ten minutes of work)
Two back batteries
Original chargers
Third party PowerEx/Maha battery charger that can charge both body and back battery and cycle nickel chemistry batteries
Original Phase One Pelican case for digital back which includes sensor care kit and lens cast calibration card

Don't get this camera if you:

have corrected vision is relatively poor or you notice halos in high contrast areas at night; this is an autofocus camera but I still recommend manually focusing it;
are looking for an ultra light system; body, back, and lens is about 5lbs total and you'll have to carry more batteries than you're likely used to;
"chimp" in studio; the transfective LCD looks amazing in direct sunlight but looks worse than a 2006-era low end colour cell phone display under indoor lighting conditions . . . but tethering works great with this system and the digital back can be bus powered over 6pin Firewire;
need a high ISO camera; the camera's ISO 800 works well but it's nothing compared to what you can get from some sub-\$1000 offerings that are currently available.

You should get this camera if you:

love shooting 1:1 aspect ratio and realize how cumbersome it is to rotate a medium format camera to shoot in portrait orientation;
do a lot of black and white conversions;
shoot outdoors with strobes; the high speed flash sync is reliable and will give you four or more times as much ambient light control as a small format camera . . . and for a system price that rivals professional small format digital cameras;
are looking for a Rollei 6008AF system or a backup for your Leaf Afi or Sinar Hy6 and use pre-AFD lenses or want to use a new Phase One digital back on a Rollei 6000 series camera; the digital back, to my understanding, may be shipped to Phase One and the interface can be transferred onto any new digital medium format back;
want instant street cred; while I hate to admit it, no matter how shitty your photography may be, you'll be the most badass photographer your art director has ever seen if you have one of these . . . even when you're not shooting it;
have CAD\$6950. At this price you're paying only about \$1000 for the digital back.

More output samples and full resolution files available upon request.

The lens is a bit dusty but the glass is in flawless condition. Autofocus, while noisy, is quick and accurate. That said, with only a single AF point I preferred to manually focus the camera whenever I shoot it.

The camera features a very reliable metering system with auto bracketing and exposure compensation capability. While a lot of my peers may scoff at my use of aperture priority auto exposure the majority of my non-strobe work is effectively exposed with automatic exposure.

The camera was originally sold as a \$22,000 kit with the digital back. I purchased the system used some time ago and I have never shot this system with a film back. The P20 has around 9000 frames counted and I have no reason to believe that the camera or lens have any more frames than the back does.

The Brightscreen Accurfocus works well for product type shots when using the included close up adapter with the 80mm lens. While using the waist level finder and magnifier works well for more normal working distances, when close focusing, the Accurfocus' magnification offers more confidence in manual focusing. The included auto extension tube maintains autofocus capability.

And of course the prism finder can be used in the "normal" behind the camera position.

An existing light photo of Vicki shot in 2007. Hair, makeup, and styling by Nikolas. Going through some of my older shoots many of my favourite images were shot with this system. If I wasn't so married to shooting my Leica M7 and Toyo VX125 and film scanning I'd be buying back this system myself.

Katherine and Tyler for the cover of a formal wear catalogue for 2008. The Rollei 1/1000s shutter and the back's nominal ISO of 50 made it possible to shoot this frame at F/2.8 and to allow the use of a location strobe system at under 40Ws so we managed to shoot all day on a single strobe pack battery.

A rejected photo from a commercial bridal shoot with Kasia and Julie. The Phase One digital back black and white conversions are nothing short of "film like"; I have never achieved such tonally-gratifying conversions from anything short of a 16bit medium format digital back. The Leica M9 and the Nikon D3 at nominal ISO have produced some of the best small format digital black and white conversions but they can't compare.

A shot of Leanna from the first shoot I did when I received this camera. The naturally square frame makes you think differently as a photographer. Furthermore, after creating a square frame you often end up with a picture that can easily be cropped to a number of different aspect ratios.

Another shot of Vicki from the same day we shot the other photo of her in this entry. The high flash sync speed allowed us to shoot day like night off a single battery powered strobe system without having to stop down the lens iris excessively.

Saturday, July 9, 2011

2011.05.20: Merran - Nikolas' Forgotten Doll

Merran was so perfect for the images in our minds and I believe that Nikolas finally achieved something with this shoot that we had continually sought to realize for years. But in spite of how satisfied everyone seemed to be with these images, as the photographer I feel as though I left a lot of creative potential untapped and, in a sense, let down the team. Had this been a commercial shoot, achieving the original vision would have been enough justification to wrap the day. But this was to be an explorative and experimental shoot where we were to push ourselves beyond our familiar limitations. And perhaps here is where Nikolas and Merran had succeeded and I merely achieved what was satisfactory. Originally I had intended to use the fog as a medium through which to project and "fake" many more natural light sources as if our locations had a wall perforated with rotted holes allowing the passage of direct sunlight. But upon proofing with a Fuji Instax frame I became comfortable with the composition, posing, and the found lighting that I had only conservatively enhanced with a single artificial light source even though I had brought a total of four Dedolight tungsten heads, two Arri Locaster LED arrays and two bi-color LED panels. I had become so pre-occupied with meeting a cut off time that early in the shoot I had subconsciously eliminated what I believed were non-essential elements that could jeopardize meeting this deadline. I had a few ideas that would have leant more depth to the concept and I could have used a stronger hand in directing our model but I had become distracted by the camera work. Regardless of these personal disappointments I had discovered something through this shoot that wasn't directly related to these photographs. But that's for an offline discussion.

Two of the three deliverable images shot in the originally-intended format and medium. Ilford HP5+ pushed to ISO 1600 in Ilford Ilfosol S after being exposed through a Schneider Symmar 135mm F/5.6 (above) or 210/5.6 (below) mounted on a jade green Toyo VX125, and drum scanned with an Aztek Digital Photo Lab Pro-driven Howtek Scanmaster 4500. Lighting provided by a custom 9x9" bi-color LED panel running on a Sony V-mount battery. Fog by a Martin Magnum 800 and Martin fluid.

I guess this image serves as a setup shot.

Some of the [2minute] instant proofs from the Toyo.

Nikolas doing his thing.

At the studio before the shoot . . . so dreamy . . . so suspicious.

A quick Leica M7/90 Summicron/Delta 400 @ 1600/XTOL reference photo.

Posted by Klyment Tan in Shoots at 02:34

Friday, May 13. 2011

2011.03.01: Kingsway Mall Spring Campaign

Kingsway Mall's spring campaign photography planning and shooting transcended what, in retrospect, could have been the most tumultuous period in both my professional and personal life. I suppose a photographer can never fully separate living and working but this shoot's timing placed it at the meeting point of so many conflicting forces from so many directions. My parents were planning to leave the country and a large commercial realty portfolio for five weeks, my brother was still in South America, and I was developing a combined architectural portfolio when before my showcases have always contained work for which I was the sole photographer. And during this entire process Leanna, my girlfriend, closest friend, and muse of almost a decade was ending her relationship with me . . . while I was getting audited by the CRA! On top of all of this my work was finding itself a new path; it seemed to have been following the path to equipment minimalism of my architectural photography. Yet when Todd of Tag Advertising phoned me with a wild, equipment-intensive and potentially physically impossible concept for Kingsway that he wanted me to help realize I had to put many of these external factors into my "hold pile" and focus.

Corey Thompson and I spent hours testing and experimenting with different photographic projection methods in tandem with a variety of foreground light control methods. Corey had a lot of novel ideas for flagging and even for the generation of light textures for the backgrounds. As our understanding of the challenge and of strobe image projection evolved, so did a set of tools that allowed our photographic team to enable an art director to do graphic design with light all in camera. The photographer is often offered undivided credit for the success (or failure) of a photoshoot but as with many of my shoots the photographer is a relatively small part of the equation. Those who have already seen the photographs and realize what he have achieved don't give Todd Sloane and his agency enough credit for the creation of a concept that empowers a client to shoot seasonal advertising indoors in any season and for any season with minimal post processing. Todd's expertise made the difference between a hodgepodge of random projected images on the background and a well-planned interplay of projected imagery, foreground lighting, and John Chwyl's wardrobe styling choices.

I would like to thank Corey, an extraordinary art and conceptual photographer, for his continued support not just as an assistant but as a full photographer willing to lend his expertise on my sets. I often fail to adequately appreciate his contributions and his tolerance of my often impatient and unyielding nature. Thank you to Bry Acheson for her assistance with day 1 of the shoot where we continued to encounter numerous technical challenges she actively helped to resolve. Thank you to Aaron Pederson of 3TEN Photo for making available his studio with near-ideal topography for where we needed to place equipment and all at a reasonable price. And a gigantic but humble thank you to Stephen Pilby, my good friend, and his company Lighttools. Stephen's invention of the the Lighttools Soft Egg Crate allowed us to use soft light for our subjects while minimizing impact on contrast in the projected backgrounds. Without them the backgrounds would have been totally washed out. Soft Egg Crates allowed us to realize our art director's dreams of spring fashion photography in Edmonton in -28degree weather beyond expectations and within budget. I don't think any of us fully realize what we achieved with Todd's vision and Stephen's light controls and the implications these achievements will have for shooting seasonal retail advertising in markets with temperate climates. And a huge thank you to our models, Ania B, Courtney M, Riza S, and Liam, all represented by Sophia Models of Calgary. Thank you all for what we have created.

Two of some of my favourites of Ania B.

Courtney M . . . so hot that she made Nikolas question his sexual orientation for a couple minutes.

Riza . . . and recent winner of the Miss World Canada pageant.

Liam. Dylan and Whitney of En Vogue Photography, Saskatoon photographed him for Midtown Mall previously. Except he didn't have hair then.

TAG Advertising's mockups for the new campaign. I knew that we had our work cut out for us when we dissected the lighting in these mocks and realized that much of these images couldn't be created optically in a single image and some would require "negative" light sources. In 3D art the artist can create a light source that can subtract light from the scene but, at least to my knowledge, there is no way to project "light" that precisely darkens part of the scene. We could have lit everything with lekos and used extensive numbers of custom cut gobos but this wouldn't be feasible considering our time budget.

So we compromised. And here's how we did it. One Bowens QuadX 3000 power pack, one Bowens Quad head, one Calumet/Bowens ellipsoidal reflector spot lamp strobe projector, one Bowens/Calumet universal spot attachment, three Norman IL2500 heads, one Norman D12r power pack, one Bowens Esprit Gemini 250 monolight, Calumet and Chimera soft boxes, and Lighttools Soft Egg Crates on every single soft light source to maintain foreground control and direct light off of the background thus preserving contrast in the projections. Part of the reason that we chose Aaron Pederson's/3TEN Photo's studio was because we knew that we would need to project from above and around the model and that adjusting the projection would be a tedious job requiring many small adjustments. This studio offered a platform situated about 10-12feet above the ground so we could use a normal light stand and a projectionist could stand on level ground while adjusting the primary background projection light. All photos shot with the Nikon D3 and the 24-70/2.8 AF-S Nikkor directly to a custom compact PC/Windows Vista workstation equipped with an NEC Spectraview LCD2690WUxi and processed in Adobe Lightroom 3.

Here is an image I was hoping would be a billboard/2:1 aspect ad candidate but never saw light.

Experimenting with different backgrounds and a photo showing what the set would look like without an image projected on the backdrop.

From left: our projectionists and co-photographers, Bry Acheson (Day 1), and Corey Thompson (both days); our art director, Todd Sloane, selecting from a series of images printed onto inkjet-receptive clear polyester for background and ground projection; Kingsway Mall's marketing director and our fashion stylist John Chwyl and Todd selecting images for projection.

From left: Nikolas Syhatheb, our makeup artist and hairstylist; Nikolas working on Riza's hair in the hallway as Ania is taking a quick break while awaiting a background change; Todd and Bridget as we wait for makeup touch ups.

From left: Ania in the mirror as I'm shooting from a gap between dresser and table; Ania receiving hair adjustments from Nikolas as John prepares a scarf and Riza looks on; Day 1's photographic team with Corey's head to us and I'm enjoying my Starbucks surprise (thanks, Bridget!).

Posted by Klyment Tan in Shoots at 13:12

Sunday, April 10. 2011

2011.04.09: Architecture photography portfolio - complete

With works collected from the past two years Justin Poulsen and I have finally finished assembly of my first architecture portfolio and the first portfolio that's being presented as a representation of the combined output of more than just myself. The samples contained within were all shot on 4x5 film and scanned with either the Microtek Artixscan M1 or with the Aztek DPL-driven Howtek Scanmaster 4500 drum scanner on a Horseman LE, Sinar X, Linhof Technikardan 45s, or a [jade green!] Toyo VX125 through lenses like the Calumet Caltar-II N 75mm F/4.5, the Schneider Super-Angulon XL 72mm F/5.6, and the Calumet Caltar-II S 135mm F/5.6. I have more details to discuss later but most of what I would discuss in a blog entry is already contained in the portfolio. Download a web-sized version here. The portfolio was designed for print presentation and currently one such copy exists, printed on Moab Entrada 190gsm bright white double-sided using the Epson Stylus Pro 9900 and bound in a Pina Zangaro 11x17" landscape oriented "Vista" post-bound album. If you would like to see the hard copy please contact Justin if you're in Calgary or elsewhere in southern Alberta or myself for Edmonton or anywhere else.

This image is a low resolution rasterization of the opening spread of the portfolio. See below for the full text from this spread. And be sure to check out the downloadable PDF version. I assure you that it's all buildings and no more photos of us.

My write-up:

I began as a fashion and glamour photographer and still attract a diverse stream of commercial fashion and advertising assignments but it wasn't until I began shooting architecture that I really began to see. In fashion advertising I took pride in being my client's scalpel: a precise tool to be wielded by gifted and ambitious art directors. Architecture and architectural photography is about the symbiotic coexistence of natural and man-made environments and what is built. It is less about destroying and building and more about shaping and transforming. Therefore, in my practice of architectural photography I choose not to break down and reconstruct lighting from scratch and represent it explicitly. Instead I seek to enhance and amplify what I see with timing, composition, and camera work. I feel that this approach better conveys to the viewer not just literally what a space is but offers a sense of what the light and the space can do for them. Armed with this philosophy I became my own art director and these interiors and exteriors became my muses. This philosophy has begun to permeate back into my fashion and advertising work. I met Justin Poulsen several years ago and was thrilled that he had developed an interest in 4x5 capture and technical photography. His interest and skill grew exponentially and when I realized I would need a strategic partner to complete certain assignments he was the first photographer I called. It is rare, if not impossible, to find another photographer who shares the same philosophy, technique, and preferred architectural shooting equipment as yourself and in Justin I definitely didn't find this rarity. Instead I have found someone more important; I have found a complement with very different characteristics compared to my own. I have chosen to develop my equipment list and skills with analogue cameras supported by some of the best digitization equipment while Justin tuned his kit and his abilities around a fully-digital workflow based on some of the highest performance and most coveted equipment available. My kit offers exotic optical rendition, analogue character, and full creative freedom with camera movement while Justin's kit offers grainless images with flawless pixel-level acuity and the short turnaround times associated with pure digital capture. Justin's write-up (with contributions by Dylan McAmmond):

[12:52:19 AM] Klyment: Justin: did you work on your write up?[12:52:29 AM] Dylan: can i write it for you justin[12:52:36 AM] Dylan: it'll be funny[12:52:38 AM] Justin: not yet. In the middle of my essay[12:52:41 AM] Justin: okay dylan. u do it[12:52:45 AM] Dylan: LOL[12:53:27 AM] Justin: ...and go[12:53:33 AM] Dylan: too lazy[12:54:06 AM] Dylan: watching office and... medicating[12:54:14 AM] Justin: fuck off. ill pay u[12:54:18 AM] Justin: in jelly beans[12:54:22 AM] Dylan: black ones?[12:54:27 AM] Justin: yeah[12:54:31 AM] Dylan: fuck I love black jelly beans[12:54:40 AM] Justin: k good cuz i just spraypainted the whole bag

Posted by Klyment Tan in Photography at 01:42

Sunday, April 3, 2011

2011.04.03: 3" Mailing tubes for sale!

These black plasticized mail tubes extend from 28 to 36" and seal easily with tape or a shipping label. Shippers Supply wants over \$3 per basic white paper tube including end caps. \$2.25ea or \$2ea in quantities of 25 or more.

Photo by Corey Thompson.

A shot of Corey's setup. Looks like three Norman IL2500 heads driven by a Norman D24r power pack with standard reflectors and spot grids plus a Chimera Medium video soft box with 20degree Lighttools Soft Egg Crate. A vacuum cleaner serves as a gobo to texture the background light cast onto a Savage Studio Grey paper backdrop. Foreground light provided by a silver reflector.

Posted by Klyment Tan in Equipment at 18:23

Saturday, April 2, 2011

2011.04.01: Coachella Passes!

They're here!

I wasn't expecting this packaging. Die cut multi-fold outside that's printed with a spot colour and a silver foil.

Included within is a window sticker, some multi-part post card thing and some detailed instructions.

This time RFID-equipped wrist bands are included with the shipped package.

Corey Thompson, Justin Poulsen, and I are driving down from Edmonton to Indio via Salt Lake City and Las Vegas/NAB for the Coachella Valley Music Festival. Being the "art festival" that they claim to be it is ironic that the only media passes that they issue are only to those who guarantee national media coverage as opposed to those who want to document and interpret the festival as a cultural experience. I wasn't trying to get free passes out of the organizers - all I wanted was to be able to bring any gear that I wanted onto the grounds. Now I'll be walking in with just the (chrome, vulcanite, MP finder) Leica M7 w/ 35/2 Zeiss Biogon ZM, 50/1.4 Leica Summilux V.2, and the Leica 90/2 Summicron Pre-ASPH along with the Panasonic GH2 and the 20mm F/1.7. I'll be carrying these along with some writing instruments, some of my favourite papers, sunscreen, water bottle and some other desert essentials. All in a Domke J-803.

Posted by Klyment Tan in Music at 16:51

Sunday, March 27. 2011

2011.03.27: \$20?

Hahah . . . how many of you are old enough to know what this is?

Posted by Klyment Tan in General at 22:12

Saturday, March 26. 2011

2011.03.24

Posted by Klyment Tan in Personal at 16:42

Wednesday, March 23, 2011

2011.03.33: NAB (National Association of Broadcasters) Show 2011 interview planning

On our way to California, Justin Poulsen, Corey Thompson, and I have an opportunity to drop in on the NAB show in Las Vegas. Our itinerary only affords us one day on the exhibition floor so I'm trying to create a concise list of the company representatives I would like to interview. As many of you know there is a lot of cross over between video/motion picture and still photography and as still photographers we often neglect to look outside of products and techniques that are specifically marketed to us. Of special interest to me are LED light sources, tungsten and HMI lighting, RAID controllers, post processing software, and also some video-specific tools that would help make it easier to share information from shoots and lighting techniques with other photographers. I'll also be following up with a few vendors I interviewed in Munich and Cologne at Cinec and Photokina, respectively. If you have questions that a photographic lighting nerd could help you get answered please send them to me or leave them in the comments and I'll bring them to NAB.

Posted by Klyment Tan in Equipment at 10:01

Saturday, February 26. 2011

2011.02.26: Architectural photography portfolio coming up!

Justin Poulsen and I are assembling a collaborative architectural photography portfolio. With Justin's workflow is based around a Phase One digital medium format back on a Cambo Wide RS and mine is base around the Toyo VX125 and an Aztec/Howtek drumscanner together we can offer both digital and large format film capture in Edmonton, Calgary, and easily throughout Western Canada. Here is a preview of the portfolio to come. Each spread will be 11 x 34".

Posted by Klyment Tan in Photography at 22:37

2010.10.07: Kingsway Mall seasonal fashion advertising campaign

I admit that I am embarrassed that it has taken me until the eve of next season's Kingsway Mall campaign photoshoot to share photos and notes from last season's photography. I delayed posting not because I wasn't eager to show you the work we produced and the process through which the images were created but because I was very happy with the images Kingsway Mall and their advertising agency, TAG Advertising of Calgary, AB selected for ads and for the Kingsway Mall website. The shoot felt much like what the reunion of an old band may have felt like; West Edmonton Mall alumnus John Chwyl as Kingsway's marketing director, Nikolas Syhatheb and his team for hair and makeup, and Corey Thompson as photographic assistant/co-photographer/human boom stand. But much had also changed. I looked through TAG Advertising's portfolio and company with a diverse and illustrious past and with enormous potential. Many of the works, while done for mostly small and medium-sized businesses, were very original and brilliant both in concept, execution, and delivery yet also pockmarked with work that I couldn't understand. I often experience this response when looking at the work of many of the ad agencies that I have admired and would appreciate an opportunity to work with again in the future. For weeks we planned this shoot and for weeks I could barely contain my eagerness to work with this new (for me) art director.

I was apprehensive about the concept at first; the concept called for images shot with mostly out of focus/blown out backgrounds that would later be gradient-toned with some blues and integrated with Kingsway Mall branding materials. But I had faith in the concept and art direction and as the two days of shooting unfolded I wasn't just relieved but pleasantly surprised that my initial apprehension was totally unfounded. The two days produced some of the most free-flowing shooting situations that I've had the chance to work with in commercial fashion photography. John insisted that Patricia be one of our models for this shoot and I wouldn't object to another opportunity to shoot with her (even if I dared!). Katherine and Sean are represented by Sabrina Notte and her agency Deja Vu Modeling International out of Red Deer. Vicki is a model you've seen before in my portfolio and my blog and is currently unrepresented. Liv is a new model and Tom Jablonski is a friend and the Shoe Guru. We used Corey's 72x72" Scrim Jim and 1stop black screens or the white/silver reflector fabric as the only light modifier for the two days. Virtually all photos were shot with the Nikon D3 and the 135mm F/2 Defocus Control Nikkor and processed in Adobe Lightroom 3. Katherine is currently modeling in India and Oman under Inega model management. And a huge thank you again to the awesome people at the Alberta Aviation Museum for hosting us at the hangar.

I've worked extensively with Vicki over the past five or six years and created several pieces that I felt were photographic portfolio worthy. However, I feel that this may be the one shoot in which Vicki has looked her best.

A selection from Sean's first set of the day. Scrimjim silver reflector used to fill in some of the shadows on the forklift in the background.

Liv's last look of her first full shoot day ever.

I thought Tom had a cool look from the first time I shot him for his own company's promotional materials.

My favourite shot of Katherine to date.

Some of Patricia's photos that were never used. A small cross section of a 100+ image flow of hotness.

The concept mockups that got me a bit worried at first.
Make the jump for outtakes.

Everyone's still smiling . . . the day must have just started! Just kidding.

We're still tweaking the first look we'd shoot over the two days. In all I believe we shot about about twenty looks and about 1300 photos.

Bridget about to help Katherine out with her pants.

My usual shooting position while Todd and Nikolas show their support for the photographer.

Nice shot, Todd . . . probably the sexiest photo of the day.

I've worked with Vicki in almost the same spot before. Recognize the fuel tanks in the distance behind her?

A casualty of shoot day one. Well, not really . . . we found him or her like this near the end of the day.

A real casualty of the photoshoot: I dropped the Nikon D3 lens first into the pavement, cracking the filter and denting the filter ring. I was unable to remove the ring and still needed this lens so I ended up smashing out the rest of the glass. Once all of the filter glass was removed the lens continued to function flawlessly.

Oh, shoot styling kit, how I missed thee.

John's totally not as grumpy as he looks in this shot. At least I hope that he's not as grumpy as he looks.

Hahah

Nikolas evaluating the makeup situation to prepare for a close up shot.

I'm glad that I have a Panasonic GH1 (and now Panasonic GH2) to pass around on set for behind the scenes stills. Most of the time I end up shooting my own behind the scenes. Thanks again to Todd, John, and Corey for many of these photos.

Todd's hilarious attempt at being creepy.

Hahah . . . I think this could have been one of the better photos from this set.

Corey Thompson being a lightstand.

Best human light stand EVAR!

Liv gettin' some stuffin'.

I wish I could say that this was the first time I've worn women's clothing at work.

Hahah . . . the hilarious backstory to this photo isn't fit for the public internet.

Last photo before we lose the sun.

John checking the balance of a feather earring.

Bridget - she works in marketing for Kingsway with John. Thank you for all you have done for this shoot.

This photo reminded me to remind Nikolas to return to Edmonton to do hair and makeup on Monday and Tuesday. He totally forgot. HAHAH!

Posted by Klyment Tan in Shoots at 16:23

Sunday, February 20, 2011

2010.10.15

It's through your loss that I live with mine. I never got to know you and I am guilty for only wishing to know better those who loved you and survived you but I believe I felt what made you special during our brief meetings. Jostein may have the worst luck of anyone that I know but he was so fortunate to have found you. He would have spent the rest of his life with you but at least he got a chance to be a part of the last of yours. As a photographer I feel extremely privileged to be the one to take your last formal portraits with all of us knowing your fate and that you would inevitably lose your fight. I look through your photographs and see a woman who knew she had lived a life full of accomplishments but that she still had much more to give. Why did it have to be this way?

Good bye.

Posted by Klyment Tan in Personal at 05:53

Tuesday, February 8, 2011

2010.09.10: Crowne Plaza Chateau Lacombe

Between a half hour in a coffee shop and a few short trips on trains I thought I had constructed what I was going to write for this shoot. However, after learning what I just learned from my art director I can't publish most of that! I'm posting the same images and with similar captions but it'll be more a discussion about the technical aspects of the shoot than about my interaction with art direction and client.

Ania Smith of Axial 3D was our art director. This shoot was partially a promotional shoot for Crowne Plaza Chateau Lacombe showcasing some of the new renovations and breathing new life into their existing photographic advertising but it was also partially a personal project for Kevyn, the hotel's new owner. The challenge was that the hotel had not yet been fully renovated so we had to be imaginative. We wanted to create something that wasn't purely architecture-oriented because we needed to give a sense of the spaces within the building without explicitly documenting certain details about the spaces that were destined for change. Models became very important to help us achieve this goal and it was also important to shoot with a camera chassis and a format that would allow for a high degree of adjustment latitude and selective focus and do so without negatively impacting reproduction size or giving photos the "small camera tilt-shift look" often associated with using tilt-shift lenses on digital SLRs. For this reason the project was shot almost exclusively on 4x5 films with the (jade green) Toyo VX125. This would also be my first project on which I'd use colour temperature adjustable LED lights in the form of ARRI Locasters as the primary photographer-controlled light sources. Most original film rebate is intact and film types range from Portra 160NC to Ilford HP5+ to Kodak EPY 64T. Colour films were all chemically processed by ABC Photocolour in Vancouver and I drum-scanned them in my studio on an Aztek DPL-driven Howtek Scanmaster 4500. Ilford HP5+ push processed to ISO 1600 in house in Kodak XTOL at stock strength.

Hair, makeup, and styling by Nikolas. Photos shot with a lot of help from Corey Thompson. And special thanks to Kevyn and his assistant, and the hotel's staff for being very accommodating and for being great hosts. Book a room in this hotel; you won't be disappointed. And thank you to Yura of 350 Designs for introducing me to Ania a few years ago.

A shot in Crowne Plaza's largest ballroom. I think just about every wedding photographer in the city has shot in this ballroom at some point so it was important to try to take the focus away from the room itself and to create a new focal point. I sense that some of the decor in this room is about to change. Kodak EPY is a discontinued ASA 64 tungsten balanced slide film. I bought a 50pack when I was in Detroit and motorcycled it back this past summer. Shot with the Schneider Super-Angulon XL 72mm. Very modest rim and fill light provided by ARRI Locasters tuned to 2800K undiffused. Using colour temperature adjustable LEDs allowed for setup, colour match, shoot, and teardown faster than we could normally setup and colour match our lights for situations like these.

Originally, I wanted to have a half naked woman in the foreground of this photo and with underwear and clothes scattered across the bed and the floor as kind of a fun option but my requests were denied. Anyhow, I'm still happy with the photo . . . I wanted to deviate from the usual hotel room photos showing off perfectly-made beds devoid of any signs of occupation by people and give it more of a life style feel. Shot with the Schneider 72mm Super-Angulon XL wide open with a bit of swing and rise movement for selective focus and to prevent wall lines from converging.

Another option for a bedroom shot. Also shot with the Schneider 72mm XL.

Shooting only with continuous light and shooting with a 4x5 (or larger) ground glass allows for very easy composition of more static frames. The added flexibility of full movements in a monorail camera allow the photographer to add a unique flavour of dynamism and exotic lens rendition to an otherwise more posed photograph. We used a single ARRI Locaster set to 6500K with a diffusion gel clipped to the barn doors to light the foreground for this shot.

We moved to Portra 400NC for the photos shot in Laronde because of how many people were involved and because we wanted people to be animated while in their seats. Even at ISO 400 (rated to 320) we were getting about 1/30s at F/11 and even with a bit of fill by ceiling bounced ARRI Locaster as we were metering for the foreground. Background spot metered at about 10 stops brighter than the foreground but what was really interesting is that in spite of all of the the criticism we've seen about film's narrow latitude, this was the first photo that I had to edit to significantly increase contrast and throw away highlight detail to make it look realistic. Caltar-II S 135mm F/5.6. Film loaded in 6 frame Graphmatic film backs.

One of the few photos shot on the D3. I resorted to using a dSLR because we needed to shoot at higher sensitivities which was one area that colour film suffers. This particular shot was done at ISO 800 and at F/2.8 with a 1/10s shutter speed.

This was the last shot of the day and the one I found the most challenging. The lobby is a large space to fill and with flat, uncontrolled, and mixed lighting which is why I opted to shoot a black and white film. Admittedly, I struggled to position people in a believable manner and I am not sure if I achieved this. And (I never thought I'd be able to say this with a straight face!) we may have too many female models!

All in a day's work: instant proofs from each of the 4x5-oriented scenes.

Posted by Klyment Tan in Shoots at 16:14

Tuesday, January 18. 2011

2010.11.09:Natasha Lazarovic for Avenue Magazine Edmonton

I haven't felt so unprepared since I started shooting as I felt for today's session. It wasn't because the expectations were unreasonably high for this shoot since it is a conservative editorial disguised as a fashion shoot. It isn't because I was attempting to displace a high profile photographer since I wasn't displacing anyone. And it isn't because the art director threw in a location that likely won't have AC power and to keep things interesting I chose to work only with continuous light sources. I felt mentally unprepared. I felt as though I was being constrained by this publication with limitations I don't even encounter in commercial photography on a budget of about 25% of what I typically command for this amount of effort for a commercial shoot. However, when I saw the published piece, in spite feelings of uneasy apprehension as I handed over the full resolution versions of the files Rodrigo requested, I am thoroughly pleased and even impressed by the final product. The January 2011 issue of Avenue Magazine Edmonton featured the first cover that I have shot that I was completely happy with and I feel that Rodrigo López Orozco, supported by Anders Knudsen, creative director of Avenue Calgary, is whom is most deserving of the credit for this cover . . . aside from our model, designer, and stylist, Natasha Lazarovic and our makeup artist, Hailey Ginn. I'd also like to thank Adam Goudreau, my co-photographer for the shoot, for setting up while I ran back to the studio to grab a few items and for allowing our shoot to flow smoothly. And thank you to Carla Alexander and her staff at MRKT. And as always, thank you to Curtis Comeau for repeatedly recommending me to Avenue. Because of you I've had the privilege of working with my third Avenue art director. All photos taken with the Nikon D3 through either the 135mm F/2 Defocus Control Nikkor, 24-70/2.8 AF-S Nikkor, or the 70-200/2.8 VR I at sensitivities ranging from ISO 800 to 3200.

Web-res of the January 2011 cover of Avenue Magazine Edmonton as borrowed from Avenue's website.

I just noticed that this image was reversed for design reasons. Maybe that's why Jonathan couldn't recognize her even though they were high school chums. Illuminated with an ARRI Locaster color adjustable LED fixture set at 6500K for the background and with an ARRI Locaster with diffusion gel clipped onto the barn doors for the foreground at 2800K. White balance set in Adobe Lightroom 3.x to 2800K. My only non-essential edits were the removal of some arm freckles.
=P

One of my favourites of this part of the shoot.

An all existing light shot that didn't make it past the first round of selections.

This image was lit with two ARRI Locasters to the left of the frame, one above the other and about five feet away. Both lights were set to the same colour temperature. If this photo were to have been published I would have smoothed out the edge of the nose shadow. Working with smaller light sources it's important to properly centre the light over the face axis if a photographer needed a shot to be usable right out of camera without a displeasing nose shadow.

We spent the most time on this set of images both in shooting and in setting up. It's Natasha's brand new "Soviet Russia" piece and, at least at the time this was taken, no one has had a chance to photograph it yet. We used three tunsten Dedolight 100W Fresnel fixtures all set within about a stop apart and on the same C-stand. The lights were used unmodified to provide separation lighting for Natasha's body and for her head piece. Two ARRI Locasters set up one above the other camera right provided the key light with the higher light softened with a diffusion gel clipped to the barn

doors.

Literally our first shot after moving the lights. Diffused ARRI Locaster camera right and dimmed ARRI Locaster set at same colour temperature for rim camera left.

Natasha making Rodrigo feel uneasy holding all of the repurposed little animals. Locasters in the foreground. Leica M7, 35/2 Zeiss ZM Biogon, Delta 400 pushed to 1600 in Kodak XTOL and scanned with the Nikon Coolscan 5000 ED.

From left, [ridiculously skinny] Adam, Rodrigo, and Hailey. Very small crew this time.

Posted by Klyment Tan in Shoots at 14:57

Sunday, January 2, 2011

2010.09.25: Photokina Cologne - Highlights

Shortly after leaving Cinec in Munich, Germany, I had the opportunity to check out some goodies primarily targeting still photographers at Photokina. Some of the highlights include a ball-based alternative to geared tripod heads by Arca Swiss and Manfrotto, Priolite's battery-integrated monolights, the Panasonic DMC-GH2, Brightcast LED lighting, a discussion with Elinchrom's Vice President and head of Swiss and UK distribution Christopher Whittle about Elinchrom's product development philosophy, the upcoming Elinchrom Skyport iPhone app, and some of the company's new products, Michael Hejtmanek, president of Bron Imaging Group, and his discussion of Broncolor's new entry-level pack and head system, the Broncolor Senso, a walk through of Dedolight's product line and a look at some new things with Profoto.

Broncolor Senso

NEC Spectraview PA271 (Spectraview LCD2690WUxi replacement . . . sort of)

Brightcast LED lighting for cinematography and live performance

KPS Design's "geared" tripod ball head

Lots more on my YouTube channel.

Posted by Klyment Tan in Equipment at 00:17

Thursday, October 28, 2010

2010.09.27: Germany Vacation Photos

At approximately 7pm on September 26th I attempt to book a train trip from Köln to Frankfurt for the 27th at 6pm. Deutsche Bahn's website returns an error informing me that my desired itinerary occurs in the past. "The past?" I inquired unto myself and I sat there pondering this software glitch over a Baileys latte at Brownies off Friesenplatz, confident that it would work itself out. And the problem did work itself out – I finally realized that I had failed to advance my watch a day as we crossed the International Date Line on my flight over from Edmonton. It was 7pm on the 27th when I had attempted my booking. But I still had one thing left to do during this visit. I rush off.

About fifteen minutes and one transfer later I find myself at the Nippes station platform. The air is misty and the streets are deserted. Unlike much of Köln, this area's population density and commercial density seems very low with large parking lots around sleepy-looking but modern warehouses. I see only a handful of pedestrians some of whom shoot me an occasional nervous glance. So far, everything seemed as I had expected. There is one road roughly parallel to the direction of train travel but this road angles slightly after a few metres. I am sheepish to admit that I instinctively headed the right way to my planned destination without having to ask a local for directions. I come across a sign board on a bicycle rack pointing me towards a casino. Everything I saw seemed to point me to where I wanted to go. It would be only a few steps before I see the blue, twelve storey building towering over the much smaller surrounding structures. Pascha, Cologne, is the largest brothel in Europe and is licensed by the city and was built on government-owned land. Upon entering, guests are asked to pay a 5euro entry fee that is good for twenty four hours and includes all non-alcoholic beverages and some snacks. If a patron were to choose to leave the premise with the intention to return later, the doorman will offer to stamp your hand (with a star, in my case) so that you may avoid having to pay the entry fee again. In the same building but behind a semi-separate entrance, there is a strip club with similar rules to those in most of North America. But I have seen a strip club before. I was here to experience the brothel. And though I wasn't here to experience it how most men choose to experience it, I believed that walking the floors would ensure that I not be denied one of life's greatest and most taboo experiences.

I visited all of the floors except for the floors reserved for transsexuals and I also didn't visit the club-style brothel at the top floor. Many beautiful women sat outside their rooms or within their rooms with their doors open, casually displaying themselves to those who may peer in. I spoke with a few of these women. Amongst them were a Hungarian, an Italian, a Pole, and a Chilean. But on the fifth floor I happened to glance into a room and could not walk away. A young Brazilian enthusiastically leapt to her feet to greet me at the door and to invite me in. She was short, no more than 5'4" or about 160cm and her command of spoken English was barely functional. It would take me almost two minutes to explain my intentions and another two minutes before we could agree to working terms.

I photographed Nora for about a half hour during which I shot almost two rolls of Ilford Delta 400 through the Leica M7 and the Zeiss Biogon 35mm F/2. Back in Edmonton I would push the film to ISO 1600 in Kodak Xtol at its stock concentration. Before leaving I pay Nora fifty euros. I left her room feeling somewhat traumatized while toying with the idea that I had just paid for the services of a prostitute. But I also had to think about what was she to me? What had I just

paid for? Was she a prostitute or a model whom I directed as I would have directed any other model on the same set and with the same concept? The process and the end result were much more gratifying that I imagined her regular service would have been . . . though I was certainly curious.

Leaving the brothel and telling Leanna all about my experience was sort of a proud moment for me. Being able to honestly recount the events of the night to the most important woman in my life (other than my mother) with the knowledge that many other men making such a revelation to their respective significant others would have provoked wrath and scorn served to reaffirm that Leanna is the coolest girlfriend ever. And for the record, I sent Jonathan Puckrin this series of images first. I felt that he would be my one friend who would likely appreciate this set the most. I feel badly that I had done this shoot at the time that I did and wish that the photos didn't find him during such an unfortunate time.

In the past year I've been able to selectively squelch my inner control freak and accept existing light as it is, modifying it only when necessary. For the film fanatics that read this, it has nothing to do with the fact that I am shooting more film but because I try to shoot and travel lighter I'm needing to improvise more and make up for what I lack in light control with spontaneity and stronger compositions.

Most of the light in my model's room came from string lights around the bed, around the mirror, and interwoven with the translucent fabrics attached to her ceiling.

The mirror added some complexity to the photos but also made some angles unshootable without getting myself in them especially with such a small room. I had to make compromises. Shooting with a lens that wasn't wide enough added to the challenge that made the shoot more enjoyable for me.

This was one shot in which I half-wished there was no cut off but am cool with its composition as it is. My biggest fear was for motion blur holding the camera at arm's length and shooting at shutter speeds slower than 1/8th of a second. The heft of the M7 helped dampen some of the hand shake.

Some of my model's artefacts added to the realism and authenticity of our set.

This shoot inspired a new level of appreciation for the benefits of Xtol especially with designer films like Delta, Tmax, and Acros. I believe much of this shadow detail would have been lost had I developed in something like D-76 or HC-110 or even Ilfosol S or 3. And to top it off, Xtol is free of the more toxic components commonly found in other developers; it's primarily an ascorbic acid (vitamin C) developer. I even keep its working solution in an old Tropicana orange juice bottle in my studio.

I wished that my subject spoke more English. I wanted to know more about how this room had come to look like this and how long she had been working here.

This shoot offered one of the rare instances where I could meter off a model's chest to get my desired exposure values. Furthermore, having shot the M7 for some time and shooting with the Biogon 35/2 for even longer I was often able to focus in the centre, guess and adjust slightly, and shoot without having to focus and recompose from another part of the scene.

And just for Justin Poulsen, I believe my subject had a foam mattress but I did not confirm whether or not the foam was of the memory variety.

As one of the conditions of photographing her, my subject wished to remain anonymous. In respecting this request I am using only images in which her face was adequately obscured and I have disguised her name. The subject's real name seems more fitting for this entry and for this shoot but I was unable to come up with something more appropriate than "Nora".

Posted by Klyment Tan in Shoots at 02:53

Tuesday, October 5, 2010

2010.08.14: Nikolas' Contessa 2009 makeup entry part 2

Today we completed a Contessa entry we started over one year ago.

I never thought that we'd take this long to complete a Contessa entry. Or that we wouldn't qualify as finalists. But I have nothing to regret. This project has offered me an opportunity to work with people with whom I'd like to work again and it has also given me a rare opportunity to work with my own mini-supermodel with full hair, makeup, and styling support by the best MUA and hairstylist that I know. To Nikolas, I never take for granted the times you've chosen me to be your photographer for your personal projects. You're regularly booked by Edmonton's top photographers to work on some of the most coveted and closely held contracts we get to see in this market and I know that any of us would be just as honoured to have this privilege. To our models from this shoot and our shoot at the same location in 2009, I doubt you fully realize how easy you have made it for just about any other photographer to have picked up the same camera and created something beautiful with you in front of the lens. And to the person who owns this abandoned property north of Bon Accord, I need to meet you! In the meantime, I'll just thank Jason Hafso for sharing this location with me.

That's kind of a strange place on you to put bug repellent, Leanna.

Leanna helping Michelle with bug repellent while Nikolas does some touch ups.

Leanna receiving some touch ups of her own.

Not every photo is a winner but every shot is important. First photo lit with a tiny Norman 200B battery system and head shot through the diffuser of a 5-in-1 reflector as held by Nikolas. I wanted to keep the look consistent as with the previous year's shots so we went back to existing light.

The image Nikolas selected of Leanna's set for the final entry. I still remember Leanna being so upset with herself and with me because she thought that she did so badly that I gave up after under fifteen minutes of shooting. The selected image was the second shot after I changed camera angles and location slightly. Nikon D3 with the 135 F/2 Defocus Control Nikkor at ISO 100, 1/1600s, F/2.

Michelle catches me sneaking a shot of her from within the grass. I first saw Michelle on a motion picture set five years ago not long after I started shooting. This would be the first opportunity that I have to work with her and hopefully won't be our last.

It would be just seven minutes before we create the image that Nikolas selects for submission.

Same settings as with the other images but at 1/2500s. This was one of Nikolas' night looks for his submission. But we were shooting during the day and I was kind of lazy with lighting and tried to "nightify" the shot by improvising with some of the burnt remnants of one of the buildings on the abandoned site.

I had some time to expose a few 4x5's. All 4x5's shot on Portra 160NC with a jade green Toyo VX125, 135mm F/5.6 Schneider Symmar-S/Calumet Caltar-S at F/5.6. Exposure time was approximately 1/250s for the two shots with both subjects. Rear rise and front swing applied to maintain perspective and get both models in focus.

All 4x5's scanned with the Howtek Scanmaster 4500 driven by Aztec Digital Photo Lab Pro attached to my little tethering workstation. Some fine tuning of colour done in Photoshop CS4.

The sun came out and made this photo a bit more daytime-looking than I would have liked for Michelle's wardrobe and makeup. I hadn't thought of that when I was shooting but I'll remember for next time. It also looks as though I have some sheets of old 160NC and new 160NC mixed together. Look at the edges of the film!

Posted by Klyment Tan in Shoots at 03:30

2010.06.12: Pure Pride Edmonton

Donna Zazulak of Zazulak Marketing & Communications Inc. requested that I document Pure Pride Edmonton as produced by her and Greg Burns. I invited Corey along. The little Albertan homophobe in me was a bit apprehensive at first but I am glad that I accepted Donna's offer. Even though I am not a member of the target audience of this event, even as a regular attendee and not as a photographer I would have enjoyed the entertainment, atmosphere, and lighting. Oh yeah, lighting and sound by Axe Music. Below are two shots of the setup taken before an evening where my ass was slapped no less than five times.

Shot on Kodak Portra 160 NC with a jade green Toyo VX125 and the Schneider 72mm F/5.6 Super-Angulon XL at F16 and 10s exposure time. I think it's first generation Portra 160NC . . . most of my other film has version number markings next to the film type. Light is unfiltered since most of the light is designed around white LED equipment.

Both images were scanned with a Howtek Scanmaster 4500 driven by Aztek's Digital Photo Lab Professional software. Film mounted in Kami mounting fluid sealed within an optical mylar sheet. All colour corrections were done in the scanning software yielding what I believe is a mathematically flawless tone curve in the original scan file.

Posted by Klyment Tan in Events at 02:44

Sunday, August 1, 2010

2010.04.26: Karyn Decore for Avenue Magazine Edmonton

During a month of shooting mostly commercial architectural interiors and events, Paige Weir's request for me to shoot Karyn Decore, president of Decore Hotels, for Avenue Magazine Edmonton's Style Q&A feature for June was a welcomed invitation. A bit of research revealed that our subject-to-be was also very attractive and in excellent physical condition . . . I was excited. We discussed locations and toyed with the idea of shooting at one of the Edmonton celebrity's hotels without making it look like we shot out of town and while I sense that there was a realistic possibility that we could shoot outside of Edmonton considering that Karyn was actually in Banff when we began discussing the shoot, certain scheduling and support staff elements made it much more desirable for the team as a whole to shoot in Edmonton.

Fortunately, Paige has hookups. Years ago, I shot my first billboard for Derk's Formals in the Red Strap Market space just east of the Edmonton provincial court house. Since then, architect Gene Dub had purchased the building and it had become more difficult to book time in the space to shoot but Paige made the arrangement and, once again, I was in the space where I did my first shoot for my first commercial fashion client. I did a building walk through with an interesting and eccentric Austrian gentleman who works for Gene and we spoke briefly. Some things about the building have changed but, for what we needed the building for, much has remained the same. I walked through the ghostly floors observing the windows which had now been plastic-wrapped over to help reduce energy loss. Some floors had a dense layer of fine dust that was largely undisturbed and may have collected over several months or even years. The space had become more beautiful and more characteristic with unoccupation.

Below are some photos I shot during the walkthrough taken with the Leica M7 and the Zeiss Biogon 35mm F/2 on Fuji NPZ.

On the third floor. For the Derk's shoot we used this floor only for photos after dark because it didn't have enough light for what we needed to do with it. However, this floor and the broken ladder became the setting for my favourite photos from our shoot with Karyn Decore.

Under previous management we weren't allowed to use the top floor because of the exposed insulation but this time no one stopped us from using this spot. Shooting in the other direction, Craig Hobbs, co-shooter on this shoot, created what would become the cover for Avenue Magazine Edmonton's June issue.

We used these west-facing windows as primary lighting for the Derk's billboard. We shot Karyn with lens axis perpendicular to this wall and directly adjacent the south wall for the portrait-oriented full length.

Craig selected this area to shoot Karyn in piece from Edmonton designer Natasha Lazarowich's line Temna Fialka. The white wall parallel to the windows affords a photographer a lot of working room with generous fill light which we sought out to complement Karyn's dark hair and high cheekbones.

Having Craig on set gave art direction and I the confidence to shoot exclusively 4x5 film while Craig shot his D3. In fact, more of his shots ended up being published. Below, all photos shot with existing light on Portra 160NC with the jade green Toyo VX125 and either the Schneider Symmar-S 210mm F/5.6 or the Schneider Symmar-S 135mm F/5.6. Film processed by ABC Photocolour in Vancouver and wet-mount drum scanned in house on the Howtek Scanmaster 4500 driven by Aztek's Digital Photo Lab Professional software suite.

Craig's shot with similar pose and same location ended up on the cover. Depth of field at F/5.6 even on the 135mm lens was very shallow and with the slightest bit of subject movement the subject's face became slightly out of focus. The cover would require a the image to be cropped to about 1/5th of its original area. That said, due to the low levels of enlargement required to get even an aggressive crop of a 4x5 shot to full page size, the softness was not visible at final enlargement size, matching the sharpness of Avenue Edmonton's May cover shot by Bleacher and Everard, the American photographers that Avenue contracts for their US Style Q&A features. Shutter speed was approximately 1/8th of a second.

A full length published with approximately 1:1 enlargement for the story.

My favourite shot from the shoot. Fortunately it made it to print but at reduced size. Subtle front tilt, swing, and fall applied. I had forgotten to tap the film holder to ensure that the film was sitting square but there was enough cropping room left to correct for the rotation. I didn't fully correct the rotation here because Karyn's posture and the ladder's position seemed more natural with this much rotation even though the straight lines of the space emphasize the residual rotation.

Karyn was a lot of fun to work with being very patient and charismatic with lively eyes and she pulled off many outfits that most women don't have the physique to make work. Her support team consisting of her hairstylist (sorry, I don't recall her name), makeup artist, Bonnie Paxton, her stylist/stand-in/modeling coach Kendall (a former international model) and designer Natasha Lazarowich helped move the shoot along smoothly and made all of the looks very polished.

In the extended body of this entry you'll find some behind the scenes shots taken with the Leica M7, Zeiss Biogon 35mm F/2 on Delta 400 pushed to 1600 in Kodak Xtol in stock concentration.

The Toyo VX125 setup to compose the first shot of the day: the vertical full length in the animal print dress.

Karyn getting initial hair and makeup applied.

Bonnie applying makeup as her hairstylist looks on.

I think our hairstylist is taking out hot rollers but I'm not sure.

Few makeup artists I've met are cool enough to have their own director's folding stools.

Paige making sure we're all doing our jobs. With taller models my pop up dressing room is a lot of fun because most model's heads are totally above the top as they change.

Ravi brings Karyn's and his standard poodles to the shoot. We try to use her for a few shots but we failed to control this element well enough to consistently shoot deliverable photos.

Craig and Hardy discussing some history and particulars of the building.

Kendall helps Craig direct Karyn in the narrow split level area where he shoots her in one of Natasha's outfits.

Another view.

Posted by Klyment Tan in Shoots at 18:47

Friday, June 18. 2010

2010.05.18: Glendon leaves for Chile on a motorcycle

My parents have two sons. One is a son that no typical oriental parents would ever want. Being a photographer, large format digital print maker, and an entrepreneur he is, by definition, a professional artist without a steady income. He completed a four year business degree program in a school that in 2001 ranked below a school that doesn't even have a business program in the business school section of Maclean's Magazine's annual post secondary institution rankings. He felt it was a waste of almost a fifth of his life upon barely graduating in 2005. When many graduates can joke that all they are leaving with is this piece of paper worth about \$20,000 and four years of intensive study, this son has actually managed to lose this piece of paper. They constantly worry about this son not eating properly because he is the only member of the family with clearly visible ribs and protruding hip bones. He alienates people with a ruthless and non-sympathetic attitude valuing only results and never rewarding for fruitless but noble efforts. The other son is who many Asian parents would not only be pleased to have as a son but would eagerly and proudly tell other Asian parents about. He completed his co-op chemical engineering degree from one of the most revered universities for this field, has maintained outstanding academic scores, participated in structured extra curricular activities, is a crowd-charmer, just returned from a research placement in Norway studying carbon recapture and will likely lead a respectable and stable career in something related to his degree. He makes friends easily and is well-liked. On top of all of this, this son works out and is in excellent physical condition.

My brother, the son that many Asian parents would dream of having, leaves for what could be over half a year on a dual sport motorcycle to South America. I know that my mother is very worried for my brother's safety because of all of the accidents she has seen on the news in North America and some truly horrific incidences involving single track motor vehicles back in Malaysia. But I told my mom not to worry; I have instructed my brother that in case of a serious and crippling accident, make sure he dies instead. And since I have refrained from motorcycling for the past few years due to heavy construction on many of the roadways that I normally use, she only stands to lose one son to a motorcycle accident. I guess the math makes sense but I hope that they both know that I am just kidding.

He checks in whenever there is internet access and a chance to Skype back home. It helps keep our mother's worries under control. You can follow his journey on his new blog. I'm sure it'd be cool if you wanted to contact him to say hello but if there is a message you'd prefer for me to pass to him or you'd like to be informed right away of the latest patch of pavement or piece of debris he collides just ask. His blog may have a posting delay since our mother has finally started checking it.

I took a few photos of him before he geared up and left with his friend Jan. At time of writing, Glendon is in Mexico and I believe Jan is returning to Canada to begin his medical residence. If you read this, Glendon, understand that most of the aforementioned is written in jest. It isn't just mom and dad that are proud of you; I am very proud of having you as a brother and I am envious that you are taking this trip. I don't worry for you but still hope that you return safely.

As unbelievable as it may look, this really is his bike and he really does have a Class 6 license.

All shot on Fuji NPZ in the Leica M7 and with the 35/2 and pushed from the rated ISO 800 to about ISO 1600 or so. I had shot some other content on this roll thinking it was Delta 400 that I frequently push to ISO 1600 so everything was exposed for ISO 1600.

Jan is an experienced rider and I think the whole family is glad that he was traveling with Glendon.

The last frame I shoot of my brother for who knows how long. I hope you have a great trip.

Posted by Klyment Tan in Personal at 06:05

2010.06.05: Slide film sucks . . .

. . . for wedding photography. Or so I thought until I received two rolls of Fuji Astia 100 non-F back from my pro lab of choice, ABC Photocolour, after Dong Kim and I shot a wedding for a black couple (with mostly black wedding party) a couple Saturdays ago. I don't usually blog wedding photos nor do I advertise myself as a wedding photographer but I feel that I need to share these images with a larger audience because I regularly express my feelings of aversion towards positive film for existing light photography because of its narrower exposure latitude, lower maximum speeds available, and inconvenience since the closest good lab being in Vancouver. Up until recently, I would shoot almost exclusively Fuji NPZ/Pro-Z ISO 800 negative print film rating it at ISO 640 and Ilford HP5+ or Delta 400 at anywhere from ISO 100 to 3200 and processed in Kodak HC-110 or Kodak XTOL. I would then shoot formal portrait photos on a dSLR like the Nikon D300 or D3 because of the flexibility of shooting at a low base ISO, higher maximum shutter speed than my Leica M7 or Zeiss Ikon, and the often superior colour output with satisfactory black and white conversions. These two rolls of Astia 100 make film rangefinder photography outdoors for formal wedding portraiture totally feasible with my shooting style. Positive frame borders deliberately retained when scanning with the Nikon Coolscan 5000 ED. All but the first frame selected from a roll of thirty eight exposures.

And a huge thank you to Yvette and Alvin for selecting Dong and I as your photographers. I couldn't have hope for a better start to the wedding season. The baring of unfiltered emotions, the love shared by all of the wedding party and guests which have been cultivated, in some cases, for a period longer than I have been alive, the dozen high school aged female total strangers that you allowed to join your dance, and even the hour and a half of beautifully composed, delivered, and thoroughly entertaining toasts during the reception made shooting this wedding one of the most fun wedding shooting experiences I have ever had.

I shot this image last of the set being posted but it makes more sense to see this image first. It just happened that we shot the formal photos before the wedding ceremony. Shot with the Leica M7 at 1/1000s and F/2 through the Zeiss Biogon ZM 35mm F/2. It's also important to note that all of my M-mount equipment is in chrome/silver colour because the colour of the camera equipment has a huge impact on the images it creates.

One of the few shots with "real" wind blowing Yvette's veil. Leica 90mm F/2.8 Elmarit, first generation in chrome.

In retrospect, the photographic challenges imposed by very dark-skinned person in very white clothing without artificial light control in a slightly backlit scene should have turned any more risk-averse photographer away as inexperienced as I from trying film technology which is known to have less exposure latitude than professional negative films and modern professional digital still capture devices on a production shoot but I am glad that I took the risk. Zeiss Biogon 35mm F/2 @ F/2 and 1/1000s. Strangely, the bride's face turned out noticeably darker than the rest of her exposed skin. In the final deliverable photos I will likely lighten her face to be a bit more consistent with the rest of her body.

Alvin had an irremovable grin on his face the entire day. I struggled with it at first as I tried to create more dramatic and serious photos but as a photographer trying to take a contemporary approach to wedding photography I think it is more important to act as channel for the day's emotions than to try to create something untrue; Alvin really is the happiest groom that I have ever seen.

The problem with having only one roll of film loaded at a time is that you are stuck using whatever film you have loaded even when the situation changes. I originally wanted to shoot some HP5+ and let it overexpose a little by using it at rated speed and then processing in Ilfosol S as part of the non-formal coverage of the formal portrait session to allow for some noticeable grain structure but I had a few frames of Astia left loaded in the camera so that's what I used. Same settings as previous frame. I noticed that Astia 100's anti-halation measures may be weaker than with other films thus resulting in more "glow". The glow is further amplified by the dirt on my lenses that I refuse to clean off.

The graduating high school classes and the handful of other photographers with wedding parties at the Alberta

Legislature were very co-operative keeping out of our field of views and giving us time to work. Which is good or else the bridesmaids were ready to muscle us through the crowds and maintain a perimeter. Still, I think someone's elbow is just into the frame near the bottom right edge. Leica M7, Elmarit 90mm F/2.8 first generation M-mount.

It was about time to leave the formals location when we realized that we needed some shots of just the couple. I haven't seen Dong's shots yet but he has some more dynamic arrangements. That said, a bench in the Lois Hole Garden east of the main building gave us what we needed to change up the terrain a bit.

Hahah . . . awesome.

With the exception of a handful of shots during the ceremony and some ISO 12,800 shots during the reception, I was Nikon D3-free for the entire day. This allowed me to pack a two camera digital/analog hybrid system with the M7/35mm Biogon/90mm Elmarit and the GH1/20mm 1.7/14-140 with twenty rolls of film in a bag with total weight around 8lbs. If you're wedding shooter looking to lighten up your kit I highly recommend considering the combination of the GH1 and an M-mount rangefinder like the modern Zeiss Ikon, Leica MP, Leica M7 or, if you can deal with the replacement of chrome with paint on a Leica body, the Leica M9.

Posted by Klyment Tan in Shoots at 04:38

Sunday, May 30, 2010

2010.05.30 flojuggler!

Ethan posted this in a forum considered by many of its users as one of the few places on the internet where you can get honest feedback to photographic work. He posted the link with the ironic text "[o]h man, this app is going to streamline my life." flojuggler is a website that allows you to track the menstrual cycles of up to ten women at time of posting. The creator has an FAQ with some creative applications for this website. Anyhow, why Ethan's comment is ironic is because other than his mom, I doubt there are other women in his life to track.

On second thought, Ethan probably shouldn't be tracking his mom's menstrual cycles anyway but thanks for the link!

Posted by Klyment Tan in Cool Sites at 05:28

Saturday, May 22. 2010

2010.05.21: Binatone iDECT X5 Phone

I was looking for a unique land line phone with sharper lines like those in my HTC Touch Diamond GSM and came across Binatone's iDECT X5 phone. I ordered the phone through a UK seller on eBay because I was unable to find a North American seller and because all of the European sellers wanted £40-70 (\$60-\$100) or about 50% more than the eBay seller and wouldn't ship out of Europe. Overall, the phone is beautifully designed with thoughtfully laid out keypad and call quality is excellent. Fit and finish is good though the AAA NiMH batteries (included) rattled inside the battery chamber a bit due to poor fitting band because they were stacked linearly and not in parallel. Fixing the rattle was easy; I wrapped a bit of tape around each battery and reinstalled them. The body of both the handset and the stand are made of plastic but the finish is no uglier than that of the blasphemously-painted top plate of the silver \$9000 Leica M9 digital rangefinder cameras. But maybe some people prefer the damage-prone plastic-y painted finish over the chrome or black chrome finishes of the current pre-M9 Leicas considering Leica now offers to paint instead of chrome your M7 or MP for an extra \$100.

Box shot. Yes, it's beat up but hey, I work with what I get. Plus it's probably the only box shot for this phone on the Internet at time of writing. The graphic design on the exterior of the box is attractive and the printing quality is satisfactory.

The phone in front of the base, adapter, and a plug adapter that I picked up from Black's for the system. I checked London Drugs for a plug adapter and they didn't have a physical plug adapter but had a universal adapter with interchangeable tips that would completely replace the packaged adapter for \$15. A sales rep suggested that I check out The Source and 220 (I think it's spelled like that) at West Edmonton Mall. The Source had physical plug adapters but they wanted \$15 just for those. Zellers didn't have universal adapters or plug adapters and suggested that I check out London Drugs or the Source. As I was about to exit Kingsway Garden Mall I decided I'd stop into Black's and check. They had a well-built plug adapter for \$9. I'm guessing that Princess Auto would have them cheaper and had I been more patient, I could have asked my parents to bring me an adapter from home because they have lots of that sort of stuff.

Phone on its base. The base has a recorded message counter. My criticism of the base is that it may be a little too minimalistic in that there is no large "guide" to help a user who attempts to sloppily replace the phone to quickly get it back into place. It also lacks the audio and visual feedback of plugging in/charging that my Netgear SPH-200 Skype/Standard Dual Phone offers. Still, these are minor complaints. Photos shot with the tungsten modeling lamps of Norman IL2500 Illuminator heads modified with a Chimera Video Pro Plus Medium and the Norman 22" beauty dish with diffusion sock attached for frontal lighting all driven by the Norman D24r power pack and captured through a 25mm F/1.4 CCTV lens @ F/1.4 on the Panasonic DMC-GH1. Underneath is the next piece of 18ga aluminium that I am about to clean, sand, clean, precoat, print, and varnish for a client.

Posted by Klyment Tan in Equipment at 00:15

Wednesday, May 19, 2010

2009.07.11 Rescued by drum scanner

Well . . . sort of. This frame has been on my list of 4x5's to rescan once I got the drum scanner up and running. We shot this almost a year ago when we were scouting that abandoned house site north of Bon Accord.

If I recall correctly, this film was Ilford HP5+ shot at stock speed and processed in Kodak HC-110 Dilution B. The fixer had been exhausted or had otherwise gone bad and my usual policy to peek into the tank after the first two minutes of fixing probably killed the film. I closed up the tank and remixed a batch of fresh fixer but the damage had already been done. Still, kind of a neat look for the frame. Photo shot with the Sinar X and Schneider Symmar-S 210mm F/5.6. Colours deliberately retained and levels adjusted so that the maximum amount of tonal information would be retained which doesn't always mean the scan will be neutral or linear.

At left is the negative from which I made the previous scan and to the right is a properly exposed and developed frame shot on the same film for comparison.

Posted by Klyment Tan in Equipment at 02:25

Monday, May 17, 2010

2010.05.17 Activating Colour Management in Google Chrome

Google Chrome has been colour space aware since version 3 (I think) but a recent search for "Google Chrome colour management" on Google, ironically, did not yield instructions for how to activate it. For this reason, and for personal reference, I am posting the instructions here. I have only tested this functionality in Windows Vista but I am guessing that Windows XP w/ Windows Color Control Panel installed and Vista and beyond plus Mac OS should work similarly. In your shortcut to launch Google Chrome you'll need to add this switch after whatever you find in the "Target" box in the shortcut's properties:

--enable-monitor-profile

So it should look something like:

Now just make sure that you use the shortcut and not some other way to launch Chrome and you should be set. Hopefully Google will integrate colour management settings into a control panel similarly to how it is handled in Firefox.

Posted by Klyment Tan in General at 13:30

2010.05.12: Art Gallery of Alberta's Art on the Block event . . . with the Panasonic DMC-GH1

My Panasonic DMC-GH1 Micro Four Thirds camera with the standard 14-140mm kit lens and the 20mm F/1.7 that's normally packaged with the Panasonic GF1, Rode NTG-2 microphone and shock mount arrived the morning of the day I was to shoot the Art Gallery of Alberta's Art on the Block silent auction fund raising event. It is the first Art on the Block event held by the gallery since it has been reopened as the Art Gallery of Alberta and, fittingly, it was the first time that I was to shoot any event with a camera with a smaller capture area than that of the APS-C sized dSLR sensor as the primary camera. While I packed the Leica M7 and the 35mm F/2 Zeiss Biogon I only shot a half roll of Ilford Delta 400 at ISO 800 and I have yet to process the film. The digital files have already been delivered to the AGA. I don't normally blog about event photos but I feel that being comfortable shooting this event with, effectively, an interchangeable-lens high end point and shoot digital camera, as the official photographer says something about the viability of using such a system for serious photographic work. I have already joked to Dong Kim, Ethan Oblak, Corey Thompson, Justin Poulsen, Craig Hobbs, and Leanna about quitting shooting with Nikon dSLRs for small format work and while I don't really intend on selling off my Nikon gear, I don't see a need to pack it for event work anymore. For the foreseeable future, I intend to shoot events with just the GH1 and the Leica M7 and their complement of lenses.

All photographs shot with the Panasonic 20mm F/1.7 and processed in Adobe Lightroom 2.x. Most of the shots were made at least three quarters of a stop underexposed . . . sometimes deliberately and sometimes accidentally. I had just gotten the camera and had accidentally changed exposure compensation without figuring out how to change it deliberately until later in the night and, at least for this evening, camera had a tendency to underexpose to preserve highlight detail even if the photographer made no exposure compensation offset. Thank you to Adam Neufeldt at McBain Camera for helping me with my purchase.

The main auction and entertainment area.

Mid-action awkward facial expression and body position shooting started pretty early.

This scene is heavily backlit which proves that the camera handles scenes with high contrast acceptably. There were shots in which the sky is blown out but it doesn't blow out in a way that most smaller sensor-equipped cameras typically blow out the sky.

I was worried that the less oblong 4:3 aspect ratio of the camera would impact my hand held compositions but was pleasantly surprised to find that all of the visual elements that I wanted to incorporate into my shots fit naturally. The 4:3 aspect ratio feels more similar to the 4:5 aspect ratio of the Toyo VX125 than it does to the 2:3 aspect ratio of almost all of my other cameras and the Toyo is always shot on a tripod.

The camera lacks an optical viewfinder and typical auto focus points that you would find in a normal SLR with a mirror. Instead, the camera uses contrast-based autofocus off of the image picked up by the sensor like what most point and shoot digital cameras use or like the contrast-based autofocus found in the Nikon D3 and D300 when in tripod live view mode. Except this auto focus is very snappy . . . snappy enough to capture certain people's facial expressions before they recognize me. Autofocus is comparable to that of the D300 in similar situations though I know many would argue that the D300 may still be faster.

The backlit donor wall has been a challenging background to use when tuning for natural skintones even with the Nikon D3 but the GH1 seems to handle the situation satisfactorily. White balance was unaltered from the original capture with only some adjustments made to brightness and contrast.

Using the "automatic everything" autofocus mode was convenient and fun though about 10-20% of the shots could have been focused better. That said, the shots weren't completely out of focus; one would sometimes prefer to have a face facing the camera in focus than the back of a head but the photographer could opt for a more deliberate autofocusing mode.

One of the major complaints of the Four Thirds and Micro Four Thirds format is that the smaller sensors lead to shorter focal lengths being used for the same angle of view as one would achieve with a larger sensor. However, when lens manufacturer's follow through with one of the original design and marketing pushes of offering wider relative aperture lenses, one can easily overcome the increase in comparative depth of field with wider apertures. All of this in a lens that barely protrudes from the camera body more than the grip.

Processing almost 250 photos in about an hour after shooting them was pretty easy considering how Lightroom worked with the raw files. It seems that automatic white balance information was fully communicated through to the software and the white balance information gives the photographer a useful start from which to tune. That said, at ISO 1600 and above and under mixed artificial lighting conditions white balancing a Nikon D3 file would yield cleaner tonal transitions and with more pleasing and natural skintones.

This image along with a few of the other images from the set exhibited some interesting blur around faces. I don't know what kind of camera and subject movements could have created the blur around the gentleman's face while keeping the face of the lady in red relatively sharp and in focus in the way we see it here but I don't find it objectionable.

Tracking movement with this camera was similar to tracking movement with a Contax G1 or G2, Zeiss Ikon, or Leica M7. On top of that, one could very quickly achieve focus and continually maintain focus as subject and camera moves unlike the Leica M-mount range finders which would require the photographer to predict distance changes and continue focus adjustment blindly unless one were to compose with subject under the rangefinder patch in the middle of the frame. In the case of the Contax G system, there is no way to focus track without keeping part of the subject under the single auto focus point. Like comparisons to the Nikon D3, these may not seem like relevant comparisons but when choosing a camera for a particular assignment we need to consider what the absolute best tool for the job is and not just what works within a certain budget or which cameras review best by non-photographers running review websites reviewing under hypothetical laboratory conditions.

The 20mm lens rendered subjects in close range attractively and without objectionable distortions that even lenses like the Nikon or Canon 17-55mm F/2.8 lenses typically render when shot in landscape and at under 35mm.

Obviously not shot by me but this photo goes to show how easy it is for someone who has never used this camera before to pick it up make a technically-sound photo. Furthermore, I am far from being model material and I am long overdue for a hair cut but by Klyment-standards this looks pretty good.

Posted by Klyment Tan in Shoots at 02:19

Friday, May 7. 2010

2010.05.07: Howtek Scanmaster 4500 Up and Running!

Just a quick update since I'm still working through a backlog of scanning. Most of the new scans are still under embargo. Full artist profile associated with this photo to come. I'm still pretty new at the mounting thing but I feel that my colour management experience has made the colour handling part of learning this new technology fairly painless. If anyone needs some drum scanning done in the next month or so I'm willing to do drum scans to 16bit per channel TIFFs at up to 4000DPI for just \$20/scan plus \$10/mounting and burned onto your choice of DVDs or Blu-ray discs. For 4x5's I can comfortably mount two frames per mounting but have been having luck with the last two mountings in which I put four sheets of film. For 6x6 I'm guessing I can get six to twelve frames in per mounting.

Christina and Aaron Ignacio-Deines' dining room, as styled by Christina and Aaron Ignacio-Deines. Shot with the Schneider 72mm F/5.6 Super-Angulon XL on the Linhof Technikardan 45s. Filtered with a Lee 80A polyester filter. Kodak Portra 160 VC. F/8. 30s exposure.

Unsharpened 100% crop from the previous image. Scanned at 4000DPI on the Howtek Scanmaster 4500 drum scanner (circa 1994) driven by Aztek's fantastic Digital Photo Lab Professional software. Fluid mounted with Kami fluids and Aztek-packaged optical mylar. Full resolution 16bit per channel/48bit TIFF is almost 2gigs. The "noise" that you see here is film grain, not digital noise.

Posted by Klyment Tan in Equipment at 01:46

Friday, April 30. 2010

2010.04.30: Stuff I'm Selling

Here's a link to Klyment's Garage Sale so it's not a giant ugly sticky clogging the top of my blog. Thanks, Leanna, for the suggestion.

Edit: Post unstickied 2012.01.23

Posted by Klyment Tan in Weblog Specific at 23:24

Thursday, April 29, 2010

2010.03.09: Avenue Spring Fashion Feature

I was hoping to make a bunch of chronologically-ordered posts but I figured it may be a good idea to get this entry out before the current issue of Avenue Magazine Edmonton is off the stands. We were originally scheduled to shoot a week earlier but due to some scheduling conflicts we moved the shoot to March 9th. Capture was destined to be all digital so the later shoot date didn't seem to scare Paige Weir, our art director, as much as it sometimes does when I try to convince her that I should be shooting 4x5's or film rangefinders or something similarly de-evolutionary. Below you'll find a one-sided discussion of the results of several hours of planning spread over several weeks. We reviewed, or rather, Paige reviewed and I suggested numerous models for this shoot and she finally settled on three beautiful and extraordinary models who had the unlucky fate of having to meet us early at the studio with two of the models coming from out of town and shooting with us for a solid nine hours. Most of these photos didn't make it to the magazine but you can see low resolution versions of the files in the article on Avenue Magazine's website.

Makeup by Adrienne Thomson, hair and styling by Nikolas and assisted by Jacqueline Ohm, music on set by Corey Thompson, and Craig Hobbs and Adam Goudreau assisted on the photographic side of things. Julie and Jessica are represented by Sabrina Notte and her agency, Deja Vu Modeling International of Red Deer, Alberta. Nikon D3X loaned to me by Huy Sam and Manfrotto Autopole/Expan system loaned to me by Curtis Comeau.

I first saw Kayla in the parking lot behind my studio last year. She was dropping off promotional supplies for a beer company that she represents to the pub on the main floor when I spotted her in the parking lot as I was moving some paper up. I told Corey, who happened to be at the studio. I needed Corey to convince me that I would regret not getting her number to shoot her in the future and Corey did what I hoped that he would do. I got her number and a year later she ends up on the cover of Avenue Edmonton. This photo was my favourite from the yellow dress set but another photo was chosen for the cover. Shot with the D3X and the 135 F/2 Defocus Control Nikkor. Key lighted with a 22" Norman beauty dish and sock with centre dome in place, filled with a Chimera Video Pro Plus large strip, and rimmed with a Chimera Video Pro medium softbox with Lighttools 20degree Soft Egg Crate from the right all driven with the Norman D24r and Norman IL2500 heads. Background lit with a bare reflector on a Bowens Esprit Gemini 500.

Avenue Edmonton April 2010 cover.

Julie modeling one of the outfits that didn't make the cut. It's one of my favourites from the shoot. Hopefully Nikolas will notice this entry and leave comments as to where all of this clothing is from. Similar lighting to cover but shot with the 70-200/2.8 VR Nikkor.

Jessica modeling another outfit that didn't make the cut.

This outfit actually made the cut but with a softer facial expression for Kayla. Jacket by L.A.M.B. from Thread Hill. A scarf from She Matters is being used in the model's hair. And I love the suspenders but don't know where they are from.

A less weird shot from this set made it to press.

Another outfit that didn't make it to the magazine.

The collar on this coat was such a pain. It wouldn't stand for more than a few seconds on its own but I think that Julie made it look as good as it was going to look in photos. It looked great in real life.

A shot from Craig's Leica M3 and 50mm Leitz Summitar on Ilford Delta 100 processed in stock working solution of Kodak XTOL but then fixed in stale fixer. I should have done a clip test before fixing. A certain someone who was working for my studio had significant loss of working solution when they used it introducing a lot of air into the bottle which I suspect caused the premature failure of the fixer.

More discussion of the shoot in the extended body of this entry. Those reading this entry from Edmonton know of the difficulties of doing seasonal shoots or swimwear within the city. It's May 2nd and we are just starting to see buds on trees. Spring content easily needs to be shot a month or two before it is meant to circulate so outdoor shooting options are non-existent. There are few indoor shooting locations so we often resort to shooting on background papers. Paige saw a photo from another shoot with a light blue background and while that shoot was done with a white background and then just colour tuned to have a cool cast overall, we managed to find a decent match for the colour in Savage Paper's Mist Blue.

To give the shoot a more summer-y look, the photographic team created a lighting design that was fairly low contrast without being too flat or boring. It was a fortunate decision in a number of aspects. Adrienne chose to use makeup products that looked "wetter" or sometimes metallic and would otherwise be very difficult to photograph properly had the lighting been more contrast-y. Her choice of makeup seemed to be something that Nikolas rarely ventured into because of his concern for the guys handling the lighting and the camera but Adrienne's more aggressive makeup choice paid off in what I feel is a fresh and glow-y look that worked very well for this shoot.

Choosing to use Huy's D3X may have been a mistake. Not a mistake in that the camera failed to perform but that the D3X lent little to the shoot save for a nominal sensitivity of ISO 100 and a reverse-boosted ISO 50. The larger files contained little to no additional image data and while tethering to a desktop we often saw backlog of images of up to a minute. But to be fair, I recall not turning lossless RAW compression on until after the shoot was done. In the future continue to use the D3 for tethered commodity type fashion shooting. And now with the drum scanner fully installed I am tempted to try some high throughput fashion shooting with some film SLRs and rangefinders if the need arises for a black and white shoot or something that could benefit from interesting chemical processing.

Posted by Klyment Tan in Shoots at 01:40

Sunday, April 11. 2010

2010.04.11: Content to come!

Here's a quick teaser note about what I'll be posting over the next two days:

Details about my drum scanner purchase (Please note that my Microtek M1 scanner w/ the full Silverfast AI Studio software suite is now for sale for \$675)

What I'll be doing in California March 14th to 21st

Avenue Magazine Edmonton's spring fashion feature/cover shoot (April/current issue)

Architectural photography portfolio

Some other stuff that will be coming but may not be in the next two days

HOPEFULLY some updates to my general portfolio

Acquisition of my dream camera, the Toyo VX125 in Jade Green

The rationale behind and purchase of some Norman lighting

Recommendations for building a very capable photography workstation and discussions of related equipment purchasing strategies

My phone number while I am in California: 310.774.6687

Posted by Klyment Tan in Weblog Specific at 21:36

Sunday, February 28. 2010

2010.02.28: In Three Days . . .

. . . I promise to have my studio fit for a shoot with three mainstream specification female models, makeup artist, hairstylist/stylist, art director, two assistants, and tag-along.

Shot of my "war room" table on Delta 400 pushed to 3200 in XTOL stock solution. Processing [mis]handled by Rico Moran.

Both images in this entry shot with the Zeiss Biogon 35/2 and the Leica M7. Same film and processing as previous shot.

Posted by Klyment Tan in Personal at 20:21

Thursday, February 25, 2010

2010.02.25: Folding@Home Top 1000 out of 1,362,305 participants!

Well . . . more like top 900. If you're not familiar with the Folding@Home project you should check out their website. In short, the project co-ordinates the spare computing power of many computers interconnected by the Internet to act as one single, loosely-coupled distributed super computer to help scientists understand protein misfolding-related illnesses. The headline diseases are cancer and Alzheimer's of there are many other diseases the scientists using this system research. Less interestingly, there is little evidence to support the conspiracy theory that Folding@Home participants are helping Stanford University develop biological weapons. There are also some arguments against running Folding@Home if you care to read through them.

I have a few computers around the city running various Folding@Home clients. The one's in my studio are running on a few overclocked Intel Core 2 Quad Q9550's (3.4+ GHz), an overclocked Intel Core i7 920 (3.7GHz), two Nvidia GTX 275's and one Nvidia GTS 250. The machines are left online so that automated off-site backups and maintenance can complete uninterrupted and without interrupting work during the day. These other processes are not computationally intensive so I might as well put them to work.

Posted by Klyment Tan in Personal at 15:27

Thursday, February 18, 2010

2009.09.12: 310-DUMP Franchise Package

I first shot 310-DUMP over five years ago making the company my first commercial client. Before that I had only shot weddings and model and actor portfolio work. I met Greg Kirkwood, founder, president, and CEO, at The Standard when I was shooting an event at the night club. All I am going to say about that meeting was that it was an interesting and late night. Shortly after, Greg gave me a call as he had some freshly-painted trucks that he needed shot and so began our working relationship.

Fast-forward to 2009, 310-DUMP has been thriving for fourteen years and is primed to franchise. They select Nabeal Mansour's Media-Masters Creative Communications Inc. as the agency to develop a new website and a franchise package. 310-DUMP recommended me to their ad agency. The budget for the project was limited, Media-Masters is still considered a relatively small ad agency, we were shooting fairly late in the season to shoot non-seasonal-looking content, and the expectations were high but we prevailed as a team. I felt that we were often arguing but perhaps it is through strife that we realize our greatest work and I doubt that we could have produced a much better marketing materials for a service as base as waste management. Over a hundred person-hours went into model casting and planning even before any photos were taken and I can't even imagine many hours Matthew Fagnan - the designer behind the website and print elements of the project - spent to plan the visual elements and to work on the final assembly. While the product may seem simple, it represents the culmination of weeks of work by some of the most capable people in their fields with whom I have had the honour to work.

Concepts co-developed by Elizabeth Szabo and Nabeal Mansour with some input from Greg Kirkwood, Sam Soliman, and myself. Hair, makeup, and styling by Nikolas for the first day of shooting and we worked without aesthetics support for the remaining shoot days. Shoot assistant was Ethan Oblak for the entire project. The model list is huge and I don't have everyone's full name but if any of our models see this entry accept my sincerest thanks.

All delivered photos shot with the Nikon D3 and either the Nikon 24-70mm F/2.8, the 135mm F/2 Defocus Control Nikkor, or the 70-200mm F/2.8 VR Nikkor version 1. Shoot candids taken by Ethan with a Zeiss Ikon, Zeiss Biogon 35mm F/2 on Kodak Ektar.

Matthew's concept drawing of the interior of the franchise package folder. The booklet pulls out and reveals an unobstructed view of the house in the background. Everything is drawn to scale in relation to how it should look in the actual folder. The concept drawing made the end goal easy to understand but finding a house that was tall enough with enough lawn in front to allow for the proper placement of the elements required to print over the folder was nearly impossible. On top of all of this, because of the amount of space and the shooting angle required, ideally you'd want a south-facing house on a slightly overcast day but with blue sky behind the building. We settled for a nice house that was close enough and Matthew "grew" a fence and lawn and composited the family onto the lawn.

Matthew's concept drawing of the outside of the folder.

And a sample page of the interior of the drop-in booklet.

The photo concepts were meant to appeal to specific customer types who would be likely to use 310-DUMP's services. In this photo, Mike Isaak and Brandy act as the happy couple working on home renovations. Interestingly, 310-DUMP doesn't haul paint or any hazardous wastes but Elizabeth's idea to have the couple covered in paint and Nikolas' careful application of the found acrylic paint helped polish up the look of the shot. The photos were shot to allow as wide an aspect ratio as possible to minimize the amount of height consumed on the web pages they would be used on.

A franchise owner peppering his workers at the beginning of a new day.

An engineer and construction workers in front of a construction site.

Christine Hopaluk and another Matt (I hope that's his name) pose as customer and 310-DUMP employee finishing some paperwork.

Mother and daughter (who aren't actually mother and daughter) spending time together after booking full service waste pickup with 310-DUMP.

Most of 310-DUMP's full service residential bookings are made by women so most of the full-service oriented imagery feature women as the customers.

It's a lot of work getting back up after having settled into the ground for the right angle for a shot so Nabeal got down to have a peek. Of course Ethan had to choose the worst possible moment to snap a photo of us discussing composition.

The shot of the young couple renovating was made from a slightly higher angle. An adjacent home's white wall provided the necessary fill for this shot.

Sometimes we find the best camera positions in some of the most unlikely places. Ideally I wanted the shade of a tree right where our models would be but Garth did a great job standing in for one with the Scrim Jim and a blocking screen.

Posted by Klyment Tan in Shoots at 04:38

Wednesday, February 17, 2010

2009.09.15: Blue Willow Fusion Lunch Menu

It seems as though Blue Willow Restaurant has been taking large but cautious steps to revamp their offering. Beginning with the build up of a concession trailer to offer specialized foods and desserts at outdoor special events to participating in the Rocky Mountain Food and Wine Festival, Blue Willow is now open for lunch with some Asian fusion menu options. Well . . . was open for lunch. After checking up on the restaurant it seems as though a curious staffing issue is temporarily preventing lunch serving but official speculation suggests that the lunch menu may once again be available sometime in March. Keep checking the Blue Willow Restaurant website to see when it does. Until then I hope that you'll be satisfied drooling over the photos. All delivered photos shot with Horseman #3, a Horseman L frame camera now owned by Adam Neufeld. Lens used was the Schneider Symmar-S 210mm F/5.6. Film used was Kodak Ektachrome EPP and instant film was Fuji's ISO 100 9x12 stuff. Film processing by ABC Photocolour in Vancouver. Camera and styling assistance, scanning, colour correction, and retouching by Sarah Chung. Later in the shoot, Ethan decided to join us and helped eat. Kitchen and candid photos were shot with the Contax G2 and 35mm F/2 Zeiss Planar on Fuji Pro Z and processed by McBain Camera's Kingsway location. Some of the candid photos were taken by Sarah.

It's been a while since I shot these but I'll try my best to describe what's in each photo. This is a chicken breast served on a bed of oriental veggie stir fry with a bit of "Chef Jason's Special Sauce." That's what they told me what I asked them what sauce that was . . . but it was delicious.

Sweet and sour chicken with a combination of stir fried and steamed vegetables and a side of fried rice. In the background you see the then newly-designed lunch menu. Typically I'd try to shoot with lens axis parallel to the table to maintain subject proportions but I was shooting more for something creative than something more explicit. A small amount of front tilt was applied to get the logo on the menu in focus.

Take 1 of the breaded pork cutlet.

Jean felt that the first take of the pork cutlet wasn't descriptive enough and had us shoot from a higher angle. We quickly re-plated, rearranged the table, repositioned some lights and then reshot. While this photo is no longer consistent with the other photos from this shoot I agree that it gives a better representation of the relatively flat pork cutlet and sells the dish better than our original shot.

Beef steak garnished with onions and lettuce with a side of oriental vegetables. Stan surveyed some of their steak eating customers about which sauce should accompany the steak dish. It seemed as though many serious steak eaters wanted to have HP Sauce with their steak so you get a choice of HP Sauce or a gravy.

The hands of Thomas (left, restaurant manager) and Jason the chef preparing dishes while we were set up in the VIP room with camera and lighting ready. While all food photography is challenging, Chinese food tends to be especially challenging because of how much of it is fried and because of how much of the food ends up looking brown and in small pieces. It's tasty but not always photogenic so we shoot as quickly as possible after preparation and certain other provisions have to be made to compensate for the food's unphotogenic nature. More photos after the jump.

Prudy looking on (and with some food in her mouth!) as Thomas and Jason work. Hahah . . . one of the rare moments

that Prudy wasn't right in there with setting up the food and extra propping.

I think I was making an adjustment to the positioning of the plate with Thomas' guidance behind the view camera. Sometimes it's easier to move the set than the camera especially if a lot of tilt and swing movement has been applied and the focal plane is set up exactly where we want it.

Prudy double-checking.

Posted by Klyment Tan in Shoots at 21:10

Tuesday, February 16. 2010

2010.02.16: Artist Profile - Patrick Jacob

One of the fortunate byproducts of a mutual friend's separation from his wife was my chance introduction to Patrick Jacob. Patrick is an Edmonton-based metal artist and designer whose work can be seen in the Belgravia LRT station and in a number of custom commercial signage and high end residential installations. Patrick used to maintain a studio in Hangar 11 at the Edmonton Municipal Airport but has since moved to a west end industrial building. His space, while small, is effectively-utilized and features gallery space showcasing work from a number of notable artists. The work of these artists was, as I understand, acquired through trades of his own work. In the back (or side, depending on how you look at it) of his studio is a workshop in which he works with metal.

Patrick explains some of the intricacies of what he does with metal before moving a piece to his work bench. The exposure on the left is just . . . weird. But interesting! Sorry, Patrick. Photograph captured with the Leica M7 and Zeiss Biogon 35mm F/2 on Ilford FP4+ pushed to ISO 800 in Xtol at stock concentration.

The artist at work.

A shot of what appears to be a ridiculously heavy concrete and steel wall sculpture at one end of his studio. From what little metal sculpture I have been exposed to, Patrick's is the only metal sculpture I have encountered so far that makes extensive use of concrete.

One of Patrick's functional pieces. I was commissioned to photograph this table for design competition submission. I hadn't shot sculpture in a while and Patrick helped direct photography for several hours to help me understand some of the subtleties of the design. A few days later I switched from Savage's Studio Grey to Rico's roll of Savage Thunder Grey, simplified my lighting setup, and shot this frame with the Horseman LE and a German 210mm F/5.6. at approximately F/11. I wanted to use a view camera for this photo so that we could still see the detail in the top of the glass without distorting the perspective from which the legs need to be captured to ensure that the table's proportions are faithfully captured. Shot on Kodak Portra 160VC. While designed by Patrick, Panache Ceramic Industries as charged with the fabrication of the glass on top.

The artist in his studio with two of his pieces that I find most intriguing. The piece in the foreground is a mixture of metal and concrete shaped while it was wet in plastic. Upon curing, the plastic was removed and the piece painted. Behind Patrick is his Buddha that was reincarnated from a bicycle. Shot with the Linhof Technikardan 45S through the Calumet Caltar-II S 135mm F/5.6 on Kodak Portra 160VC. The skintones were very red and saturated and were tuned up in Photoshop.

Posted by Klyment Tan in Artist Profiles at 04:51

Friday, February 12. 2010

2010.02.12: Klyment's Garage Sale Part 2 (Linhof Technikardan 45s)

The Linhof Technikardan 45s is this garage sale's feature item. You can find it new here and the bag bellows here. As noted in the previous entry, the Linhof Technikardan 45s is \$1795 with choice of bag or standard bellows, \$2075 with both bellows, or \$1999 with a Calumet Caltar-II S 210mm F/5.6 in nearly flawless condition that's also almost free of Schneideritis which wouldn't have affected image quality anyway. This camera has been my primary camera for the past six months shooting over a dozen residential interiors, two commercial interiors, a handful of outdoor personal projects, and Avenue's sneak peek of the new Art Gallery of Alberta. Before that, Juliana Sohn owned this camera. In fact, it is for that reason that I am halfheartedly selling the camera but I now have too many cameras. Thanks again to Rico Moran for shooting these photos for me.

The classic "pretzal" shot of a full monorail camera. Full movements in the front and all movements in the back except there is only rear rise but no rear fall. Just apply rise in the front.

The camera is equipped with Linhof's standard gridded ground glass with 9x12cm markings and is fed by a Fresnel lens. The cover glass is pretty scuffed up but doesn't hinder your ability to compose. However, after using a Maxwell Precision Matte screen on one of my Horseman L frame cameras, I would highly recommend spending the money for an upgraded screen regardless of how good your standard ground glass and Fresnel.

The most amazing feature of this camera is that it's capable not only of compressing the standards this close together with the FULL non-bag bellows but the rail can also be rotated so that it is parallel with the standards allowing it to fit into a slim camera attache case like the Domke J-803 or some Billingham's more commonly used to house Leica rangefinders.

This photo shows that this is the newer 45s and not just the 45. Note the lines on the L standard and if you look carefully there is a swing detent visible under the front standard. This camera is more rigid and easier to collapse than the original Technikardans.

This photo shows one of the red lever tabs is missing. It doesn't affect operation and I was told by the original owner that this tab can easily be replaced by speaking to a Linhof dealer but I never bothered replacing it.

This photo shows the other tab that's missing. It's green and it's missing from the front tilt locking lever.

All bubble levels are intact. Not shown is the bubble-level on the right of the rear standard which is also still there and fully functional.

The cross section view of the collapsible rail that allows the rail to extend up to about 19" or almost 500mm.

One of the most recent shots done with this camera that has already been scanned. This one is of a small part of the Art Gallery of Alberta's Karsh: Image Maker exhibit that runs until May 30th. Shot with the Calumet Caltar-II N 75mm F/4.5 that was listed for sale in the previous entry. Portra 160VC . . . the sRGB colour profile conversion doesn't do justice for the colour of the walls in the exhibit and for the capture. Thank you to Brendan Klem for assisting with shooting some of these interiors of the AGA with a view camera.

Posted by Klyment Tan in Equipment at 16:32

2010.02.12: Klyment's Garage Sale Part 1

I have some photography-related stuff for sale! It's mostly large format gear but there are some Nikon SLR-related items and some pieces of Bowers/Calumet lighting. Items are located in Edmonton. Thanks to Rico Moran for helping me shoot the product photos. Here is the summary list of what is for sale along with prices in CDN dollars. US dollar prices are about the same at time of posting:

Calumet Caltar-II N 75mm F/4.5 Flawless glass, some non-function-affecting scratches to barrel, caps included. - \$575
Schneider Symmar-S 240mm F/5.6 in Sinar DB mount. Optically flawless. Scuffs on DB mount and on lens board. - \$225

Schneider Super-Angulon 75mm F/5.6. Optically flawless. Scuffs on DB mount and on lens board. - \$450 \$375

Schneider Symmar-S 180mm F/5.6. Optically flawless. Scuffs on DB mount and on lens board. - \$225

Schneider Symmar-S 210mm F/5.6. Optically flawless. Scuffs on DB mount and on lens board. - \$225. Or \$950 \$750 for all four Sinar DB lenses.

Linhof Technikardan 45s - \$1795 with choice of bag or standard bellows, \$2075 with both bellows, \$2350 with Calumet Caltar-II S 210mm F/5.6 and both bellows

Sigma 30mm F/1.4 for Nikon F-mount DX format sensors. - \$395

Nikon 10.5/2.8 DX Fisheye Cleaning mark on front element that doesn't affect image quality. - \$585
Bowens dual-cable ring flash with optional diffuser reflector and optional high intensity reflector. Kit value is about \$1200US + shipping new - \$850
Bowens/Calumet 2000W/s ellipsoidal reflector spot lamp head for Quad system - \$450
Bowens/Calumet Universal Spot attachment - \$295
Bowens QuadX 3000 power pack Functionally flawless. A few scratches on casing but far from ugly. - \$1700 or \$2300 with ring flash kit.
Minolta Dimage Scan Multi Pro multi-format film scanner. Conveniently scans up to 6x9 and other medium formats with results similar to the Nikon Coolscan 9000 ED. - \$1050
Hasselblad 90degree prism finder for V system (500 series bodies). - \$50
Hasselblad compendium pro shade for V system - \$50
Almost complete roll of Superior Seamless studio blue 107" (almost 9foot) roll of backdrop paper - \$40
Elinchrom/Profoto Fiber Lite Kit micro light system. Older version and shows signs of use. Photos on the way. - \$950
Bowens Fresnel attachment. Side dented but doesn't affect operation. - \$495
100foot spools of expired, cold stored, Kodak Edupe duplication slide film. EI 16, weird (fun?) colour casts. Enough for about 18 rolls of 36exp. - \$18ea.
Microtek Artixscan M1 w/ Silverfast AI Studio (16/48bit . . . the good package) - \$695 (Mine sold a while ago and I'd pick up another if I didn't already have a drum scanner. This scanner currently belongs to Rob and Lauren Lim. Guessing how much 4x5 film they had shot and judging from how they take care of their gear this scanner is likely in like-new condition. The price direct from Microtek recently dropped to \$750 but shipping to Canada for such a large, heavy, and fragile piece of equipment is a pain. If I were in the market for one of these and was living anywhere in Western Canada I'd rather pick this one up than have one ship from Microtek.
Sekonic L-508 incident/spot/flash meter - \$250 (less than the price of a Sekonic L-358 which lacks a spot meter unless you add a \$300 option to it)
Sekonic L-558 incident/spot/flash meter + compatible with internal Pocketwizard flash trigger - \$325 (Probably still cheaper than an L-358)
Sekonic L-758DR incident/spot/flash meter including internal Pocketwizard flash trigger and is compatible with Sekonic's exposure latitude measuring system to give you exposure latitude warnings when metering scenes for the cameras that you have profiled - \$425. Here's Vistek's page for it but you could probably find it for about \$50 cheaper at other stores.
4x5 Fidelity and Lisco Regal II film holders with plastic dark slides. In my opinion the best double-sided 4x5 film holders and they are newer. \$12 each. I have 20 that aren't spoken for. If you need them shipped I prefer that you buy at least 5 at a time and even better if you buy multiples of 5.
35mm bulk film loader. Brand new. \$12 each. I have 10 left.
Nikkor-SW 65mm F/4. 4x5 coverage with some movement or consider it a 75mm lens and just apply displacements afterwards by cropping your 4x5's. very easy to focus even with basic ground glass w/ Fresnel lens. Most cameras will require a bag bellows to focus this lens to infinity while still allowing movement. \$390.
Nikon MB-D10 Multi-Power Battery Grip for the D300/D300s/D700 bodies. Allows you to unlock the higher frame rates of these cameras and use AA batteries of desired. Included in the package is the Nikon BL-3 which allows you to use Nikon EN-EL4/EN-EL4a batteries which were spec'ed for the Nikon D2h/D2x/D3/D3x. Great if you need a grip and are already shooting a D2X or D3X and have a D300 or D700 as a backup body - standardize on one type of battery and charger! Vistek wants about \$340 for the grip and \$50 for the battery adapter plug. \$280 total for the pair.
Set of four brand new BF Goodrich G-force KDW version 2 performance tires. Y-rated (tested to 300km/h). 215/40r18. \$550 for four tires. Canadian retail price is \$900 for the set. Some of them still have original labels and all have at least manufacturer's sticker residue still on them. The tires are currently on a set of brand new Enkei RSV 18 x 7.5" 45mm offset wheels in anthracite. The tires can be removed from the wheels or you can buy the wheels for an additional \$190 each. They are not available as a set because three of the wheels have universal 5bolt drilling and one of the wheels has a universal 4bolt drilling. That said . . . if you or someone you know is selling a single Enkei RSV 18 x 7.5" 45mm offset wheel with 5bolt (specifically 5x114.3) drilling in any colour, let me know. If it's in really good shape and anthracite I'd happily pay \$300 for it. If in a different colour I'd pay \$225 for it.
Canon HV20 MiniDV HDV camcorder. Includes a few tapes, two spare third party batteries, all original accessories and box AND the Canon DM50 microphone which is \$140US plus shipping from B&H or \$300 from Vistek. I selected this microphone because I wanted a microphone that was much better than the built-in mic but could be powered from the camcorder and wouldn't require an external cable to connect to a microphone input. The microphone is directional and has a switch to change its angle of pickup which is handy if you want to use the camera and have your voice picked up if you are doing a quick interview without a lapel mic or can be switched to just pick up audio from in front. \$495 for the kit.
Leica M9, black, under 2000 actuations, \$6295. Selling it only because it's black and I want a silver one to match my lenses and my M7. It's in like new condition. Includes all packaging. This price is about \$1500 below Canadian retail.
Logitech Z-680 5.1 DTS and Dolby Digital computer sound system. Around 500W RMS amplifier output, outboard decoder with direct analog, optical and coaxial digital connectivity and remote control. \$195.
Norman 200B battery-powered strobe pack with head. Settings for 50, 100, and 200Ws output. Battery is good for over

100 full-powered flashes. Head includes a dish reflector that works well with umbrellas and the head can be adapted to softboxes. \$250.

Norman 12/12 power pack. Compatible with Norman 900 series heads (IL2500 included). 1200Ws. Two channel asymmetry. Each channel adjustable from 150Ws to 600Ws in thirty steps and the whole pack can be trimmed an additional three stops. Channels can be bridged to allow 1200Ws output through a single socket giving you a range from 19Ws to 1200Ws. 250W modeling light support with four sockets.

Fujinon-A 240mm F/9 in COPAL #0 shutter. Tiny, super sharp lens that pairs well with folding field cameras and I believe covers 8x10 with a bit of movement. Flawless condition and includes front and rear caps. \$495!

Contax G2 autofocus interchangeable lens rangefinder camera w/ 28mm F/2.8 Biogon, 45mm F/2 Planar, and TLA 200 flash. Some rub marks on body that won't affect operation. Photos to follow. \$975 for the kit. Loaded with Ilford Delta 400 to push to 1600 and with the TLA 200 this camera has part of the most fun I've ever had shooting a wedding reception.

Nikon D300 digital SLR body, 5200 actuations. Includes DK-21M magnifying eyepiece, original battery, original battery charger, 8GB 30MB/s Sandisk Ultra CF card. The original box is available but the camera is currently in Ottawa, ON and original packaging is in BC so you'll just be getting the camera and critical accessories for now and you'll have to get the box shipped to you later. \$795. Seller is Ethan Oblak.

Nikon 85mm F/1.4 AF-D lens. Includes 77mm B+W MRC 007 (clear) filter - \$895. Seller is Ethan Oblak.

Tamron 17-50/2.8 (non-VC) for Nikon F-mount cameras with DX format sensors. Includes 67mm B+W MRC 010 (UV) filter - \$395. Seller is Ethan Oblak.

Nikon D700 digital SLR body, ~30,000 actuations, camera just came back from Nikon Mississauga and it's in virtually flawless physical condition. The D700 comes with all original packaging but the owner is currently shooting in Japan and I only have the D700 in my possession so you'll be getting one of my spare EN-EL3 batteries with the camera and without a strap first and upon his return he can send you the original packaging. Seller is Alex Adsit but you can contact me for this item. \$1995.

More photos and discussion about items for sale in next blog entry.

Calumet Caltar-II N 75mm F/4.5. It's about 20mm in 35mm terms and it was my primary architectural interior lens up until I picked up a Schneider 72/5.6 Super-Angulon XL. The lens is optically flawless but there are blemishes in the metal as illustrated in the following photos. This photo was lit with an older Calumet/Bowens optical spot lamp head (also for sale) for rim light and a diffused Bowens Softlite reflector with diffuser in the foreground on Savage Thunder Gray. Lights driven by a Bowens QuadX 3000 power pack (also for sale).

Rear view of the Caltar-II N 75mm F/4.5.

Close up showing condition of metal.

Shot with the Caltar-II N 75mm F/4.5 and the Linhof Technikardan and scanned with a Microtek Artixscan M1.

The 75mm doesn't have the largest image circle of this type of lens but still has a big enough image circle to make some nearly impossible exterior shots. Here is a photo shot of the Uptown Estate building for Sylvie Perrault Architects of Montreal.

Schneider Symmar-S 210mm F/5.6 in Sinar DB mount. These photos are representative of the look and condition of the Symmar-S 240mm and 180mm in Sinar DB mounts so I won't post all of them but feel free to request photos if you wish to see them.

Symmar-S 210mm F/5.6

Rear view of one of the Sinar DB lenses. I originally purchased these Sinar DB lenses for use in studio and for architectural photography because of the shutter's system ability to mechanically time exposures up to 8s where I would normally have to manually time and trigger for architectural interior shooting. Furthermore, the shutter system makes Sinar handling in studio convenient since adjustments to exposure and aperture settings can be done from the rear of the camera and the shutter will also automatically stop down the iris when shooting. However, now I no longer own a Sinar camera or the shutter so I can't use these lenses anymore.

The Super-Angulon 75mm F/5.6 looks a bit different.

Rear view of the Super-Angulon 75mm F/5.6.

Posted by Klyment Tan in Equipment at 15:20

Monday, January 18. 2010

2010.01.18: [De]thinking Lighting

Patrick Jacob of Inex Design Studio came to me with a table that needed photographing. The table has spent the past two weeks sitting around my studio as I agonized over how to light it. The more I thought about it, the worse the lighting got. Over the past few hours I started working with my really old, really basic, and extremely cheap used Norman lighting system. I finally got the results that I wanted. I'll blog again once the film is back from the lab and I am thinking of shooting some Ilford HP5+ and pushing it to ISO3200 in HC-110 dilution B for a few of the angles to see what happens. 4x5 Portra 160VC rated at ISO 100 used as the primary film type with some Fuji Provia 100F to be pushed to ISO 400 out of curiosity.

Lit with a Norman P500D power pack driving two LH4 heads. One set at 250Ws (channels A and B at 125Ws each combined to power one outlet) and one set at 62Ws (channel C only). The basic 5" Norman grid reflector with grid use to backlight the top glass. 18" beauty dish with a diffusion sock attached for foreground lighting. The "real" shots are being shot on a Horseman LE 4x5 monorail through the Schneider Symmar-S 210/5.6. The rail is tilted forward and the standards were leveled out to provide enough vertical displacement movement to properly proportion the table while still shooting from above the table to show more of the glass work on top. The camera is supported by a Gitzo GT1540 tripod and a Markins Q3 ball head. The head is under 1lbs including clamp (385g) and is rated for a 65lbs (30kg) capacity. And this is Markins' smallest ball head. It's lower profile than most pro ball heads thus helping to reduce impact on tripod stability due to addition of height and is rated for higher capacity and is lighter than any other ball head sold by Vistek or McBain Camera . . . and it's likely cheaper than any other ball head I have found. Markins' North American distributor is based in Langley, British Columbia.

Posted by Klyment Tan in Lighting at 01:28

Tuesday, January 12. 2010

2010.01.07: Artist Profile - Frank Grisdale

Frank Grisdale started printing with me about a year and a half ago and, as far as I know, has been printing with me almost exclusively ever since. As many in the Alberta art community know, Frank's primary focus is pictorial landscapes derived from photographic captures. His work places great emphasis on light, colour, and movement and the artist illustrates masterful understanding of these concepts as he applies them to his images. When I first saw some of the images he had passed along to me in digital form, even viewing them on the proofing grade NEC Spectraview displays in my studio I wasn't sure what to think . . . was this photography or was this something else? As a commercial photographer and digital print maker I spend a lot of time and energy perfecting my technique to get my images as close to deliverable as possible right out of camera. It was difficult for me to understand what Frank would put his images through to realize his final vision and, slowly, as printed more of his work and had more time to study the printed pieces I began to appreciate what Frank has managed to accomplish. As prints, his landscapes inspire a sense of peace and wholeness to the viewer that I have difficulty describing. They must be seen. Time spent looking at his work isn't a study of merely photographic technique; it is a glimpse into the artistic enlightenment that has allowed this man to create pieces that beckon another photographer to initiate introspection.

Over the past eighteen months I have printed Frank's work for his solo show at the Peter Robertson Gallery, possibly Edmonton, Alberta's most prestigious commercial gallery, an installation for the Canadian Consulate in Japan, an installation in a CIBC Wood Gundy office in Ontario, and for galleries throughout Canada and the US. In addition, I have seen his work published in publications by Tourism Alberta and have heard of his work being used for art therapy sessions throughout the province. Landscape art is far from being a cutting edge field nor could it even be remotely described as unsaturated. Therefore, what Frank has managed to accomplish, both at a personal level and from public and institutional acceptance of his work, is no small feat. In addition, he's been able to inspire photographers like myself to create work that they have never created before . . .

In April of 2009, Frank invited me to his home to photograph it. "It's not supposed to be a documentary project. I want these photos to be an artistic interpretation." I may not have gotten the quote quite right but the essence of what he said is there and this simple statement helped me create photographs which kicked off my journey into architectural photography. His historic home recently sold and I seized the opportunity to snap a few photos of the artist while dropping off a print shortly before he headed back to Ontario.

In June of this year, Frank will be directing a nine day photographic workshop tour in Rome and Tuscany with La Bella Vita Art Workshops. It's an opportunity that I would have jumped upon if it wasn't at the peak of the wedding (and wedding photography) season. \$2690 is easily what you would pay for a photographic workshop of this length with a maximum group size of just eight people with an internationally recognized photographer but in that price two nights stay in Rome, six nights in Tuscany, and most of your meals are also included.

This would probably be the last time that I get to chat with Frank and photograph him in this unique hot tub room. It was my favourite part of this house. Shot with the Leica M7 through the Zeiss Biogon 35/2 ZM on T-max 100 film which I thought was T-max that I was pushing to 1600. I made this realization AFTER I processed the film. Curiously, they were the two best exposed shots on the entire roll.

Frank playing with Boz (sp?), the more sociable of his and his wife's two cats. That weekend they would both leave with him from Edmonton.

One of my favourite images to print, "Cowboy Trail Looking West" reproduces beautifully on both the Arches 285gsm cold press fine art paper that I first started printing on for Frank as well as Hahnemuhle's Bamboo, a 90% bamboo, 10% cotton fibre paper that I consider the first major breakthrough in fine art inkjet receptive paper in the six years I have been printing professionally.

Another favourite, "Field and Fence" interacts with the texture of European cold press papers and really benefits from the bright white point provided by titanium dioxide whitening of Intelicoat's preparation of Arches 285gsm cold press. The colours found on scraps of flawed and undelivered prints of this image have compelled other photographers to choose this paper for their own work.

"Goldfish in Bamboo Stream" came with a generous stack of Japanese gampi torinoko paper. This paper handmade in Japan by ancient Japanese men through a very traditional process and is only available in 20x30" sheets. The paper, while internally sized, still required a little more drying time than was naturally provided by the Epson Stylus Pro 9800

even at 2880x1440 DPI and with the highest microweave settings enabled. To produce acceptable results, I specified additional drying time using Ergosoft's Posterprint and also burned through most of Frank's initial stock of his paper before creating a usable print environment and ICC profile. Even then, the unbleached nature of the paper reduced gamut in the blues and greens but the prints, at least to my eye, possessed qualities that I have yet to recreate with other papers due to its natural internal lustre. Fortunately, I never tired of printing this image.

Posted by Klyment Tan in Artist Profiles at 02:11

Saturday, January 9, 2010

2010.01.05: [Almost] Last roll of T-max . . . ever!

I hate Kodak T-max. Even the new stuff. It has nothing to do with the imaging characteristics of the film . . . just that the film holds a bad curl and seems to attract dust and get scratched much more easily than Ilford's films. There is one more roll of T-max 400 film that I need to process and I am giving away the rest of my Kodak black and white film. Anyhow, a few frames from the roll. Just fun shots to test my chrome/vulcanite body/MP finder Leica M7. The chrome colour is very important! And for the record, I didn't want to buy this camera but my Zeiss Ikon is in Japan for repair and has been gone for a month or two now. I couldn't wait any longer to get a manual focus rangefinder back and I couldn't find a good deal on a silver Zeiss Ikon so I picked up the first good deal I found (or maybe Ethan found) for a Leica M7. That said, a good deal on an M7 is about twice as expensive as a Zeiss Ikon and brand new M7's are around triple the prices of brand new Zeiss Ikons. I kind of get it but not really.

And right after typing all of that above I realize that I am posting photos from a roll of Ilford HP5+ pushed to ISO 1600 in Kodak XTOL stock solution. Hahah . . . I was looking for dust and scratches and couldn't find them. But my assertions about T-max still stand. Anyhow, lots more stuff to post over the next few days. Check back after the weekend!

Leanna and her Vancouver Winter Olympics mitts. You'll just have to take my word that they are red. The disfigured humanoid form in the background is Ethan. Shot with a black Leica Elmarit 28/2.8 ASPH. I probably would have kept this lens if it was silver and if it had a full focusing ring instead of that silly thumb focuser that Leica keeps putting on their more recent lenses. I think this is my last shot of Ethan . . .

. . . unless I shot this or this. Sébastien Guillier-Sahuque stretching some of his own canvas prints. Recently he printed a set of 3:1 aspect panoramic images that got a lot of attention of several people who came through my studio as they were hanging on the wall to dry.

Sébastien looking through Ethan's Ikon and 90/2 Leica Pre-APO Summicron attached.

I haven't had a chance to process the film from the Technikardan yet. I was trying to shoot some abstract shots of snowdrifts.

Guess who are the people in this shot while I try to guess who shot this without first focusing the camera.

Leanna making a craaaazy person face just before supper at Il Pasticcio.

Posted by Klyment Tan in Personal at 00:58

Friday, January 8, 2010

2009.10.30: Art Gallery of Alberta for Avenue Magazine

In October and December of 2009 I had the privilege of photographing the interior of the new Art Gallery of Alberta for Avenue's sneak peek into the interior to be run in their January issue. Art direction by Paige Weir of Avenue Magazine with direction from the AGA by Sarah Hoyles. Ethan Oblak assisted with the October shoot and Rob Lim assisted with the December visit. Shots were made on the Horseman LE 4x5 chassis on Kodak EPP and Fuji Provia 100F or the Linhof Technikardan 45s on Kodak Portra 160VC. There are eight images that I'd like to discuss but my words are governed by a non-disclosure agreement and since the AGA isn't officially open yet I'll only discuss three of the eleven that were published from this day of shooting. I will try to blog again about these photos once the gallery is open. Another huge thanks goes out to Curtis Comeau for referring me to Avenue so that I would have the opportunity to shoot this project.

Shot in October. Still a lot of construction going on in what I believe is the main foyer. This was the Fuji 9x12cm instant proof.

A scaled down scan of the frame delivered to Avenue. I wanted an out of focus foreground element and using an ultrawide lens like the All shot through the Calumet Caltar-II N/Rodenstock Sironar-N 75mm F/4.5 allowed me to exaggerate the size of the foreground glass panels. F/11, Fuji Provia 100F.

Shot with the Horseman LE and the 135/5.6 Caltar-II S/Rodenstock APO Sironar-S. There wasn't enough room to back up further to use the 210/5.6 Symmar-S so I used the 135 and applied a bit of front tilt to shallow the depth of field. I also wanted to keep the parallel lines parallel so I needed to apply rear rise to capture more of the lower part of the frame. However, the camera had to stay at a certain height so that there could be some more of the space visible and the image circle of the lens, while fairly large, has its limits. In the dim light I wasn't able to stop down. The dark areas in the bottom are outside the circle of illumination of the lens. In a way, this was an error on my part. There was another frame with less vignetting but I found this was the most interesting frame. 1/2s exposure, F/5.6, Kodak Ektachrome EPP.

Fuji instant film proof the next shot. Ethan is keeping the film flat for me.

Shot with the Linhof Technikardan 45s on Kodak Portra 160VC with the Caltar-II N 75mm F/4.5, this shot provided an interesting challenge for the film. Had this been shot on slide film we would have lost all shadow detail or the film would have to be overexposed so all highlight detail on the white surfaces and metal would be lost. According to the software densitometer in Silverfast while scanning with the Microtek M1, no areas were blown out. And these are the two photos I have posted from this camera. I purchased the Technikardan a few months ago from legendary photographer Juliana Sohn. She has since moved on to shoot a Leaf digital medium format back on an Alpa Max.

Posted by Klyment Tan in Shoots at 23:17

Sunday, October 25. 2009

2009.07.20: Nikolas' [unsubmitted] Contessa makeup artistry shoot

Two months before the shoot date Nikolas informed me that he had intentions of entering the 21st Contessa Awards in the makeup artistry category. I was pleased that he was aware of the time and effort required to pull together the models, materials, and time needed to do this shoot properly and that he was still interested in competing in spite already-established recognition for his work amongst my clients and in some parts of the industry in general. I never pass on an opportunity to work with Nikolas and we immediately started creating our list of models that we wanted to work with for this project. The list included many people that we have worked with before and we would have liked to have worked with them all but scheduling prevented us from having more than a single day of shooting. July 20th was our scheduled shoot day. The competition required a day look, a night look, and a look that could be whatever the makeup artist wanted to do. In the end, we didn't produce a night look from this shoot that we felt was strong enough for submission and while we had other options, Nikolas decided not to submit the photos for the competition and I supported his decision. We'd do better work next year and this time we'd have the ideas for the competition brewing in the backs of our minds until summer 2010. Still, I felt that we created some solid makeup-oriented images even though most shots were with very natural makeup. Furthermore, I felt that my yield from this shoot contained some of the best shots of Julie's face that I have ever shot.

Thanks again to our models Whitney Grace, Julie Gillespie, Alteira Evans, and Stephanie Calihoo, photographers Corey Thompson (Yellowjacket Photography) and Rob Lim (Rob & Lauren Photographers) and set designer/prop master Christina Ignacio-Deines (IDBohemia) for making this possible and also to all of the models who agreed to work with us but we were unable to shoot. We will work together sometime soon.

One of the first shots of the day at the shoot location. Nikolas is about to touch up Julie's makeup and Julie looking hot as usual.

Most people's favourite shot of Julie from the shoot. 135/2 Defocus Control Nikkor set to the "2R" setting for spherical aberration de-correction. Shot at F/2, nominal sensitivity of the D3 (ISO 200), and around 1/1000-1/2000s. Almost all shots with the Nikon D3 were shot with these settings and with this lens. Colour photos all untouched outside of Lightroom 2.x. I wanted to experiment a bit with some colour toning and most people seemed to like the "golden" cast that the deliberate white balance offsetting and slight split toning towards yellow for highlights combined with desaturation gave to the photo.

My favourite shot of Alteira from this set. White reflector held above camera and very close to subject to help balance the backlighting of the sun that provides the rimlighting for this photo.

One of Corey's photos and my favourite photo of Stephanie from this shoot. We only met Stephanie this day. She's one of Alteira's friends. Turns out Justin Poulsen knows her, too. Corey was shooting from a low angle through some grass with the D3 and the 70-200/2.8 VR while I was working Rob's Horseman LE.

An experimental shot using no reflector for fill. The ghosting and overall rendition of the 135/2 Defocus Control Nikkor is one of the reasons I still shoot small format digital SLR in spite of the availability of 35mm rangefinders, a digital medium format Rolleiflex system, and numerous large format cameras in my equipment collection.

Nikolas was checking the ground glass of the Horseman to ensure that the camera was seeing what he had envisioned when I told him to pose like he was using the camera. Please, someone shoot a shot like this of me one day or else I'm going to Photoshop my face onto Nikolas' body and it's going to be really weird. Zeiss Ikon, 35/2 Biogon, new Kodak TMax 400 @ 1600 in HC-110, dilution B.

Many more photos after the jump. Corey versus the wasps. I have no idea why he's wearing this reflective bikini-tard all day.

Corey on top of the abandoned house on the property that we were shooting on. The next time Corey returned to use the site he found that much of the house had collapsed. He also noted that the place had been vandalized with graffiti like "Jesus was here" and "666" along with empty beer cans and other litter around the area. I think that his climbing on top of the building contributed to its collapse. Corey insists that Jesus and the devil had a big, drunken brawl in the house, causing it to collapse.

From left, Whitney Grace, Christina Ignacio-Deines, and Corey Thompson. Whitney was one of our models but we were, unfortunately, unable to make her look work with our concept in spite of her incredible eyes. Christina helped harvest and place grass in some of Julie's shots and also helped hold reflectors and Corey assisted with many aspects of the shoot including being official shoot DJ with his iPhone and his mom's iPod amp/speaker system. Highly recommended!

Earlier in the day, Rob Lim carried the Horseman out to our shoot location. Later this day he decided to buy the camera off of me. I believe he is still very happy with the camera.

Rob familiarizing himself with the camera's controls.

A view of Alteira projected by the 210/5.6 Schneider Symmar-S on the Horseman's ground glass.

And a shot of Julie. Both ground glass shots have been rotated 180degrees.

Alteira (accidentally) shot at F/8.

And another accidental F/8 shot.

A more neutrally-coloured shot of Julie.

Hahah!

Cropped to reflect Contessa's 13x10 aspect ratio requirement.

Two of the girls waiting for their turns for Nikolas' attention.

Posted by Klyment Tan in Shoots at 02:34

2009.06.26: [Getting lost during an] engagement shoot in the woods

The 2009 wedding shooting year wrapped up for Dong and I at the end of September. I'm still working through some colour and silver halide black and white film from the last few weddings and I came across some photos from Vivian's and Aaron's engagement shoot in the mossy forest introduced to me by Cody Tait and Mike Isaak. I started shooting with the Zeiss Ikon at first and then backtracked to pick up my Sinar X and subsequently got lost. Not just a little lost . . . so lost that I had to follow the noise to the high way and then find my way back in, eating up about half an hour of daylight. It was an interesting experience and we got our shots but I'm definitely not wearing sandals into a forest again.

I eventually found the couple and they were about to leave for a washroom break but they had written me a note: "We are going to the washroom and we have your camera."

This shot gives you a sense of the atmosphere in which the engagement photos were shot. The moss is several inches deep, there's very little direct sunlight entering the forest even when it isn't overcast, and the background consists of muted colours but with high contrast between sky, tree trunks, and moss. Shot on the Zeiss Ikon with the 35/2 Biogon ZM on Fuji Provia 100F push processed to ISO 400 by ABC Photocolour in Vancouver.

This 100% crop of the previous frame performed with the Nikon Coolscan 5000 gives you an idea of the grain structure. It's very well-managed and I find it aesthetically pleasing. I intend to try pushing this film to ISO 800 the next time I shoot it and I will try this with 4x5 sheets as well.

One of the frames shot on a sheet of Ilford HP5+ pushed to ISO 3200 in HC-110 dilution B. For weeks I have been trying to find film and developer combinations to produce film grain that I could resolve using the Microtek M1 scanner and this was the first frame in which I managed to do so. Now the majority of my large format black and white sheet film is push processed.

Posted by Klyment Tan in Shoots at 02:10

Tuesday, October 20, 2009

2009.10.20: Uhhh, I think your hypo clearing agent went bad

This bottle of Hustler's hypo eliminator working solution was mixed a few months ago but seems to have expired prematurely. What's really funny is that after seeing this liquid come out, at first I told Ethan to just keep pouring it. Hahah. Solution dumped and a new batch mixed and everything seems to be okay, thankfully.

Posted by Klyment Tan in Film Processing at 15:57

Monday, October 12. 2009

2009.10.12: Other People's Shoots

One of my favourite parts of being a photographer is being on another photographer's set.

Prepping for one of Curtis Comeau's personal projects. Curtis' brother Trevor is beside me in this incriminating photo of me holding a Canon 1Ds Mark III. It's okay - I rinsed my hands off with gasoline afterwards.

Nikolas working on one of Curtis' models' makeup. Zeiss Ikon, 35/2 Biogon, Ilford HP5+ pushed to ISO 1600 in Kodak HC-110 dilution B.

Stephen Pilby switching from his usual role of supporting some of the world's top photographers and cinematographers with his innovative light shaping tools to doing some of the image capture himself. Stephen's on the right. He shot mostly 35mm HP5+ and some medium format XP2 on this day.

Christina Ignacio-Deines working with some notable Edmonton drag queens. While shooting with the D3 mostly Christina also managed to shoot several frames of Kodak Ektachrome EPP 4x5 sheet film and some of it turned out interestingly.

Christina working the Sinar X and the 210/5.6 Schneider Symmar-S shooting Binky.

Michael Shandro assisting with wardrobe while Nikolas works on Michael's subject's hair and makeup. Shot with the Contax G2 and Planar 35/2 on Fuji Pro Z rated at ISO 640.

Nikolas does some touch ups as Michael checks some of his images on the Canon 5D Mark II. Shot with the Zeiss Ikon and the Leica Elmarit 21/2.8 ASPH on Fuji Neopan 1600, pushed to ISO 3200 in Kodak Xtol, stock.

A poorly-exposed shot of Nikolas helping Sarah Chung hold up a California Sunbounce reflector at Michael shoots.

Not exactly on the set of the shoot but here we have Rico Moran unloading (or was it loading?) some 4x5 slide film in a dark bag. Ethan's in the background helping him out.

Posted by Klyment Tan in Personal at 21:45

2009.08.21: Mural Mosaic for Avenue Magazine

As one Avenue art director moves to Vancouver another is moved back from Vancouver to take his place. Curtis Comeau recommended me to Paige Weir during his meeting with her sometime back but we were all too busy to meet up until shooting had started for the October issue of the magazine. By the time we met, fortunately there was still a story to shoot. I was commissioned to shoot for a story about a company called Mural Mosaic based on an acreage north of St. Albert. The full story is available on Avenue's website. In spite of having to fight with clouds when using the Sinar X and the 75/4.5 for a formal group shot, the shoot went fairly quickly. Most of the shots were exposed with existing light. Ethan Oblak who is spending a University of Waterloo Engineering co-op term with me also snapped some photos, one of which was published. Paige was kind enough to credit him also in this issue.

This image appeared to be one of our art director's favourites, appearing twice in the magazine. It was certainly one of my favourites from the shoot and with this image and some of the other photos shot for this story I started noticing that a lot of my work is created from lower camera angles. This time, the Nikon D3 and 70-200/2.8 VR were use. I was lying on the grass for this shot.

One of the few shots created with anything more than existing light. Depicted here is Lewis Lavoie in one of his studios. The Bowens Explorer and a Quad X head drive a Chimera Pancake lantern to subtly kick up the shadow areas and balance some of the backlighting.

Paige requested some detail shots of some of the work being done and some artist tools. In the end, I believe that only one detail shot was used and Ethan shot it. Hahah.

Ethan's photo that was published. Shot with a Zeiss Ikon on a late pre-APO Aspherical Leica Summicron 90/2 on what I believe is Superia 400 film. Scanned with a Nikon Coolscan 5000 ED.

I happened to have brought two film range finder cameras with me. While Phil Alain and Paul Lavoie were setting up the area for a photo I snapped a few frames. A frame similar to this one was published. Shot with the Contax G2 and the Zeiss 35/2 Planar on Fuji Pro Z 800 film rated at ISO 640.

One of the photos that didn't make it to press.

Posted by Klyment Tan in Shoots at 20:37

2009.05.05: Avenue Magazine Edmonton's Style Q&A with Sam Abouhassan

This day's shoot for Avenue magazine was my first shoot for an editorial publication. I met with Rob Machida and our subject, the renowned tailor Sam Abouhassan before shooting to look at his store and to discuss ideas for the shoot. Rob knew that we needed a photo for a double page spread and we were also shooting with the intent to generate a few options for the cover. Admittedly, nothing went as I had expected (including the issue for which we thought we'd be shooting) but after seeing the published piece I was pleased with the finished product and how Rob put the design of the pages together. Rob was there to do art direction and Nikolas Seyhatheb imaged Sam by helping to piece together some of his outfits after Sam had picked out the major items. Nikolas also handled hair and makeup allowing me to deliver the photos unedited save for a minor eye tweak and the removal of an electrical socket in one photo. Sean Traynor, Corey Thompson, and for a short time, Lillian Patz, were on set to help out with the photography end of shooting.

I brought along my Rollei 6008AF w/ Phase One back and Schneider Xenotar and also the 75/4.5 Calumet Caltar-N II and the 210/5.6 Schneider Symmar-S but all photos selected for publication were shot with the Nikon D3 and either the 24-70/2.8 AF-S Nikkor or the 135/2 Defocus Controll Nikkor. Shots with the 135 were done at ISO 1600 or above and still looked really clean.

Our last shot this day. Sam's tailoring room in the back of his main floor Commerce Place retail front had a lot of interesting artefacts including this wall of thread spools. Lighting was mixed with a longer shutter speed to allow some ambient fluorescent lighting to "contaminate" the purer daylight-balanced light two Bowens Esprit Gemini 500's. One used with the Chimera Pancake to fill in shadows and another with the Calumet Illuma Medium to key light and contour Sam and to help separate him from the wall.

Part of the first look that we did this day. I used my Bowens Explorer to drive two Quad X heads. One was used with a Chimera small strip and 40degree Lighttools Soft Egg Crate for separation light and the other with a Calumet Illuma Medium for key. Filled with a white reflector. I considered swapping the Illuma Medium for a Large but thought that too much light would spill into the background area. I wish we had more room to back up and light with but we were lighting from the entrance of the store and Sam and the mannequins were already as far from the back wall as we could get them. A photo from this set was chosen as the cover of the July/August issue of Avenue Edmonton.

Another simply lit shot with a single Bowens Esprit Gemini driving a Calumet Illuma Medium soft box with a Lighttools 40degree Soft Egg Crate to prevent spillage.

I was concerned that we didn't give Rob and Avenue a solid cover option so I discussed with Sam the possibility of a reshoot at a different location. Sam agreed and felt it was important that I had created a cover option so we booked some time to shoot at his home after business hours. We experimented with some of the locations in his gorgeous home on Saskatchewan Drive but finally settled on shooting in his mud room because I liked the light gradient cast against the wall leading to his basement. Light was enhanced with a Bowens Esprit Gemini monolight with a Calumet Illuma Medium and 40degree Soft Egg Crate to help spread the light around a wall facing our subject. The exposure time was pretty long even at ISO 1600 and F/2 so this shot was shot with camera mounted on the tripod.

Immediately after the first day of shooting I vented to Corey over supper with some of my frustrations from the first day of shooting. There were some judgement calls that I later realized that I should have made but failed to. I should have insisted on a different location and I should have recognized that the subject would be more comfortable shooting in a different location. I am glad that we were able to reshoot and will know better for next time. Shooting in Sam's home was so easy. The subject was fully relaxed and we weren't distracted by the high volume of pedestrian traffic crossing outside his store. Surprisingly a photo from the first day of shooting made it to the cover. To be completely honest I was a bit disappointed by the selection at first but after seeing the finished layout for the cover I was very impressed with

what Rob managed to pull off. This issue would be Rob's last with Avenue. Shortly after completing this issue of the magazine Rob relocated to Vancouver with his fiance. A huge thank you to Curtis Comeau for introducing me to Avenue. At time of blog posting, Curtis has referred me to two Avenue art directors. Curiously, as a photographer competing for the same market share, Curtis has done a better job promoting me than I have done for myself and I will always be grateful for that. =)

Posted by Klyment Tan in Shoots at 20:01

Tuesday, July 28. 2009

2009.07.11: Leanna North of Bon Accord

Jason Hafso had an iPhone pic of an abandoned house north Bon Accord he cleverly captioned "Wanna buy a house? LOL" When I saw the photo I immediately asked him for details of its location and after doing his headshot he quickly mapped out approximately where this site was and some nearby landmarks. As usual, I scouted the location with Leanna and I kept some lighting and camera equipment in the car in case it was a suitable shoot location. I shot three new rolls of business cards and several large format frames. Below are a couple favourites.

I scouted out the basement while Leanna changed in the car. There was a window that opened up to waist high grass outside that I immediately wanted to work with so I set up a Calumet Illuma Medium/Plume Wafer 100 softbox with 40degree Lighttools Soft Egg Crate to minimize spillage off the 7foot ceiling. Shot with the Sinar X and the Calumet Caltar-S II 300/5.6 at F/8, 1/125s on Fujichrome Velvia 100F. The lens yielded extremely shallow depth of field which I couldn't achieve on small format on which I shot some of the new business cards.

This is the third of the three buildings on this abandoned homestead. The building the fence in front of it is elegantly decayed and this area backs onto a rolling canola field and it's all framed by poplar forests. I wanted to take in as much of the location as possible without it distracting from the real subject. Shooting 4x5 I was able to use the ultra wide 75/4.5 Calumet Caltar-N/Rodenstock Grandagon lens at F/4.5 and 1/125s and without any tilt or swing maintain very shallow depth of field without anything more than perspective distortion.

As always, thank you to Leanna for being so available to test new equipment and locations.

Posted by Klyment Tan in Shoots at 02:53

Friday, July 17. 2009

2009.06.26: Peter and Shaun

My studio is located in the characteristic northern end of the Edmonton Gallery Walk. Between my studio and my apartment is an expansive parking lot. When I'm crossing this parking lot to go to my studio in the morning or when I'm returning late at night I often encounter some of the working poor of our city as they sort through the bins for anything of value. Most just look for recyclable containers with deposits. Some look for resalable goods. I came across Peter, Shaun, and a third companion, Colleen who refused to be photographed. Peter and Shaun have known each other for a few years and Peter's been living on the street for the past seven years. He was a construction worker, mostly doing cement work. However, he lost his job when arthritis rendered him unable to do his job. His employer told him to apply for government disability insurance but in his mind he equated this to welfare and he would prefer to live on the street than to collect a hand out from our government. I chatted with Peter and Shaun for about a half hour while preparing for an engagement shoot. Despite their humble living arrangements they seemed content with their station in life. Most of the police in the area seem to know Peter and don't hassle him when they find him. Strangely, Shaun and Peter may be more content with what they are doing than I am with what I do at times and between parking, speeding, business regulation, and tax filing concerns, they likely have fewer run ins with government officials than I do. Shaun (left) and Peter. I hope that I'm spelling Shaun's name correctly. I doubt that they were Cash Store customers but that didn't seem to bother anyone. This was one of the photos that I took with the Sinar X and the Schneider Symmar-S 210/5.6 after selling the Horseman LE and Calumet Caltar-S II 210/5.6. Velvia 100F, scanned on the Microtek M1 on the glass holder so that I could scan the film edges.

Peter's wrist.

Posted by Klyment Tan in Personal at 19:58

Wednesday, July 8, 2009

2009.07.08: Some thoughts

Dong and I shot a wedding over the weekend. The act of shooting a wedding isn't particularly out of the ordinary for us but the nature of this wedding was. I may have more details posted about this wedding later but as a result of this wedding I now have three new rolls of HP5+ shot at ISO 3200 that I am afraid to process. I am not afraid that they are out of focus or improperly exposed; I just don't feel ready to look at these photos. We shoot numerous weddings a year even though we don't advertise ourselves as wedding photographers and while all weddings are special and, speaking for myself, I still feel that I develop some sort of emotional connection with our couples and their friends and family. However, through this wedding I experienced something else. I think that I saw love and emotion that I have never seen before.

Dylan and Whitney just left with the Epson 9800. The printer served me almost flawlessly for almost two years and when I saw it for what could be the last time in Dylan's van, I wasn't expecting it but I did feel a bit sad to see the printer go. I know that it'll be cared for as well as Dylan and Whitney know how to and I hope that it will serve them as well as it has served me. I am looking forward to seeing some breathtaking prints that they may be making with this little printer.

Over the past few months I have shot a fair bit of large format film on a variety of cameras. Over the past several months I have also shot an innumerable number of rolls of 35mm film through the Zeiss Ikon and Leanna's father's Nikon F-301. During these past few months I have created some of my favourite images of my career as a photographer and I wanted to share the experience with as many other photographers as I can. However, I am finding that after having gotten used to the reassuring instant-confirmation capabilities and conveniences of digital capture, many photographers shy away from an opportunity to shoot film even though they know that it could have a profound impact on their work and, in the case of working pros, for their businesses. I am starting to think that my purpose is not merely to educate and to share but to help dispell other photographers' fear of certain pieces of equipment and workflow. One day I will be shooting formats even larger than 4x5 and one day I would like to try to make my own wet plate photographs but because that I have successfully shot 4x5 film as part of some of my commercial workflows in a world that expects digital capture and because I am not afraid to purchase and carry whatever equipment it takes to achieve a certain look, I feel that I can now say that I now live without fear of any medium or any piece of equipment related to photographic imaging.

Posted by Klyment Tan in Personal at 16:11

2009.06.12: Residential architecture - 9134 Valleyview Drive

Lesa Patermann, a realtor I photographed last year, passed my name along to her colleague Jason Hafso. Jason had an interesting home he was entrusted to sell - it was a home built in the '50's and then redeveloped by Katherine Ball as her family's primary residence. Jason was in a hurry to get these photos shot because he was hoping to have his listing go live within a few days. My preferred medium for shooting interiors is 4x5 film and turn around for colour film is about a week to ten days so I brought along the Nikon D3 and shot some temporary photos that Jason could use in the listing before the film was scanned. We did a walk through the evening before to get a feel for the light in each room and to develop a schedule for the best times to shoot each room. Most rooms would be shot best with direct sunlight entering the windows, some were best shot around dusk, and some were not affected by outdoor ambient light and these could be shot after sun down or whenever there was a free moment between shots with more finicky lighting.

From the moment I realized how serious he was about getting good architectural photos done for this listing I had high expectations for both the property and for this realtor. Jason didn't disappoint me. Jason is one of the most motivated and hardworking realtors that I have met and in spite of the realization that multimillion dollar homes like these are much more involved listings than homes appealing to first time home buyers and the fact that listings like these scare most realtors (perhaps including Jason), I was pleased to see that he was going to do his absolute best to make sure that this listing was done right and would really stand out amongst a surprisingly large number of multi-million dollar homes listed in Edmonton.

All photos shot with the Horseman LE and the Calumet Caltar-N II/Rodenstock APO Grandagon 75/4.5 in a Copal #0 on Fuji Pro-S 160, metered to ISO 100, and scanned with the Microtek Artixscan M1. Jason, and the designer her family were instrumental in creating these photos. Thank you.

This kitchen is among the most beautiful kitchens I have seen in this city. Thin granite countertops (I think),

uniquely-shaped centre bay sink, and what I believe is a custom face for the refrigerator to allow it to better match the rest of the kitchen's colour scheme. Shot around 5pm, all existing light and with lights in the hallway turned on.

The living room. It's a great meeting space but I experienced a lot of difficulty getting my shot in this room because of deep the room was thus creating a lot of natural light fall off from the window to the end of the room furthest from the window. I wanted to retain natural light from the outside but I still wanted the viewer to have a feel of what the interior lighting was like. I ended up using the Bowens Explorer and two heads with dish reflectors to pump light into the wall furthest from the window that's right beside the camera. If I recall correctly, the wall/fireplace area was built out of tindlestone or a similar stone that had a warm tone to it that would help the daylight balanced flash match the daylight-washed tungsten interior light of the room.

We struggled with a large and stubborn cloud that wouldn't go away for almost an hour before capturing this shot. During this part of the day I wish I had two cameras - one that I could set up in preparation for this shot and another that I could continue shooting the rest of the home with. I used some tilt movement to shallow the depth of field. I wanted to showcase the faucet and the edge of the bath tub while giving the viewer a sense of the light that enters the master bedroom bathroom around this time. The blinds are closed slightly and I believe that most of what you see of the outside is actually a reflection off the top surfaces of the blinds. This bathroom is easily the most beautiful bathroom I have ever seen.

The rest of the master bedroom ensuite bathroom.

The master bedroom. A lot of the home's furniture and accents are inspired by South American designs from the designer's term in South America. Just left of this frame is a cozy nook in the wall.

The balcony off the hallway leading to the master bedroom. Balconies are often awkward areas to shoot and this was no exception. Large evergreens peeked into the frame and the balcony wasn't as deep as I'd like it to be for setting up my camera and the patio door opening to the balcony didn't open the way I needed it to be ideal for setting up the camera but it worked out in the end. Rather than a "this house has a balcony" type photo, I wanted the viewer to feel as though they were lounging on the balcony on a lazy summer afternoon.

I'm still not as good at shooting exteriors as I would like to but this back yard night scene is one of my favourites from the shoot. The exposure time at F/16 and ISO 100 was approximately one minute. I wanted just a bit of light in the sky and I wanted the viewer to imagine how cool it would be to host a social gathering in this court yard. We lit some tea lights for the lanterns and turned on the little lights in the trees. Then we waited.

More photos after the jump.Katherine's office. Jason and I both loved the drafting table and felt that even though this was an office in the basement, it was characteristic and important to this home.

Rear exterior shot.

The stairs leading from the basement to the main floor. I used a combination of the Cokin graduated tobacco and graduated neutral density filter going from dark at the top to lighter at the bottom to help counter the brighter, cooler light at the top of the frame as it transitioned into the warmer, dimmer tungsten halogen light from the basement.

Posted by Klyment Tan in Shoots at 14:58

Thursday, July 2, 2009

2009.06.23: Epson Stylus Pro 9900 Arrives

About two years after Printhead.com upgraded from using the Epson 9600 to the 9800 as its primary large format photo and fine art inkjet printer the primary printer is being replaced again. The move from the 9600 to the 9800 offered smoother ink droplet patterns with and without RIPs, slightly better paper handling, lower chance of nozzle clog (in my experience, anyway), slightly more cost effective (but still wasteful) black ink switching when switching from matte or glossy substrates, better dMAX and wider gamut with OEM inks (while making it harder to use third party inks and bulk ink systems), pressurized ink cartridges so that they don't stick out of the printer, about double the print speed, and a bunch of other nice little adjustments. The move from the Epson 9800 to the 9900 is beyond what Epson marketing calls "evolutionary"; it's nothing short of revolutionary in the hands of someone who works with this printer good ten hours a week with over sixty hours a week of print time. Epson's website has a list of new features if you want to see all of them. My favourites are that black ink switching now only wastes black ink as opposed to all or many of the other colours needlessly as well, further increased print speed (load is about the same, cut time is significantly faster and actual print times are dropped 50-60%), noticeably improved colour gamut with substrates requiring glossy black ink, refined paper basket design, and the new spindleless roll loading system that doesn't require a third arm or a leg to help you load paper onto the spindle and doesn't require separate adapter end plugs to adapt to 3" roll core sizes.

Around this time, two other photographers have become new 44" inkjet printer owners. Randy Stinchcombe of Eye Captured Images was indecisive about picking up my 9800 and I subsequently sold it to Dylan McAmmond of En Vogue Photography in Saskatoon. Randy talked himself into purchasing a new Epson 9900 as well. Congratulations to both of you. Dylan and Whitney will be in Edmonton from July 5 to 8th for hands-on training at my studio. On the 7th, Dylan has enlisted the help of Nick Hawkeye, who could be the youngest large format print operator in the world another large format printer who [semi]successfully moved his Epson 9880 down to his basement by himself when he was fifteen, riding it as a sled down the stairs and with just one other person managed to move my very first large format printer from my studio down the stairs with a bit more success. Dylan has also enlisted the help of Sean Traynor, an all around cool guy and in return Dylan has promised to buy him beer after the successful move of the printer out of the studio. Little does Sean know that Dylan isn't old enough to buy beer. Maybe he'll find out now.

Posted by Klyment Tan in Equipment at 13:39

2009.06.08: Julie's film test

Julie is my favourite blonde model. I have worked with her extensively in commercial shoots for Derk's and Bridal Fantasy but rarely do we get together to do personal projects. I feel that Nikolas kind of pushed us to do this one in a tighter time frame than I had hoped but I am still glad that we shot. He's using Julie as one of his models for his Contessa entries and I intend to shoot the photographs on 4x5 film. To reduce the uncertainty, I intend to test as many of his models as I can with as many different film types as I can to get a better feel for which films work best for which models. I tested Portra 160VC, Provia 100F, Astia 100F, Velvia 100F, and Pro-S 160. Unfortunately, those were the large film stocks that I had in the fridge and there is absolutely no colour sheet film in stock anywhere at any of the Edmonton camera stores. I shot all of the film frames this day and Nikolas handled the D3 and the 70-200/2.8 VR. I feel that his shots overall were more successful than mine. I'm kicking myself for not putting more into this shoot, subconsciously treating it as just a film test when instead I should have been savouring this opportunity to work closely with an accomplished international model and an accomplished international makeup artist/hair stylist/fashion stylist. I'll make it up to you guys. I promise.

Julie represented by Sabrina Notte. Photos shot in a privately owned and maintained natural reserve scouted by Cody Tait and Mike Isaak. Thank you. Favourites posted up front. Additional images after the jump.

One of Nikolas' shots. I asked Julie to find a semi-comfortable spot to lie down on. Working with the longer lens for the lower shots had its benefits. Furthermore, being able to get lower with a small format or medium format camera as opposed to shooting with a 4x5 monorail on uneven ground also had its benefits.

I was preparing the Horseman LE while Nikolas spotted an opportune moment and started working with Julie by some trees. The sun had lowered to just the right level.

I wasn't sure how to direct our for this shot so she just did her own thing. Hahah . . . I think I was pretty lost for most of

the day working over technical details in my head. Still, one of my favourite shots of Julie. After scanning the Pro-S frame I contacted the new owner of the Horseman LE and the Calumet Caltar-S II 210/5.6 that with respect to exotic bokeh and flare he may have just hit the jackpot.

I had a number of images shot with Leanna's Hasselblad 501CM and 80/2.8 Zeiss Planar because I felt it was important to test Fujifilm Provia 100F but didn't have enough 4x5 sheet film to test it effectively. I picked up a few 120 format rolls from McBain Camera while Nikolas was doing Julie's hair and makeup back at the studio. I think that this film shoots a lot better when backlit and without direct sun working as key light. Perhaps it has something to do with my lack of UV filtration.

I like this shot of Julie but as noted before, I don't think that Provia 100F shoots as well when direct sun is hitting skintones. Another of my favourites from Nikolas' set.

One of the last shots of the day. Shot on a sheet of Fuji Astia 100F. The colours reproduce what I saw faithfully. Too bad that the sun had moved down so far by this time that I was struggling to get enough light. I also don't feel that I worked my swing movement to where I wanted it to be.

My version of Nikolas' lying down shot. I think I ended up shooting from too low. Where Nikolas got some light to illuminate Julie's eyes I struggled to get the light that I wanted. For low angle shots like these in the future I am definitely bringing light so that I can get the foreground blur that I wanted to incorporate into the shot but still maintain the life and intensity that Julie infuses into every shot.

And finally, a severely underexposed Astia 100F version of that other shot made on Pro-S. I think both frames are a bit underexposed due to my failure to zero some displacement movements, some tilt, and just metering a bit carelessly. I'm sorry, everyone.

Posted by Klyment Tan in Shoots at 04:17

2009.04.16 Whitney Grace's Headshot

Rina Chan and Anthony Chan of Infused Studios referred Whitney to me. This Red Deer-based actress couldn't find a suitable photographer in her municipality. Her agent suggested a photographer in Calgary and she also considered flying out to Vancouver to get her shots done there. It was my first headshot session of the year and I feel that we saved her a longer trip out and judging from where she's used the photos already I think she was satisfied with the results. Hair, makeup, and styling by Nikolas. Here's a small sampling of what we felt worked. Nikon D3 and 135/2 Defocus Control Nikkor used except where noted.

In spite of other headshot photographers calling a full bleed headshot "tacky", I prefer to create some space naturally in the photograph for the actor's name if he or she decides to put it in as opposed to the recent trend for photographers to make the actual photograph a relatively small proportion of an 8x10 print or to add black or "sloppy" (their words, not mine) edges digitally for the photographs.

We found a spot with good backlight and a time where the sun would enter into the 135/2 DC Nikkor at just the right angle to give me the contrast that I wanted with minimal adjustment. Here I'm holding a 42" circular reflector in my left hand in front and slightly above the model's head and shooting with the D3 in my right at close range. Aperture set at F/2.

We had a number of smiling shots which we felt were important for Whitney because she her smile is so natural and her teeth are absolutely flawless and perfectly aligned. Smiling shots for actors were never my favourite so I'm compromising by posting this photo.

I shot a roll of Fujipress/Superia 800 through the Zeiss Ikon. I wanted to see what kind of funky flare I would get the 90/2.8 Elmarit. I realize that this wouldn't be a headshot candidate but I knew that we already had the shot on the other camera.

Posted by Klyment Tan in Shoots at 03:59

2007.06.20: Getting reacquainted with large format film

I doubt that the date in this entry's title is correct but it's my guess as to when these photos were taken. It would be years before the film would see a lab, strangely, I couldn't have been more pleased what the heat and radiation damage has added to these photos. It was unexpected. Had I predicted that there would be so much loss in sensitivity I would have requested that the film be push processed two stops. Fuji NPS 160 metered at ISO 100 and shot on Gordon Henderson's Linhof Technika V (I think) 4x5 and I believe a Voigtlander APO-Lanthar 210/4.5 with some tilt and swing movement. Leanna, as usual, is my test subject for new film and cameras. It brought a smile to my face to see these

photos again having totally forgotten about them.

Shot in the road next to my apartment which, coincidentally, is just across the alley from my studio.

A slightly tighter crop. Some vertical displacement used to prevent perspective distortion and some tilt movement used.

Posted by Klyment Tan in Shoots at 03:45

2009.04.30: Peter Hemingway's former home

Recently, I have taken an interest in architectural photography. It was opportune that one of my printing clients owned a house once built as a notable architect's primary residence and was in the process of moving. Frank Grisdale, a longtime printing client soon turned into a photography client when he booked me to photograph his home, designed by and once owned by Peter Hemingway, without the mandate to document but to interpret artistically. It was an interesting assignment. The architect is responsible for the design of Edmonton landmarks such as the Muttart Conservatory, Coronation Pool, and the Stanley Engineering Building and this one of a kind building presented many challenges and opportunities to create images that were out of the ordinary.

All photos shot with the Horseman LE and the Calumet Caltar-N/Rodenstock Grandagon-N 75/4.5 on Kodak Portra 160VC film, processed by ABC Photocolour in Vancouver, and scanned back in my studio on a Microtek Artixscan M1.

I'm starting with one of the photos from the shoot more typical of architectural photography. I chose to shoot at F/22 to keep everything in focus. I also kept the planes parallel and used some vertical displacements to prevent parallel lines in the frame from converging. I used a Lee polyester 80C filter to correct the colour temperature more towards daylight for the daylight balanced film but didn't do a full correction to maintain some of the warmth of the room lighting. The fireplace is running outside of the frame camera left to give the surface of the fridge a bit of light. A halogen table lamp was placed in the stairs leading to the basement and the lights in the dining room were turned on but dimmed slightly.

Unlike most homes that I have come across, this home has extensive hallways and is very linear; it has above average square footage though it's not gigantic yet the house measures about 200 feet from end to end. This is the hallway leading from the master bedroom to the hot tub room.

The hot tub room. It's dry in this photo because Frank is usually the only one who uses it and he only uses it in winter. Too bad because it could have scored him so many scantily clad hot females. Anyhow, I wanted to get the rail and part of the tree in focus while reducing focus to the rest of the frame. It was an interesting experiment that I feel yielded an aesthetically pleasing image though I have had mixed reviews from other photographers about my choice in the use of significantly amounts of tilt.

A portal from the dining room to the solarium that Frank and his wife use as their offices. I employed some tilt and swing to obscure some of the details in the other room.

You'll see in a later entry that I love shooting bathrooms. This particular bathroom, while simple, was thoughtfully designed to efficiently distribute space and integrate any features. The bathtub is slightly depressed to reduce step up, there is a carefully placed window, and a reading nook by the toilet in which reading materials may be stored. Frank and his wife commissioned this bathroom to be fully renovated and part of the renovations included some hand-picked slate tiles. I used a the bottom end of a Cokin graduated tobacco filter from the Z-pro 4" filter system to help balance some of the window light with the incandescent indoor light and also to help reduce the intensity of the window light to retain a bit of detail from the outside.

Posted by Klyment Tan in Shoots at 03:07

Thursday, June 25, 2009

2009.05.14 Robert Hall's New Headshot

Robert Hall, an Edmonton and Vancouver actor, came to me for a new headshot upon Nikolas recommendation. I was looking forward to this shoot. Not that I don't enjoy shooting beautiful women in their late teens to early twenties but there's a lot of character to be found in the face of an experienced, older male actor. Nikolas was responsible for hair, makeup, and styling. Robert's own clothes complemented by my wardrobe which has begun to double as a styling kit for male subjects on photoshoots. Thank you to Derk's for having all of the cool clothes that I like. At time of posting, Robert is represented by the legendary Darryl Mork of Edmonton.

Darryl selected this photo to use as Robert's headshot. It's one of my favourites from the shoot. Shot with the Nikon D3 and 24-70/2.8 AF-S Nikkor at close range on the western side of the high level bridge. It was a particularly cold day and Robert was able to wear my favourite winter coat, a Tiger of Sweden peacoat.

My absolute favourite shot from the shoot. Shot with the Zeiss Ikon and the Leica Elmarit 90/2.8 (39mm filter variant) on the new Kodak Tmax 100 pushed to ISO 400 in Kodak HC-110 developer, dilution B. Scanned with the Nikon Coolscan 5000 ED. For so long I have avoided shooting film due to its inferior technical quality in terms of resolution density, exposure latitude, colour gamut, and cumbersome workflow. However, there is something beautifully organic about silver halid grain that I have grown to love. And there is no digital Zeiss Ikon yet.

One of my favourite shots that Nikolas took. Shot on the same roll as the previous photo. There's always something interesting on the roll or memory card when Nikolas picks up the camera.

I know Nikolas hates this shot because the tie is flipped over and in a strange position but I like this shot because of how naturally Robert managed to pull off a walking in an awkward line across a steep incline and in someone else's pants. Hahah.

Posted by Klyment Tan in Shoots at 01:03

Wednesday, June 24, 2009

2009.02.17 Shoe Guru's Shoe Deal, Part 2

Yura, Tom, and I discussed shoot concepts over some KFC and Coke and Chopin potato vodka at 350 Designs a few days before this shoot. We talked about using rundown locations, roof tops, old fire escapes and the usual back alley and parkade stuff but we needed a story to tie everything together. A year or two ago I told Leanna that I wanted to stage a drug deal in a warehouse or on a large piece of tarmac and shoot it. Leanna frowned upon the idea. She probably also gagged much like how she does whenever she sees my nude with Hasselblad cameras photo but Tom and Yura gave me the opportunity to put a commercial spin to the concept. I think it was Yura who proposed that instead of people just wearing Tom's shoes and dealing high-valued controlled substances we should replace the drugs with shoes. That got Tom thinking about his resources for locations and extras. He had a friend with two pitbulls and he also had a hook up to a warehouse operated by UT Quality, an ultrasonic underground pipe testing company. While I may do my original drug deal concept one day, I was pleased with the results of this shoot that, unlike my original concept, has commercial value. Lots of images. Sorry for the long load up. Also check out Yura's application of the images into an e-mag at ShoeGuru.ca.

The beginning of this day was far from smooth. We had several hiccups with wardrobe limitations . . . try pulling clothing for about ten models on short notice from a high end store. But Tom and Nikolas (website isn't up . . . contact me if you need an incredible makeup artist/hairstylist/fashion stylist/overall really cool dude to have on set) pulled through and we have Urban Fashion Group to thank. Also a big thank you to Dong Kim for pulling his connection at Urban for us and a huge thank you to the facility manager for UT Quality's warehouse for taking the place out of commission and staying with us until about 8:30pm. If you see this post please e-mail me so that I can credit you. I'm sorry that I have forgotten so many names. You know who you are and without all of you, nothing that we achieved this day would have been possible.

Hahah . . . I love the initial approach of the buyers.

Nikolas' man-purse bag thingie serves as the symbolic bag of money.

Enter one of the pitbulls. Lighting provided by two old 4.5" theatrical tungsten Fresnel spot lamps on the shoes from camera left. Extra lighting provided by two Altman and one ETC Source Four ellipsoidal reflector spot lamps (all tungsten). Fill provided by two Bowens Quad X packs with 7" reflectors filling a 6x6foot frame with a reflective scrim left of the Fresnels. Rim lighting provided by a Chimera Video Pro Plus and 20degree Lighttools Soft Egg Crate from the other side of the subjects and camera left, driven by another Quad X and Quad head with additional rim lighting provided by two 200W Flo-lite high frequency ballast fluorescent light panels equipped with daylight balanced biaxial fluorescent tubes. Some light thrown on the metal cases for the testing equipment with a fourth Bowens Quad head and bare reflector with grid and barn doors. And some fog for ambience and to limit visibility.

Enter the sellers.

I wish Lighttools/Lightrein's David Montizambert's and Nick Vedro's seminar happened before this shoot. Then I would have lit everything with continuous light. I don't like how the fog worked out in a lot of shots. The fast flash duration that photographers pay a premium for worked against us this day.

The Asian dude that some people think looks like me is my brother, Glendon. Once again he pulls through when I need an extra model. With Nick Hawkeye he put together the inline dimmer switches which we used to control all of the tungsten lights. As I am writing this, he's in Norway researching carbon recapture technology . . . definitely the brilliant son that all Asian parents wanted.

Olivia begins to prepare the package for inspection. Despite all of the initial problems with this shoot, Nikolas' masterful fashion styling helped to make the scenes realistic and convincing.

One of the few shots where the fog worked out alright. Photos were white balanced to the tungsten light but dimmer switches warm up light colour temperature so some of the lekos produced even warmer light than the basic tungsten balance. That's why if I were to dim the lights "correctly" I should have used neutral density filters or scrims. Many more photos after the jump. Tom and I decided to reserve some of the shoes to shoot while telling our story instead of shooting

them with the others as the models were exiting the vehicle. Here I switch to an even lower angle to get some shoe detail shots.

Dogs will be dogs.

The sellers with their "product" ready for inspection.

This is about when most of my storyboard kicks in so we move through these photos quickly. Unfortunately, moving this quickly didn't allow for enough time to fully rotate and remix all of the light sources.

Raj passes off the money. Hahah . . . too bad that in my favourite money-passing shot Mike looks like he is rapidly deflating.

The buyers get their goods.

The buyers prepare to exit the frame the way they entered. Rebecca's midriff looks a lot better than what this photo would suggest. It happened that she caught a bad lighting angle. My fault.

Raj stoops to calm.

The sellers posing for a photo and ummm, doing what they usually do before leaving.

Apparently drug dealers also change shoes as they deal.

Watching the buyers leave.

And here is where this chapter ends. Perhaps the next installment will follow a new story for our fashionable shoe dealers. Perhaps it will be a completely new story.

Photo by Dylan McAmmond of En Vogue Photography, Saskatoon, SK.

Another behind the scenes shot by Dylan. Also assisting on this shoot was Nick "Swineflu" Hawkeye. Thanks for all of the projects you've helped me out with.

Posted by Klyment Tan in Shoots at 23:49

2009.05.09: David and Angie

I was driving back from Leanna's place at about 2am and happened to have a large format monorail camera and two sheets of ERA Pan 100 film left in my Grafmatic film back. I was passing the University of Alberta Hospital and I noticed that there were some people out back coming out for a smoking break. I stopped my car and asked to take their photo.

I set up as they were chatting and I didn't ask them to hold still. I wanted to see how the frame would turn out. At F/5.6 and shot to be pushed to ISO 400 my meter figured I'd get a 3s exposure. 3s exposures don't work well with people who aren't holding still but I still thought that the photo was interesting.

This time I asked David and Angie to hold still for a few seconds. I think David still twitched a bit. I kept the Horseman LE parallel to the ground and kept the rear standard square but I employed a bit of front rise and swing. Rise to compose out some of the ground while maintaining parallel vertical lines and swing because David is sitting a bit closer to the camera than Angie.

I had a brief chat with the two who had also just met each other. Angie was in for a bad ear infection and David was back for a check up after losing his leg in a house fire. I believe that both of them are doing alright. They both have my business card and I offered to make them some prints if they were to contact me. If you lost my card but see this entry, give me a call because I owe you some prints.

Both shot with the Calumet Caltar-S II 210/5.6 which is a private-labelled Rodenstock Sironar-S of the same aperture and focal length. ERA Pan 100 is a Chinese made film on a thick base and a relatively traditional anti-halation layer which allows shots to become a bit "glowy" around specular highlights. The person I bought my Kwok Camera from included a 25 pack of this film because it's so cheap. It's about \$0.50 plus shipping from China. I believe that I

successfully pushed this film to ISO 400 in Ilfosol S developer with a 1+9 dilution. Digital Truth's Massive Dev Chart didn't have development times for pushing ERA to ISO 400 but I looked at the development times for Ilford's FP4+ which is also a traditional grain film, compared this to suggested starting points for push processing and to ERA's listed development times for ISO 100 and decided that 14minutes was about right. Worked out on the first try. Scanned with the Microtek M1 scanner.

Posted by Klyment Tan in Shoots at 23:26

2009.02.17 Shoe Guru Shoe Deal, Part 1

Sort of a "bonus shoot", we took a few photos of models getting out of a vehicle, in this case, Tom's dad's BMW X6. We wanted to use a vehicle with a taller step up so it would be easier to light and shoot and to get a more dramatic relative low angle. Lighting mixture was similar to what was found in many of the other images from Part 2 with key lighting provided by two tungsten theatrical Fresnel spot lamps and other light sources daylight balanced as will be discussed in Part 2. Thank you to Nick Hawkeye of Hawkeye Printing and Photographics and Dylan McAmmond of En Vogue Photography of Saskatoon, SK for assisting on this shoot. All photos shot with the Nikon D3 and the 17-55/2.8 DX Nikkor. Yes, I'm using a DX lens on an FX body without turning on DX crop. I just keep the lens at about 24mm or longer.

It'll be tough to figure out whose legs are whose. I think these legs belong to the DJ guy but I can't remember his name. He's cool.

I think that these legs belong to Rebecca. She's represented by Sabrina Notte and her agency, Deja Vu Modeling International of Red Deer, AB.

These legs belong to the other Red Deer model, Olivia. I shot Olivia and Rebecca for the swimsuit components of their portfolios at Sylvan Lake last year. It's a bit odd sharing those photos online but Olivia's photos were some of what I felt were the best from that shoot.

Whitney's legs. She's the other half of En Vogue Photography. Depending on how you look at it, sometimes she is more than or less than a half. Right, Dylan? She's one model whose face doesn't appear in ANY of the photos from either part of this shoot day. Hilarious because Nikolas did a fantastic job of her hair and makeup and Whitney has an incredible look.

Raj is back!

Posted by Klyment Tan in Shoots at 22:56

2009.02.06 Shoe Guru in Studio

In the weeks following the Derk's advertising incident, my studio neighbor, Yura Sklyar and his design company, 350 Designs, referred to me Tom Jablonski and his e-tailer, Shoe Guru.ca. Shoe Guru has exclusive resale rights in some territories for Gola and some other brands. Yura was helping Tom with the launch of Shoe Guru.ca Version 2.0 and they needed some new images to use to help show off some new models of shoes as well as for a composite concept Yura had in mind. Here are some of my top picks from the shoot. All photos were lit identically: three Bowens QuadX 3000 powerpacks total driving four quad heads, three of which for key all vertically aligned with the highest one modified by a Bowens 15" Softlite with 20degree 7" spot grid and the two lower ones modified by Bowens 8" Maxilite reflectors. This vertical arrangement was set camera left. Fill on camera right by a Bowens Esprit Gemini 500 analog monolight with a Calumet Illuma Medium softbox and Lighttools 40degree Soft Egg Crate. Rim light provided by a Chimera Medium Video Pro Plus softbox back camera right controlled by a 20degree Soft Egg Crate and the previous generation Bowens ring flash camera left behind the subjects mounted on top of a tall tripod. Shot on Superior's dull aluminium paper and processed in Adobe Lightroom. Shot with the Nikon D3 and the 70-200/2.8 VR Nikkor and tethered to my back office computers with the NEC LCD3090WQXi so that we could see the images come up in near real time from another room. This marks the first commercial shoot that I've had with the D3. Nikolas did all of the guys' hair and makeup for all of the models.

Tom brought a whole bunch of props to the shoot including a snorkel mask and a yoyo. Being the interesting dude that he is, Suppa thought that this would make a good pairing with some large women's sneakers.

Raj (unintentionally) ended up as our token visible ethnic minority representative.

Nick Croken of Redline Photography shot Janice in a previous shoot for Tom. Janice was a top returning model pick to have as part of the new shoot. She's modeling some flats.

Christina (sp?) was ill with a very bad cold on this day but we could hardly tell. Her yield from the shoot was incredible. Easily four out of every five of her photos was usable. She was easily styled with a sample of Tom's athletic shoes. And I know . . . I totally should have requested that she remove her underwear.

Pam is Janice's hair stylist and good friend. She had lots of great ideas and brought enough energy to keep the whole shoot moving along smoothly (except when it came to shoot Tom). She was responsible for some of the modification of some of the tops that the female models wore during the shoot and for Janice's hair colour and styling. I left this photo untouched to show what happens when a photographer remembers that he's shooting with the intent to have the photos close-cropped later. Hahah . . . I think photographers all get a bit sloppy when that happens.

Laine (sp?) required virtually no direction from my end of the camera. I just told him to be himself. No one else was in the studio when we were shooting this set and he just did his own thing. I felt that his photos were some of the most varied and characteristic from the shots of the guys this shoot.

More after the jump. THE Shoe Guru makes a pretty good model, too. If only he wasn't so slouchy!

This is what happens when a bunch of snowboarders finds a big bag full of moss that looks like marijuana in your studio.

The moss was left over from a still life set built to shoot Bridal Fantasy's jewelry line. The moss looked similar to the moss found in the nature reserve where we shot the jewelry on live models.

Hahah . . . so stoked.

And I'm pretty sure this all happened when Tom was out of the room.

Janice just couldn't wait for lunch.

The team. Most of it. Missing is Yura. My studio was too small to accomodate all of the models for prep so Nikolas prepped the models and Tom laid out a lot of his shoe samples and props in the 350 Designs studio. Considering the level of automation and business intelligence ShoeGuru.ca requires, it would be unfair not to credit Yura and his team for helping Tom make his business possible so far.

Posted by Klyment Tan in Shoots at 22:13

Tuesday, April 14, 2009

2009.04.25: Nick Vedros and David Montizambert

Lighttools and Lightrein are hosting a lighting presentation and demonstration at Grant MacEwan Community college's Robbins Theatre on April 25, 2009 with Nick Vedros and David Montizambert. It's a full day affair and I booked off the day over a month ago and will definitely be attending. Check out their work and see for yourself why two of the world's coolest lighting companies would book in these photographers for a day in Edmonton. I have been casually told that the usual refreshments will be provided but there will also be lunch so that attendees can spend as much time as possible with the presenters and with representatives from the sponsoring companies. I hope to see you there.

Posted by Klyment Tan in Events at 18:04

2009.03.25: New Film Business Card Photos

Last month I acquired a silver Zeiss Ikon Leica M-mount range finder along with an early M-mount Leitz Elmarit 90/2.8 and Zeiss Biogon 35/2 ZM. I have shot more film frames in the last few months than I have in the five years since switching to digital capture and it has been a rewarding experience for the most part. I learned a few things:

- Don't trust London Drugs 149St. Stony Plain Road in Edmonton to cut your film;
- Don't trust London Drugs to process your black and white film (I was told that it gets sent to a Calgary London Drugs);
- When London Drugs 49St. Stony Plain Road offers 1hour photo processing, they really mean that they'll be out for lunch until your film is due and sometimes that means you'll need to come back the next day;
- Don's Photo 99 St. and 35 Ave. in Edmonton can't/won't handle C-41 push processing and won't tell you that;
- Don's Photo in Winnipeg has been a great lab to deal with for black and white processing and printing as well as E-6 processing;
- The Nikon Coolscan 5000 ED is a really nice scanner to use for small format film when the software decides to behave. Right now it isn't.

Anyhow, here are some of my favourites from the last batch of film business cards. For more information on the business card idea you can check out a previous blog entry about it.

Temperature with windchill was around -30degrees C this day and conveniently this was the day that Leanna and I had planned to work through a few locations. Leica Elmarit 90/2.8 (39mm filter ring), Zeiss Ikon, Fujifilm Provia 100F from an expired 100' roll. This time, more than usual, frame is very literally right out of the camera and scanned without adjustments.

Another shot from the same location except this time I stopped pretending that the Ikon has continuous autofocus and just told Leanna to hold still.

Despite being such an inexpensive and old lens, the lens held sharper and with higher contrast than I had hoped wide open. It also seemed to control flare and ghosting really well. Usually these are good things but I was looking for a lens to give a more vintage feel. Some of my current Japanese lenses actually have higher propensity to flare though they don't flare as characteristically as my German lens formulas with German-designed coatings.

We continued shooting in studio. This would be the first time ever that a brand new hat that has been hanging out on my coat rack for years ended up in a photo. Bowens Quad X 3000 driving a Quad head and modified by the Bowens Soft Lite w/ 7" 20degree spot grid in the centre of the 15" dish. No fill. Scanned with the Microtek Artixscan M1 and Silverfast. Using a flatbed scanner, while fine for doing medium format and larger film in many instances, is far from an ideal solution for scanning small format film which is what eventually drove me to purchase a Coolscan 5000 ED.

This frame is actually a screenshot of a scan preview using Nikon Scan 4's automatic adjustment setting. I haven't yet figured out how to get the automatic adjustment setting to consistently produce what I want it to produce. Rim light provided by a Chimera Video Pro Plus Medium soft box with a Lighttools 20degree Soft Egg Crate powered by another Bowens QuadX and Quad head.

Posted by Klyment Tan in Shoots at 17:30

Monday, April 13. 2009

2009.04.13: More updates coming

- Bridal Fantasy 2009 back stage photos
- Shoe Guru's new content (two shoots)
- PC digital workflow hardware analysis for photographers by a computer geek turned photographer (who may still be a computer geek)
- Baker Optical's interim photography update
- My new Nikon Coolscan 5000 . . . again. Or maybe not . . . I can't remember
- Picks from the three most recent rolls of slide film business cards
- Why a digital small, medium, and view camera user would start shooting a small film rangefinder
- Edmonton Fashion Week April 2009 (and a revisit of a previous Edmonton Fashion Week entry and why I append blog entries but don't edit them)

Posted by Klyment Tan in Weblog Specific at 05:08

2008.07.18: Bridal Fantasy Jewelry . . . in the woods!

Since I started working with photographic lighting, I considered my specialty location lighting. Since I started shooting commercially, Derk's Formals and Bridal Fantasy has been a client of mine. In this time, we have had well over two dozens days worth of shooting together. Only three of these shoots were with models I could control and without an artificial backdrop. Only one out of these two shoots were we shooting where we were more than a few feet (or in this case, miles) from a power outlet. These are some photos from that one shoot.

As of this entry's time of initial posting, Derk's Formals and Bridal Fantasy are no longer officially a photography client of mine. After what I consider two major image manipulation incidences and a series of planning and image manipulation oversights I put forth a condition for further offering of photographic services which this client has neither accepted nor rejected. As with any client that I care about, I want them to have good images. As far as I know, they may still be on the look out for a commercial fashion photographer and preferably one that does wedding photography. Please contact me if you wish to replace me and if we can come to an consensus on what it takes to satisfy you and this client, if you need my help, I will facilitate.

Styling by Gay Derk and Sereena Schneider. Artistic direction by Mandy Bilous and Gay Derk. Hair initially by Avanti Hair. Makeup by Nikolas Seyhatheb (please correct my spelling, bitch) with some color choices by Gay Derk. Location hair styling and makeup by Nikolas. And, on the photographic side of things, location scouting, assisting, co-shooting, and gaffing by Cody Tait . . . we would never have found this location without you and Mike Isaak and we never would have known to bring enough mosquito repelling stuff to establish a perimeter had I not assisted on your shoot with your girlfriend in the same spot some time earlier. Our spectacular models, Alteira, Brooklyn L., Katherine, and Tyler are all represented by Sabrina Notte and her agency, Deja Vu Modeling International of Red Deer.

I think it was a bit drizzly today. Or something. I believe that Nikolas, our makeup artist/location hair stylist took this photo of Brooklyn and Alteira (represented by Deja Vu Modeling/Sabrina Notte, Red Deer) just before they started getting changed up.

The photographer's job is relatively simple compared to what the hair/makeup/styling department have to do and there are no hands to spare. Hi, Sereena.

Brooklyn with hair styling mostly right out of the salon. Existing light, Nikon D300, 135/2 Defocus Control Nikkor.

Brooklyn with Nikolas much-less-conventional hair undo.

Derk's Formals' new grey tuxes. Tyler pulls off the look after toning back the Captain Morgan pose a tad.

Nearing the end of the day the sun penetrated one area of the forest's thinner canopy yielding a brief window of opportunity in which our models could bathe in almost magical light. Here is my favourite of twenty consecutive shots of Alteira that I could have confidently delivered without editing. Yes, the hair is blown out. No, I don't feel that it takes away from the photo and it even gives some of you pixel peepers something to chatter about.

To be completely honest, getting Katherine and Tyler to work together as a believable just-married couple was challenging for a number of reasons. However, all it took was one solid photo to make this look work and this was it. In fact, it was solid enough that Derk's chose it as their cover for the Derk's Formals retail catalogue. Congratulations to Katherine, Tyler, and the team. Rollei 6008AF, Phase One P20, Schneider AF Xenotar 80/2.8 PQS HFT, 1/1000s, F/2.8. Backlit with the sun, keylit with a Calumet Illuma Medium, Lighttools 40degree Soft Egg Crate from camera left and filled with a Calumet Illuma Large, Lighttools 30degree Soft Egg Crate from camera far right and all powered with a Bowens Explorer and Bowens Quad heads.

We were shooting in a privately owned nature reserve so I requested that we all kept our teams to a minimum. That means as few models as possible, as few stylists and representatives of the client as possible, as few MUA's and hair stylists as possible and, of course, as few assistants as possible. However, when I selected Cody Tait to be my only assistant on this shoot, not only did I get an assistant; I got a photographer whose work was publishable and was unfortunately not credited for. Here is one of his photos and I feel that his set was one of the strongest yielded from this day of shooting. Bowens Quad head with 7" grid reflector and 20degree grid spot pumped through a 43" diffuser from camera left for rim, Calumet Illuma Large and 30degree Lighttools Soft Egg Crate for fill from around the photographer's right shoulder. Shot with the Nikon D300 and the 17-55/2.8 AF-S DX Nikkor.

Posted by Klyment Tan in Shoots at 04:13

2008.09.19 Vicki @ the Alberta Aviation Museum

This entry is late and both a bit lazy and sloppy but I figured I better post something quickly than not post at all. The write up is copied and pasted directly out of my final portfolio update slapped together hours before shooting Bridal Conference 2008 and then nearly missing my connection to a flight leaving for Germany for the last Photokina of the decade. I hope that you enjoy my latest infusion of first draft writing.

I was somewhat irritated when Nikolas told me I was booked for this Friday shoot just two days before leaving to Germany for Photokina. I was already well behind schedule processing photos for some clients and with this shoot I lost another day. However, had I turned down this shoot and later realized what we could have accomplished I would not have been able to live with myself.

Nikolas and Vicki conjured the magic that made this shoot possible. Our makeup artist/hair stylist/stylist wanted to do an "awkward pretty" shoot after picking up some tutus from his friend. He assembled this peculiar ensemble shortly before we started doing hair and makeup. Nikolas wanted rubber rain boots at first but he ended up compromising with something similarly unglamorous but not as over the top.

The Alberta Aviation Museum is full of historical aircraft but we found the back lot to be more exciting for what we wanted to do. We were looking for something industrial and these old U.S. Air Force containers nestled amongst old plane parts proved to be an ideal location. Lighting was simple and I concentrated mostly on balancing the sun coming from around the vessels and communicating with my model.

A little note that isn't in my portfolio: check out the Alberta Aviation Museum. As of the last time that I used it, this location is bookable on a donation basis. There's lots of potential for this location for wedding formals and creative shoots and while some of the people running the place may be initially [charmingly] grumpy, everyone there has been exceedingly accommodating. Thank you for making this shoot possible.

Exp. 51 - As usual, Nikolas' and Vicki's talents allowed me indulge myself in my own little fantasy world without having to deal with anything else; 1/1000s mechanically synchronized flash sync on the Schneider Xenotar 80/2.8 PQS HFT, F/4, direct sunlight, juice provided by a Bowens Explorer 1500, and no post processing beyond global white balance and tone curve adjustment in Adobe Lightroom 2.

Exp. 87 - Vicki masters the art of falling awkwardly without it looking awkward. Again, single Bowens Quad head modified by a Bowens Supersoft beauty dish with the really weird looking diffuser that it comes with. Thank you to Rodrigo Egana and Noelia Andrade of Little Angels Photography for lending it to me while they were out of the country. Again, straight out of Lightroom 2 but this time with a bit of cropping; the Phase One P20 yields 1:1 aspect ratio raw files.

I love shooting on location. Especially locations with lots of extra stuff lying around. It means that I don't have to haul in my own props and furniture.

We wanted to change up "location" a bit so we climbed on top of this ~15foot fuel (?) container that was part of our background for our earlier shots to try something new. The sun is now at camera right, we have fill from the Supersoft from just above lens axis and a Calumet Illuma Medium without front diffuser to give a bit of added semi-soft rim light from camera right. This was a test photo but I like it.

A more "serious" shot from the second and final lighting setup of the day. The dress didn't fit Vicki but the the shaping of the top could have been easily addressed with a bit of Photoshop liquify. This blog, however, is about photography and not about extensive postprocessing.

Rodrigo and Noelia, while you may already know, I wanted to tell you that when I first met you, I felt that your work was mediocre at best and that your occassional pleasing images were just flukes. Your work has matured and so have we all as photographers. Though we are in different markets, I am pleased to be your neighbor up the street and proud to say that we are both colleagues and friends. Thank you.

Posted by Klyment Tan in Shoots at 03:37

Friday, March 6, 2009

2009.03.05: Betterlight Digital Scanning Back and Horseman LE go on eBay!

After about a year as my staple fine art reproduction capture system behind my large format digital printing business, 144megapixel Better Light digital scanning back and Horseman LE with Calumet Caltar 210/5.6 are now on eBay with lots of extras and a modest starting bid of \$5,800US and no reserve. Check it out [here](#). If an Edmonton buyer is looking to purchase the system I would be very interested in ending the auction and cutting a deal for the whole system at the buy it now price including lights but in Canadian dollars if only to have the opportunity to borrow the system occasionally for certain projects that benefit from using a digital scan back system. The reason I am selling the system is to free up some cash and make room for a major digital medium format purchase that is just around the corner.

Posted by Klyment Tan in Equipment at 02:35

2009.03.05: Klyment.com New Temporary Page

After years of neglect it was time to replace the first Klyment.com with some content that wasn't from my first three months of my career in photography. Let me know what you think. The change is temporary; I will be getting this website professionally developed in the near future (if all goes well). It won't be another photographer's portfolio on the internet; the new Klyment.com will also be a resource for other photographers with a few innovative and ergonomic tools to help photographers communicate ideas about lighting and shoots.

Thank you to Ryan Shippelt who shot this photo of me. He came in to finish some canvas printing and I managed to con him (with little resistance) into spending a few hours with me getting this shot right. Lit with a Calumet Illuma Medium softbox with 40degree Lighttools Soft Egg Crate as key light from a very oblique angle and a Chimera Video Pro Plus Medium softbox with 20degree Lighttools Soft Egg Crate from back camera right for subtle soft rim light. Bowens Quad heads used and driven by two separate Bowens QuadX 3000 powerpacks. Nikon D3 with the 70-200/2.8 VR Nikkor.

Ryan thought it would be hilarious if we replaced the Zeiss Ikon/Zeiss Biogon 35/2 combo with his yellow smiley stressball. I'm wearing my new favourite suit - a three piece Sand from Derk's.

Posted by Klyment Tan in General at 02:18

Thursday, December 11. 2008

2008.12.11: New Business Cards

I still owe this blog a lot of writing for which I already have content. However, I think that this note is worth sharing before I get to the other stuff.

My first roll of business cards. Fuji Sensia 200 (consumer film . . . purchased at half price from McBain Camera Kingsway because it was expired). The idea is to hand off two adjacent frames to potential clients. One frame would be an original sample of my work and the other would be my logo and contact information. No simulated film effects on paper, no copies . . . the original positive film.

This scan shows how one of the business cards will look like. Each business card is unique and has no duplicate though I am scanning them to keep an archive of what has been produced and I intend to eventually start a log of who gets these cards.

Another shot from the roll. This part of the roll was very curly and unlike the standard film holders, the Microtek Artixscan M1's glass film holder doesn't have a pressure plate or anything to keep the film flat so the scan is distorted and light is hitting different parts of the film very strangely. Contrast and colour balance adjusted differently for this scan.

This wasn't shot on film but it was shot immediately after shooting the last frame on the roll. Shot with a Nikon D300 and the same lens that shot many of the frames on the film camera, the AF Micro-Nikkor 60/2.8.

An underexposed frame resulting from my failure to connect the sync cord to the camera. Hahah . . . I prefer it over the properly lit images from the same look.

One of the reason why I am hired is for my quick turn around of images and high yield. Quick turn around is a product of getting most things right with lighting and capture so that minimal, if any, additional processing is required and high yield offers the client more content for the same amount of time or less shooting time and image bulk to sort through to get what they want. How do I prove that I am confident in my work straight out of camera and my yield? Give clients unaltered, original pieces of film. A 36 exposure roll yields eighteen business cards assuming that everything works out. A roll of film is normally about \$14. Processing only without mounting through Don's Photo is a shade under \$10 a roll so each business card's production cost is about \$24. However, I managed to find a large cache of expired film at McBain Camera. On top of that, a bulk spool of slightly expired Provia 100F happened to be available. 100foot spools tend to be half the price per frame of pre-rolled film. And McBain Camera's policy for selling expired film is to sell it at half price so I am getting a total of about 75% off of the film cost.

Leanna's still my preferred business card model so she'll be featured on pieces of the new business card concept for the foreseeable future. I realize that he likely won't see this entry but I'd like to thank Leanna's father for lending me his Nikon F-301. I don't own any 35mm film bodies that are worth shooting anymore so the F-301 has made this first roll possible.

Posted by Klyment Tan in News at 04:45

Tuesday, September 30, 2008

2008.09.26: Photokina 2008: What's new from Bowens

I spoke with Mark Aherne, technical director of Bowens International that manufactures most of the lights that I use, about some of the new items to the Bowens line up. I'm most excited about the new monolights but the soon-to-be-released QX3 2500W/s power pack that will eventually replace the QuadX 3000 pack that has been the basic workhorse of my studio is interesting as well. First, a bit about the QX3:

The new specifications are definitely interesting - greatly improved recycle time, improved flash duration, three asymmetric channels (as opposed to four headers distributed over two channels on the QuadX) in a pack that is about the same weight but with slightly smaller volume. Furthermore, the interface has been simplified and the screen has been prettied up . . . a lot:

But it still wasn't the type of AC power pack announcement I was hoping for. What I was hoping for was a replacement to the Quad 2400 power pack with significantly faster flash duration and recycle time in a package MUCH smaller and lighter than what they are offering now. In the areas of compact AC power packs, Norman, Dyna-lite, and Profoto still rule. Anyhow, onwards to the monolights:

The analogue interface enhancements are almost revolutionary in the world of monolights. To get one tenth stop precision we used to have to resort to digital interfaces which often slowed down a photographer's or assistant's access to lighting setting changes. Analog dials, while quick, were often not very precise and were limited at best to one third stop precision. With Bowens' new dual-dial power control system a user can have the most intuitive control of his or her light with precision traditionally limited to digital lights. On top of this, Bowens has added an integrated option slot for Bowens Pulsar and Pocketwizard receivers and all of their lights now have the Travepak/Turbopak/Explorer style DC input plug for battery power.

Posted by Klyment Tan in Lighting at 23:47

Saturday, September 27, 2008

2008.09.24: Photokina 2008: Leaf AFi-II 10 Demo

A Calumet Netherlands Leaf specialists gives me a demo of the upcoming Leaf AFi-II 10. This camera is the evolutionary next step following the Leaf AFi which is based on the Franke & Heidecke chassis evolved from the Rollei 6008AF and uses the same lens mount. I spoke to many people at the leaf booth including Ari Briggs, Executive Director of Sales and Marketing and Seth Greenberg, Director of Marketing for Leaf. These people presented some insight on some of the nuances of the camera and little quirks which are spun differently for marketing.

While the AFi/AFi-II/Sinar Hy6/Rolleiflex Hy6 are marketed to support all of the old lenses of the Rollei 6000 series, some of the people at the Leaf booth noted that these lenses aren't tuned for digital sensors which have lower tolerances for variances and some of the older system lenses may not perform as well as the newer versions of the same lenses which have been optimized. However, another representative who has both the Rollei 6008AF and the new Leaf AFi noted that between one of the new lenses and a good sample of one of the old lenses, a shooter may not be able to see a difference in his prints until he or she views them both side by side.

The margin for error in tuning of these systems is very small. During the demo, I witnessed how even switching between identical digital back models from one body to another could completely throw out the focusing from one body to another. It isn't that the bodies are fragile but it's because the back and body are tuned together out of the factory so that the body holds the back and the lens so that the lens very precisely casts light from the lens and focuses on the sensor but these tunings will be different on different bodies.

It is also interesting to note that many of the lenses that are available for the AFi/Hy6/6008 system are available at wider relative apertures with faster shutters and are designed with 6x6 format coverage whereas the lenses of systems like the Hasselblad H or the Mamiya/Phase One digital platform are available with narrower relative apertures and, especially in the case of the current Mamiya system, have much slower flash sync but have a focal plane shutter. While the wider relative aperture is optically and creatively very attractive, it's important to note that lens of similar focal length in the Rollei/Leaf/Sinar system are SIGNIFICANTLY heavier than those of the Mamiya 645 or Hasselblad H system. For a medium format system, weight isn't my first consideration when purchasing but for our smaller friends, the weight of some of this glass is so great that it may become prohibitive.

After viewing the Hasselblad booth I think that the Leaf AFi-II is still on the top of my list for what will be replacing my Rollei 6008AF/Phase One digital medium format system.

Posted by Klyment Tan in Equipment at 02:11

Friday, September 26, 2008

2008.09.23: Photokina 2008: Laptop Screen Shade

There are a few screen hoods on the market but this offering by Screen-Shade was one of the easiest and fastest to setup. Distributed by Lee Filters USA in North America.

Posted by Klyment Tan in Equipment at 03:21

2008.09.25: Photokina 2008: Broncolor's new Scoro power packs and UV light modifier

This video shows two of Broncolor's representatives describing some of the new features and enhancements of Broncolor's new flagship power pack. As noted in the video, the pack won't ship until the beginning of next year but it's an exciting new offering by Broncolor.

We also discuss Broncolor's new UV light mod.

Posted by Klyment Tan in Lighting at 03:16

Tuesday, September 23. 2008

2008.09.23: Photokina 2008 Day 1

I have waited two years for this day. We are here again Koelnmesse, at last. It's 8euro (about \$12) per hour for wireless internet access so I will likely be blogging more during the evenings but I am uploading videos to Youtube with very brief descriptions of interesting things I come across. Looking up videos with "Photokina" in their name on my Youtube page: http://www.youtube.com/profile_videos?user=Klyment

Posted by Klyment Tan in Events at 06:27

Wednesday, August 27, 2008

2008.08.26: Nikon D90/24FPS 720P Video in DSLR Announced

Rumours of a consumer level digital SLR priced to replace the Nikon D80 with features borrowed from Nikon's professional D3 and D300 cameras have been floating around the internet for several weeks. Now the news is official and the part of the announcement I am most excited in is the inclusion of a 720P (high definition) 24FPS recording mode. Why the intrigue? When you think about it, for years, indie film makers have been making or buying tools to mount SLR lenses on their video cameras from manufacturers like Redrock Micro, Letus, and Canada's Cinevate whose Brevis 35 adapter I once owned for my Canon HV20 HDV camera to produce footage with a cinema-like look. By using an SLR lens to project an image onto a rotating or vibrating matte screen and then using the attached video camera to macro focus off of this matte screen, one could "borrow" the shallower depth of field associated with a lens with a longer focal length and wider aperture while not incurring the direct cropping effects that one would encounter by attempting to directly capture a part of the circle of illumination from an SLR lens using a relatively small sensor that would be found in almost all affordable video cameras. In addition, to have decent motion rendition captured to a non-tape recording medium, one would have to consider buying into a Panasonic P2 or XDCam solution at the lowest end of the price spectrum. I am neither an expert in video and motion picture nor have I had hands on experience with the camera like this lucky bastard (:=D) but allow me to indulge in some speculation. Assuming that cameras like the D90 and those that may follow it with motion picture recording capability can: capture true 24 or more progressive frames per second; record uncompressed video or use compression has good motion reproduction that allow for easy editing with a variety of non-linear editors; support an external audio source; limit light hitting the sensor or being picked up by the sensor with the use of an internal neutral density filter or with some other method not involving changing shutter speeds or apertures; we suddenly have an interchangeable lens video camera system with depth of field control near what one would achieve with a 35mm depth of field adapter for a video camera that records onto a solid state medium and will directly attach lenses in which there is a huge used market and many photographers already own that would easily satisfy most of the needs of many would-be film makers at 5-15% the cost of a video solution designed for this purpose. And as an added bonus, it's also a 12megapixel dSLR that shoots better-than-merely-usable ISO6400 shots.

Posted by Klyment Tan in Equipment at 01:02

Tuesday, August 26. 2008

2008.08.25: Frank Grisdale's Visit

Artist Frank Grisdale started printing with me recently. I don't feel qualified to comment on his work and encourage you to see it for yourself on his website. He approached me with several sheets of gampi torinoko paper with which I had no experience. The paper was nothing short of exotic: thin and strong with subtle texture and an internal luster and characteristic long fibres that need to be seen in real life to be appreciated. I was at Colours, the art store I normally deal with to get stretcher bars to stretch canvas prints, and spoke to their paper expert in Winnipeg about gampi torinoko and I was struck by a strange sense of familiarity when expressed joy that she had found someone that sought the paper and could look past the exorbitant price because he or she could appreciate its value. It's the familiarity I experience when I meet an individual who can appreciate the difference between a file shot on a 16bit digital medium format back or when someone notices the texturing of light in my photos. I tried to create an ICC profile for the paper using GretagMacbeth's Profilemaker 5 and the Epson 9800's driver but all of my attempts to profile it with PM5 failed miserably because the paper is unbleached and quite yellow. Strangely, my first acceptable results were with just printing using somewhat generic settings and manually tweaking colour balances. I was intrigued by Mr. Grisdale's determination to print on this paper and decided to upgrade my RIP to Ergosoft Posterprint 12. After several more test prints I was ready to do my first full test with the RIP-driven printing environment when I discovered that the rolls of gampi that Mr. Grisdale had ordered in were very different than the sheet gampi. It seemed as though this new gampi was only surface sized as opposed to internally sized with the gampi torinoko. This roll gampi turned out to be a gampi/pulp (perhaps wood pulp?) blend which had a very different texture and was even more yellow than the gampi torinoko. I believe that the problems I had profiling and printing this new gampi were due mostly to the lack of internal sizing of the paper. A young photographer by the name of Landon Speers whom I met when he was working with Frank on one of his new projects suggested using spray starch as a sizing agent to prevent the paper from absorbing excessive amounts of ink which led to feathering and muddling of darker tones. Landon drew from his own experiences of alternative analog printing. I reluctantly tried to spray starch the paper with up to a half dozen coats and found little change in the paper's absorbency. At this point, the paper was very rippled and would not feed properly in my printer. The starch sizing technique is, however, interesting and I'll have to try it more later. Frank compromised and agreed to print on IntelliCoat Verona 285-Textured which is textured cold press paper manufactured by Arches of France and then coated for aqueous inkjet receptivity by IntelliCoat in the US. Despite a number of companies touting new, high tech paper bases with newly developed, proprietary coatings, the colour profiles I created for the IntelliCoat-prepared Arches proved to have noticeably deeper blacks and wider gamut than anything else I've come across and all this without optical brightening agents or an excessively fragile printing surface. While the gampi torinoko may have been ideal because of its unique texture, the bright white Arches with a well-developed inkjet-receptive coating will yield higher contrast and a wider colour gamut than I would be able to achieve with gampi torinoko with any printing technology that exists right now. A shot of what the studio looked like when the artist dropped by to sign and package his prints. For the weekend, his work made my studio look very colorful. These prints are destined for Photographers' Gallery in Los Angeles, California. The artist signing, specifying edition numbers on, and titling his work. My association with Frank so far has been rewarding and has helped reinforce that my purpose as a digital print maker has been served when I successfully remove my interpretation of the artists' original message and deliver colours and tonality as the artist had envisioned.

Posted by Klyment Tan in Clients at 01:33

Monday, August 25, 2008

2008.08.25: When 58 and 49 don't add up to 107

From: Klyment Tan Sent: August-25-08 10:34 PM To: 'TXBelger@Subject: RE: New TrackingAttachments: KTX_7934.jpg Jason, Sorry to bother you again about the missing roll of paper - everyone at this location forgot about the order and the request to reject the shipment but the paper actually arrived today. I'm trying to find an order number to help you figure out which order I'm talking about but I don't seem to have a record of it. The UPS tracking number: 1z531E596865076809. I attached a photo of what arrived and I hope that you find it as amusing as I did. I guess UPS missed the note about me ordering a 107" roll and not a 58" roll and a 49" roll with one deckled end each in addition to throwing on a few extra months of delivery time on an overnight shipment. =P Let me know how to proceed and if there is any other information you need from me to make a damage claim with UPS. I feel badly that you have to deal with this - I realize that it's a drop shipment from Superior and you had no direct hand in the ordeal that this has become. As a side note, I ended up printing a backdrop with the colour that I needed for that shoot and everything went well. Thanks again for your help. I'll give you a shout if I need anything else. =)-

K=====From: TXBelger@Sent: June-18-08 9:05 AM To: Klyment Tan Subject: Re: New Tracking I am so sorry; it looks like we let you down on all counts with this order. If the order shows up, just refuse delivery so it will be automatically rerouted to sender and we can file a damage claim with UPS to recoup the cost. We will credit your card for the full amount. Again, please accept our deepest apologies for all the troubles associated with this order - it is not the norm. Visit www.BelgerPhotography.com for our best prices on digital, virtual, paper and muslin backdrops, lighting, props, books, track systems and studio equipment...you get combined shipping rates too! If you have any questions, please contact us. Thank you, Jason Belger Photography Website: www.BelgerPhotography.com 800-581-4676 Cell Phone and Houston callers phone: (281) 361-8328 fax: (281) 360-0816 Sorry for the lousy photo - the silver ruler (thanks Jonathan =) is 36" long. The roll of paper I ordered was 107" long. I'm pretty sure that this roll didn't leave the shipper in two pieces and I'm trying to figure out how an order for 2nd day express air shipment with UPS on June 10th, 2008 took until August 25th, 2008 to arrive. I think this beat my previous delayed shipment record by at least a month and a half.

Posted by Klyment Tan in General at 23:34

Tuesday, August 19, 2008

2008.08.19: What I want out of Photokina 2008

I feel that I should post this entry sooner rather than later and I apologize for not having yet delivered any of the previously-promised entries. Consider this entry my official offer for agents (preferably Canadian) and media organizations (Internet or any physical geographical location) interested in Photokina 2008, arguably the world's largest and most important imaging trade fair, but may not be sending someone themselves. I spent most of my time in Photokina 2006 talking with manufacturers about printing and lighting and now I am looking for agents who are interested in importing products which may be presented at Photokina who would like me to research and relay product information and commentary back to the agent as well as for news organizations who would like to explore Photokina beyond consumer and small format digital capture products. My interests in Photokina (including, but limited to, some companies that I know I will be visiting at Photokina): Large format digital printers (primarily Epson, Canon, HP, and Roland for photography and fine art but also for signage) Raster image processors (RIPs) for large format printers (EFI . . . upon first glance, no other dedicated RIP companies will be represented) Color management (X-rite, Barbieri, Datacolor) New printing substrates (Breathing Color, Sihl) Medium format SLRs and view cameras (Arca-Swiss, Linhof, Sinar, ALPA, Silvestri, Franke Und Heidecke/Rollei, Hasselblad, Mamiya) Medium format digital capture products (Phase One, Sinar, Leaf, Hasselblad) Medium format optics (Schneider, Rodenstock, Fujifilm, Nikon) Continuous lighting (Dedolight) Strobe lighting for both studio and location work (Aurora, Balcar, Bowens, Bron, Hyundai Photonics, Elinchrom, Photoflex, Profoto) Light modification (The above brands plus Chimera and California Sunbounce) Computer displays for photo editing and softproofing (Eizo, LaCie, Samsung) What I need from agents: an opportunity to influence products that may be available to my fellow printers and photographers in the future. What I need from news organizations: documentation fulfilling these guidelines Photokina has created to qualify journalists for the event. It could be as simple as a letter on your letterhead stating that I am collecting information and reporting back to you. I also welcome the opportunity to work with one of your journalists in the fields of interest above so that I may learn and assist by inquiring and offering insight. I will be online almost continuously with wireless Internet access from the tradeshow floor and can send relevant information to those I am collecting information for live with Skype chat, voice, or webcam or in digested text, photo, and possibly video form. I am also fluent in Mandarin Chinese and can offer some translation which may be useful for agents wishing to communicate with a Chinese manufacturer. Please contact me via e-mail or by phone. Contact information link is at the bottom of this page.

Posted by Klyment Tan in Events at 04:33

Monday, July 7. 2008

2008.07.07: Upcoming entries

Here's what's coming up: Review of TriSquare's eXRS TSX300 900MHz digital two-way radio system from the point of view of a fashion photographer working on a remote location Pondering the upcoming Photokina 2008 (last Photokina of the decade!) in Koln, Germany Brief review of the Europe/Asia GSM HTC Touch Diamond PDA phone being used in Edmonton, Alberta on Fido and whether or not there is a reason to be worried about a lack of 850MHz (North American frequency) GSM support Why most photographers use Macs and why while I own both Macs and PCs, all of my serious photographic and printing work is done on a PC . . . plus some recommended parts for building your own fault-tolerant workstation Details of shooting West Edmonton Mall's Back to School campaign for RED the Agency and the most talented art director I've had the privilege of working with in Canada Photographic equipment purchasing strategy for the next few years Thank you for reading.

Posted by Klyment Tan in Weblog Specific at 04:10

2008.07.07: I am the most bitter person you'll meet

Instead of complaining that my mail carrier pools our mail and brings it to the mailbox every two or three days as opposed to daily and that she'd rather put "you're not in" notices on my door without ringing the doorbell for parcels even though there are clearly people home because it means that she doesn't need to pack the boxes into her van, I should be grateful that she comes at all. Instead of fighting the parking ticket that a parking patrol officer claimed to have been issued at 3:10pm when I found it on my windshield at 2:58pm according to a radio-synchronized watch for parking in a peak hour (3pm to 6pm) parking zone, I should be grateful that my tax dollars are going to these upstanding members of society to help keep me honest and to open my eyes to imaginative new ways of telling time. My uh . . . trusted male makeup artist/hairstylist photographs better with my girlfriend than I do. (Cheers, Nikolas I should be grateful that there are people to borrow more photographic equipment from me than what most photographers will ever own in their entire lifetime. This way, if my studio gets broken into, I can call up these people and get my gear back. Come to think of it, it's time to collect. And who has my fog machine? Thanks for the Vistek Edmonton employees who took my "4600word essay", forwarded it to their sympathizers/friends and twisted my words in the face of others in an attempt to mislead them into believing that I am trying to get a whole store of workers fired. Your actions have put me in my place and I am now a much humbler, quieter, and happier customer of your store. Of course, inquisitive photographers will be interested in what this 4600 word e-mail contained along with some related correspondences with current and former employees of Vistek. You can CONTACT ME and get a SNEAK PEEK before I publish all of these words right here! I'm surrounded by incompetent people. Photographers, printers, computer hardware people, graphic artists, web developers, and sales people. Not that all of these people do lousy work all of the time. Rather, most of these people will fail you whenever you give them something important to do. But I should be thankful for these people as well; competition is an efficient motivator for progress therefore I have lots of motivation if I ever decide to partake in a race to the bottom.

Posted by Klyment Tan in Personal at 03:25

Sunday, June 29, 2008

2008.06.28: Leanna's new shirt, uhhhh . . . dress

Here are some photos of what photographers and medical geneticists do on weekends. Leanna tried on something at G-star Raw last week that inspired this shoot. In fact, the shirt/dress thing looked so good on her that random strangers passing through the store commented on it. Hahah . . . we still don't know if it's a long hoodie or a dress as it's really short. Photos were shot in my favourite back alley. Thank you to my wonderful 5'2" model for making this shoot so easy (no hint of sarcasm). One of the first images shot this evening. Light provided by a Bowens Explorer 1500 battery system with two Bowens Quad heads. The "key" head was fitted with Bowens 7" grid reflector and 30degree grid (I would have used a 40degree if I had one handy) shooting through a 42" diffuser. The second head was fitted with a Calumet Illuma Medium softbox. The entire lighting kit including extra stands, reflector/diffuser holder, battery system, two heads and light mods all fit into Kata's OC-97 case. Shot with the Nikon D300 and Nikkor 17-55/2.8. Another test shot. I originally envisioned a shot with the hood of the dress on and from this angle but the "deliverable" shots ended up with a less dramatic angle and the hood down. Slight lighting change after realizing that I had mentally reversed which head was plugged into which channel of the pack. The key light was fitted with two layers of yellow gel to warm up the light and the image was white balanced for the key light whereas the colour temperature of the soft box light was left unaltered giving a colder tone to the rest of the image. Lens changed to Sigma 30/1.4. Shot at F/1.4 and ISO 200. Focusing with such little light was tedious and the shallow depth of field left little room for error thus making a continuously autofocused shot very difficult. Reattempt at a more dramatic angle and pose using the new lighting setup.

Posted by Klyment Tan in Shoots at 02:17

2008.03.16: Selective focus shooting with Leanna

What started with a fleeting moment of intrigue has turned into an obsession. These were among the first photographs to inspire me to seek a [somewhat] affordable solution for single-shot digital capture with full view camera movements that would still allow me to shoot with Rollei 1/1000s leaf shutters and, if possible, have multi-shot capture capability for true colour, high resolution fine art reproduction capability. I'm still a few months and a large format scan back system sale away from making such a purchase but a few nights ago I've put in writing my studio's equipment purchase and sale strategy to follow over the next two years. A photo I've shown in this blog in a previous post but I finally did a proper scan of the Polaroid photo using the Betterlight Super 6K-HS scanning back, Horseman LE, and Rodenstock Sironar 210/5.6. People seemed to love the scanning defect from the previous scan in the form of the diagonal noisy lines so after some tinkering I deliberately recreated these lines. Selective focus was all performed within camera on Kwok's Camera and the Fujinon 150/5.6 w/ Seiko shutter. Congratulations to Sarah Chung for purchasing this camera. I don't think there was anyone I would have rather sold the camera to. -30degrees C plus humid, strong wind presents challenges for both model and photographer but also create an interesting setting for photo creation. Shot with the Nikon D300 mounted onto a Chinese-made sliding adapter for the Graflok universal mount for 4x5 cameras. Adapter was mounted on the back (or front, depending on how you think about it since the camera is symmetrical) Horseman LE and shot through the Rodenstock Sironar 210/5.6. Top right corner was digitally blurred since the movements that would create the plane of focus that I wanted were physically impossible to achieve despite having unlimited view camera movements with this monorail.

Posted by Klyment Tan in Shoots at 01:53

Monday, April 28. 2008

2008.04.28: Updating my equipment list page soon

The equipment listing on my site is very out-of-date. I'll eventually move these items onto that page: Capture Equipment Nikon D2XD30017-55/2.8 DX Nikkor 70-200/2.8 VR Nikkor 135/2 Defocus Control Nikkor 60/2.8 Micro Nikkor 10.5/2.8 fisheye Nikkor 30/1.4 Sigma Rollei 6008 AF w/ Phase One P20 digital back Schneider 80/2.8 AF Xenotar PQS HFT Zeiss 150/4 Sonnar PQ HFT Zeiss 50/4 Distagon PQ HFT Horseman LE w/ Betterlight 6000-HS digital scan back Rodenstock Grandagon-N 75/4.5 Copal 0 Rodenstock Sironar-S 210/5.6 Copal 1 Fujinon-SW 150/5.6 Seiko 1/500s shutter Lighting Strobe 3 x Bowens Quad X 30007 x Bowens Quad head 2 x Bowens Esprit Gemini monolight Bowens Explorer 1500 battery-powered pack (can run two Quad heads and two Esprit Gemini's simultaneously off battery) Balcar Nexus S32002 x Balcar PowerZ Heads Broncolor Grafit A42 x Broncolor Pulso G2 Broncolor Hazy Light Light modifiers 2 x Calumet Illuma Large (Plume Wafer 140 size) w/ 30 and 50 degree Lighttools Soft Egg Crates Calumet Illuma Medium (Plume Wafer 100 size) w/ 40 degree Lighttools Soft Egg Crate Chimera Video Pro Plus medium w/ 20 degree Lighttools Soft Egg Crate Chimera Video Pro Plus 22 x 84" strip w/ 40 degree Lighttools Soft Egg Crate Chimera 9 x 30" strip w/ 40 degree Lighttools Soft Egg Crate 2 x Bowens 7" grid reflectors with lots of grids + barn doors and snoots Bowens Softlight 15" reflector with opal diffuser w/ 7" spot grid centre 2 x Bowens Maxilite reflector Chimera and Redwing/Calumet quick release speed rings Westcott Scrim Jim 72 x 72" Continuous light 4 x Tungsten Fresnel theatrical spot lamps 2 x older Altman ellipsoidal reflector tungsten spot lamps ETC Source Four Jr. Zoom 2 x Flolight 200W (1000W tungsten equivalent?) dimmable, high frequency ballast fluorescent panel lights w/ grids Printing Epson Stylus Pro 9800 44" Ultrachrome K3 Epson Stylus Pro 9600 44" Nanochrome failed experiment (waiting for new ink set) Modified Epson Stylus Photo 1400 6 channel dye printer (quick proofing and mass production of headshots and album-display/short term wall display prints) Ergosoft Posterprint 12 Onyx Postershop 7Q image Gretag Macbeth Profile Maker Professional 5 Gretag Macbeth/X-rite Eye-one Pro UV cut Intelicoat canvases and signage materials Moab fine art papers Epson photo papers

Posted by Klyment Tan in General at 06:25

Wednesday, April 16, 2008

2008.04.15: Damian Chao's new headshots - a reflection

Nikolas called me on Monday to book a shoot for his friend Damian for Tuesday. I booked in the late afternoon and evening thinking it would just be another fulfilling headshot session which would provide the actor with photos that would help sell them to casting directors. This Tuesday turned into so much more. It was a humbling experience for me. It was only Nikolas' third time behind a professional camera and perhaps only the second time that he was more than casually shooting the talent on set and what he produced was not only remarkable but absolutely extraordinary. Not only did he produce some amazing photographs but he produced photographs that I felt sell the actor better than the photos that I was commissioned to shoot. This shoot and the review session back at that the studio that followed, taught me so much more about the essence of people photography than almost any other individual shoot during my entire career as a photographer. After comparing Nikolas' yield to my own I found that I now have no choice but to accept that a photographer's communication with his subject and a clear understanding of the essence of the character being captured when combined with the ability to capture this essence can overcome many technical challenges. I have just witnessed how spontaneity and communication can overcome limitations in technical knowledge and how a more advanced technical knowledge can't always overcome a photographer's deficiencies in communication. Anyway, enough deliberation; have a look at the unedited photos and judge for yourself. And thank you to both Damian and Nikolas for working with me today. Damian wanted a grittier, tougher, more brooding headshot than the photos he had outgrown. I thought the location, the greenhouses south of the Alberta Legislature, was ideal for this look. Chainlink fences with barbwire at the top, broken up pavement, piles of bricks and rusted steps plus a variety of natural go-betweens to break up existing light as well as interesting background elements in a space that left enough room to allow for background separation. All of the square shots were made with the Rollei 6008AF, Schneider AF Xenotar 80/2.8 PQS HFT, and Phase One P20 digital back. This shot and the one before it were made with existing light only. This one kinda looks like an album cover. It's even the right shape and everything. Hahah! Similar to the previous shot but shot at 1/1000s and at F/2.8 and sync'ed to the Bowens Explorer 1500, Bowens Quad head with standard 7" grid reflector and barndoors for fill. Damian's and Nikolas' first killer shot of the day. In fact, the first keeper of the day regardless of who was shooting. Nikolas using the Nikon D2X and 70-200/2.8 VR. Looks like a still from a movie set with really flattering light. Citing that Damian now has lots of solid photographs selling him as a tough, stand-offish type of character he could use a shot like this to help illustrate his ability to fill a softer and more approachable role. It's hard to believe that Damian's father is allegedly 100% Chinese. Heh. :-P I believe Nikolas was still using the 70-200/2.8 VR for this photo. The headshot. Nikolas shot this with the D2X and the 135/2 Defocus Control Nikkor. Existing light only.

Posted by Klyment Tan in Shoots at 03:30

Monday, April 7, 2008

2008.04.07: Tidying the studio

There's no more room left to work in so I'm forced to clean up (finally). These bins are going to help me transform -->this mess into usable space.

Posted by Klyment Tan in Studio at 23:54

Sunday, April 6, 2008

2008.04.05: Infrared Flower Photography

To break the "monotony" of my usual work I wanted to try something different with some of the newly-acquired equipment. Using the Horseman LE, a Fujinon-W 150/5.6 single-coated lens designed for 4x5 format coverage with movements and the Betterlight Super 6000-HS scanback and an old 5" Fresnel tungsten theatrical spot lamp, Leanna and I explored some of the flowers we picked up this day using mostly light that can't be seen by humans and typically isn't controlled in most types of infrared photography. While there are more photos and there will be more information coming on this blog, Bjørn Rørslett not only has a wealth of information about infrared photography on his website but even information about UV photography specifically of certain plants which I believe is one photographic discipline that he's especially famous for. While I pursue non-visible light photography for aesthetic and artistic reasons only, Mr. Rørslett goes a giant step further to pursue such photography as what appear to be scientific ends. One of the finished images. Corners from two stray petals from another flower were digitally removed from the shot. Image was extracted from the Better Light control box's hard drive as a DNG and converted in Adobe Camera RAW. The line time was very short . . . I recall it being around 1/500-1/1500 of a second so the entire exposure at full resolution took about 35 seconds. No visibly opaque filter was used. Lens was shot at about F/8 to prevent the back/right edge of the flower from becoming this uniform smear. Another completed image. Again, image was extracted as a DNG and converted in Adobe Camera RAW. No visible light filter was used for this particular shot and visible light was about four to six stops less intense than the infrared being generated by the tungsten lamp. Aperture was approximately F/11. Leanna spritzing up the models. One of the specimens. You can see that it looks very different with visible light and with a small format camera that has no selective focus movements than it does in infrared on a camera with virtually unlimited perspective control and selective focusing freedom.

There were some other noteworthy finished photographs and some process shots. A shot taken of one of the flowers but using the Hoya R72 filter which is almost visually opaque. This shot was processed to a greyscale colour space. A shot before changing light and flower direction but with otherwise similar composition. One of the biggest changes was the use of a Hoya R72 filter which is virtually opaque to visible light. Here it is processed with significant amounts of saturation boosting and that's all of the colour that one could extract. The exposure time was approximately the same as with the shot done without any visible light filtration. On the full resolution file, Leanna and I noticed that the visible light-cut photos seemed to exhibit a softer look. I'm totally including this shot because of Leanna's cleavage. This shot gives you an idea of what the composition looked like on the ground glass of the camera. Photo by Leanna. It's hard work especially for a shooter not accustomed to shooting small objects with a Fresnel and having never shot digital infrared before.

Posted by Klyment Tan in Shoots at 05:19

Monday, March 31, 2008

2008.03.31: University of Alberta Bachelor of Design Grad Show 2008!

It's that time of the year again. Those interested in the newest grads from one of Canada's top industrial/visual communications design programs come go check it out. Front of the card. Designed by Natalie Olsen who is graduating from the program. And the back of the card. See you at the opening reception. Sorry . . . the card looks kind of weird on the white background of this page but it looks really good as a physical card. =)

Posted by Klyment Tan in Events at 02:26

Thursday, March 20, 2008

2008.03.20: Phase One; why have you forsaken us?

For most of my life as a full time photographer I have used Phase One's Capture One Pro as the core of my photographic workflow. With this software Phase One proved to me that the company understood the professional photographer. "For passion and profit" . . . not only do we have to be good at what we do but we have to be efficient. Throughput and turnaround has a huge impact on this business and Phase One understood by creating one of the most streamlined software solutions for the RAW-shooting photographer who understands light and shoots with good glass and does little retouching. For almost a year I have shot the Franke & Heidecke/Rollei 6008 AF and a Phase One P20 digital back with Schneider glass that has 1/1000s leaf shutters. By releasing a back that functions with this camera system, again Phase One showed that it understood its market and the market's need for a high quality 16bit digital capture solution with a sickeningly-efficient workflow driving the world's most desirable glass with the world's fastest mechanical flash sync speed offering two full additional stops of ambient continuous light control over most Canon and Nikon SLRs when using strobes. March 19, 2008, Phase One announces a camera that shows that it has forgotten about the photographer who chooses to make his or her studio in places never meant to be sterile and controlled but chooses to tame these environments with extensive light controls and studio lighting. These announcement commercially confirms fears that Phase One has no plans for building a back for a system with native support for exotic modern lenses. What does the Phase One 645 camera offer over a Nikon or Canon camera system other than more megapixels and two extra bits per colour channel? Slower flash sync. Slower glass. A much bigger, slower camera. With Nikon and Canon cameras with actual resolutions that can produce 40x60inch prints that hold up to close inspection when shot with good glass under ideal conditions (the same conditions that would be needed to run a Phase One digital back optimally), what is that extra \$5,000 to \$30,000 buying me exactly? Vicki, as photographed through the Rolleiflex 6008AF, Schneider AF Xenotar PQS HFT 80/2.8, onto a Phase One P20 digital back and lit with the sun and almost the full 1500W/s from a Bowens Explorer 1500 pack pumped through two Quad flash heads, a Bowens grid reflector with barn doors and a 20degree grid with a 30degree Lighttools Soft Egg Crate for a Calumet Illuma 75 soft box. Makeup, hair, and styling by Maurice. Shot in the afternoon at F/2.8 and 1/1000s. With the Phase One 645/Mamiya 645 AF lens system and their 1/125s flash sync, this photograph would require literally 16x the amount of strobe power or almost 24,000W/s (!!!). Keep in mind that the nearest AC power outlet to this location is about 30km away. Phase One: you were always at the top of my list for high end digital capture but I can't even consider you anymore.

Posted by Klyment Tan in Equipment at 01:38

Friday, February 8, 2008

I'm relaunching PrintHuge.com soon (hopefully) and I have been shooting some photos for the site. These photos will be displayed in the fine art reproduction part of the website which will be targeted at artists and art dealers who deal in limited edition reproductions of flat work. They are presented at the approximate size at which I envision that they would be displayed. Any thoughts? The camera. The lens. The colour management. Will likely be cropped to the height of the others or the others will be displayed a bit larger or this one a bit smaller so that they all share a common height or width depending on how they will be lined up.

Posted by Klyment Tan in Photography at 02:09

Wednesday, February 6, 2008

2008.02.06: Playing around with large format digital capture

The Horseman LE 4x5 monorail camera and the Caltar II-s 210/5.6 (Rodenstock Sironar?) arrived today. I mounted the camera body onto the Manfrotto RC4 plate for the 405 geared head and temporarily attached it to my extremely light weight Gitzo GT1540 carbon fibre tripod. After weighting the tripod down a bit it was fairly stable but I noticed a lot of play in the head's joints and the cantilever which holds up the quick release platform was "bouncy". I'll likely be returning this tripod head to pick up something more robust . . . perhaps the Arca-Swiss C1 Cube. Anyhow, I tried out the Betterlight true colour digital scan back on the camera anyway. A quick arrangement of some photographic goodies illuminated by two Flolight high frequency ballast dimmable fluorescent lights. I've been doing some tests with the lights and the scan back in the camera shown in this photo prior to the new camera arriving. The lights allowed for satisfactory results after profiling but the real test comes with some artists come in to audit the process to ensure that their works are being faithfully reproduced. Caltar II-s 210/5.6 @ F/5.6, 1/30s line time, ISO 1100. In the top right of the image is a Caltar 75/4.5 (Rodenstock Grandagon?) which I recently purchased used from Calumet. It's 35mm format equivalent lens would be 25mm or about 17mm on a camera like a Nikon D300 or Canon 40D. A 100% pixel crop from the preceding image. This file was processed in Adobe Camera RAW as it was exported as a DNG from Betterlight's Viewfinder software. For fine art reproduction I would be directly outputting out of Betterlight's software after applying an ICC profile created in Profilemaker. There are some noise artefacts. At least I think it's noise. The camera standards have been adjusted significantly to get some of the inscription of the Angenieux lens, the Kodak lens on the Speedgraphi and the Caltar resulting in abnormal (but, in my opinion, pleasant) looking depth of field blur.

A photo of the scene photographed above. The camera sees the scene very differently than we do. The capture rig. There is an infrared blocking filter in front of the lens. Since the digital scan back doesn't have its own infrared filter like most digital camera sensors do, a filter has to be put somewhere between the subject and the capture area. Ideally I would put this filter on the rear of the lens behind the lens board but with a 77mm filter and with rear filter ring being a lot smaller than the front filter ring and not having the right step up rings I resorted to attaching the filter to the front of the lens which was conveniently 77mm. For the amount of money that this thing costs, I wouldn't mind it being a bit more aesthetically pleasing. No biggie. I am so impressed with this camera chassis. Not too happy with the tripod head, however.

Posted by Klyment Tan in Equipment at 23:58

Monday, January 28, 2008

2008.01.28: Large Format Digital Scanning Back - first photo

Details to follow.

Posted by Klyment Tan in Equipment at 02:58

2008.01.25

I wander into a library for the first time in three years. I am kind of lost and I mosey about aimlessly for a few minutes. A librarian smiles at me and offers assistance which I respectfully decline. I settle into a muddy footprint-marked chair beside a middle-age homeless man sitting quietly with two backpacks and I eavesdrop upon a group of adolescents grouped in a nearby cluster of chairs who are quizzing each other on various academic topics. One young woman, accompanied by her friend, exits briefly for a cigarette. I've sat for five minutes. The homeless man stumbles back into his chair as he attempts to get up. He smiles at me coyly and this time he succeeds in freeing himself. At least three dozen people have passed by. Men in suits, fathers and daughters, more homeless people and numerous juvenile delinquents mill about without any obvious objective. A few people walk by briskly, purposefully gabbing on their cell phones. What am I doing here? I found my way to this library with plans to spend some time writing content for the relaunch of my printing website, PrintHuge.com which my neighbors and friends, 350 Designs, have been working on for the last little while. However, I find myself observing these alien surroundings and reminiscing of the years I spent in libraries from middle school through sentence to a post-secondary institution. In a sense little has changed - in junior high I spent a lot of time in the library reading materials unrelated to my coursework. In high school, I was often found by our librarian covertly eating my lunch in a library corner. And in university, most of my peers remembered following a stream of drool to my comatose body as I napped in a chair in the middle of the Winspear Library.

08.01.

Posted by Klyment Tan in Personal at 00:37

Saturday, January 26. 2008

2008.01.25: Welcome?

Indeed. Thank you to the artists who supported me in my decision to make this investment. Supporting hardware for a new BetterLight digital scanning back designed for use in a 4x5 view camera. Horseman LE, lenses, high CRI flickerfree fluorescent lighting, and additional wooden support hardware is still on its way.

Posted by Klyment Tan in Equipment at 02:32

Saturday, January 19, 2008

2007.10.24: Bridal Fantasy Magazine 2008 photos that didn't make it

Kasia (left) and Julie of Deja Vu Modeling captured with a Phase One P20, Rollei 6008 AF, Schneider AF Xenotar 80/2.8 PQS HFT. A Bowens QuadX 3000 pack driving two Quad heads, one boomed above and camera left with a Calumet Illuma Large soft box and an Illuma Small from the same part of the set but below the first soft box. Reflector front, camera right. Lower (and more accurate) contrast in a colour managed viewing environment. Hair and makeup by Avanti. Styling by Mandy Bilous and Gay Derk. Shoot assistant: Nick Croken.

Jana as photographed by Brandon White. Brandon's name was incorrectly spelled as "Brendan" even though it was submitted with the correct spelling. Another photo that he shot of Jana was a section title photo in the magazine. Thank you to both of you for the time and expertise you contributed on this day. Captured with the Fujifilm S5 Pro through the Nikon 17-55/2.8. Lighting provided by a single Bowens QuadX 3000 pack with a Quad head and a Calumet Illuma Small with a Lighttools 40degree Soft Egg Crate as the only frontal light. The Soft Egg Crate allowed us to maintain contrast even in the narrow stairway. Background lighting provided by a tightly spot-gridded Quad head shuttered with barndoors pumping light into an adjacent wall to illuminate the wood paneling behind Jana.

Posted by Klyment Tan in Shoots at 01:54

2008.01.18: Studio Update

Lots of exciting new stuff is on its way:350 Designs is working on a brand new website for my large format, colour managed print service, PrintHuge.com. This new site will replace the embarrassment that I hacked together at around 3am one night three years ago.I've commissioned the construction of a 144 megapixel BetterLight true colour large scanning back. It should be on its way to Edmonton via FedEx Priority early next week.I'm ordering some high CRI dimmable fluorescent light banks from Flolight for the new fine art reproduction system and to add a new dimension to my lighting arsenal: continuous soft light.My first F-type paper is on it's way: Moab's Colorado Fiber Satine. Ordered through Vistek . . . hopefully it won't take too long to arrive.I may have had a hand in setting a new record for the world's youngest large format printer owner/operator by selling a fifteen year old local artist an Epson 9880 44" wide pigment inkjet printer.

Posted by Klyment Tan in Equipment at 00:57

2008.01.13: Bridal Fantasy Calgary 2008

Photos from my weekend. Photos from Bridal Fantasy Calgary 2008. See you at Bridal Fantasy Edmonton on the 20th of January. Fashion show choreographed by the one and only John Chwyl.All photos processed in Phase One Capture One 4. I love the software but I'm not impressed with Phase One's licensing strategy for its next generation RAW workflow software. "Get More from RAW" . . . but not yet if you shoot with the D300 and are waiting for an upgrade to Capture One Pro 3.7.x.I think I slipped onto the shutter release and took this shot. ISO 1600 @ F/2 on the D300 and 135/2 DC Nikkor.Yessss . . . little childre(ss)s . . .Shot of the finale. D300 and likely with the 135/2 Defocus Control Nikkor held with right hand and balanced on outside of left elbow anchored by D2X and Sigma 30/1.4 planted into hip.

Capture One 4 is the latest version of Phase One's Capture One LE software. It's a scale-down of Phase One's premier RAW workflow solution, Capture One Pro. Development has stopped for Capture One Pro 3.7.x, the software that has been at the core of my photographic business for the past three years. That also means that newly released cameras will not be supported by this software. Users of Capture One Pro are to wait for Capture One 5 which is the next generation of Capture One Pro. Unfortunately, as C1 4 isn't an upgrade to Capture One Pro, you can't upgrade Capture One Pro as an interim solution while waiting for the release of Capture One 5. That means no Nikon D300, D3, Canon 40D, 1D and 1Ds MKIII support for the version of the software with Color Editor and the ability to generate multiple

versions of the same RAW in a single processing pass. I'm using the trial and hoping that C1 5 will be out before it expires. I still have three weeks left on the trial. Dong is nearly out of his trial. Looking past the temporary workflow drawback, the Nikon D300 has been a joy to use. Snappy and accurate autofocus, excellent battery life even from the standard battery thus making it much lighter to work with in hand (if you can live without a vertical grip), usable ISO 3200, and, in the case of more staged shooting, Live View and contrast-based autofocus off of the sensor have not only impressed clients but have improved my photography. At around \$1850 plus GST at Vistek, short of a built in vertical grip, there's nothing about this camera that doesn't ooze "pro".

Posted by Klyment Tan in Shoots at 00:29

Friday, January 4, 2008

2008.01.04: Dream Shoot Wishlist

After shooting everything on this list I could probably lose my right hand and my eyes and die reasonably content. So, celebrities, if you would be so kind as to indulge me:Scarlett Johansson in lingerieAnthony Hopkins in an environmental headshotAngelina Jolie in an implied nude with wild felines in AfricaDavid Beckham in an unlikely formal wear shootAria Giovanni nude in a specific spa in a hotel in Penang, MalaysiaJon StewartJennifer Connelly's eyesI shall add to this list as concepts come to me.

Posted by Klyment Tan in Photography at 05:41

Thursday, December 20, 2007

2007.12.20: Klyment's Garage Sale!

I'm trying to tidy up the studio a bit and have some things to sell. Here's some of it. E-mail or call me if there's something that you're interested in. You're welcome to drop by and have a look. =)Kwok's Camera. This camera was made by the same person/people that make the Shen Hao 45 camera. It's a wooden, folding large format 4x5" field camera with full front movements and all rear movements but rise and fall. Includes camera, wooden ground glass viewing hood, Linhof Technika style lens board, Fujinon 150/5.6 lens in a Seiko 1/500s shutter, and wide angle bag bellows. Frontal shot for a better view of the lens. The lens offers a fair bit of extra room for movements. Included are three standard 4x5 sheet film holders with dark slides. Price for the whole set - \$950CDN. A sample photo taken with the above setup on Polaroid Type 79 instant colour print film. Thanks to Leanna for modeling for me and thanks to the built in scanner in the Brother MFC-8860DN for the shitty colour scan. Large format at an Edmonton wedding ceremony. Yumiko and Chris Shukuda on Polaroid Type 72 panchromatic instant film, scanned again with that thing in this all-in-one office machine. Hasselblad Pro Shade. Includes one BAY50 (I think) adapter ring for attachment to the front of Hasselblad Zeiss lenses. Other adapter rings may be purchased for each of your lenses so you only have to carry one lens hood around. I've never used it and I may have purchased it unused as well. Dead wasp on original Hasselblad box included. \$90.3 x Calumet 10lbs shot/weight bag. It's designed to hold lead or steel shot but shot has been hard to find so I've just been filling these with sand blasting abrasive sand and that brings it up to 6lbs which is enough to stabilize stands for lightweight scrims and lower power monolights or heads for pack/head systems. Used to help stabilize medium format digital camera gear on tripods as well. \$9CDN each either filled with "special sand" or empty and still sealed in original packaging. Voice fax/modem! Windows only. Use it to set up a digital fax/answering machine. Heh . . . my parents still use one for internet access at home in the boonies. Works great. Taking offers. Bluegears HDA X-mystique 7.1 Dolby Digital Live PCI sound card. Solid state amplifier chips are replaceable/upgradeable. Awesome for music but doesn't reduce CPU impact in games as much as some newer Creative Sound Blaster products. Taking offers. Literally a stack of card stock. 10 x 13" of the thickest Domtar Cornwall. Glossy. I think it's 100lbs card, 200 sheets per ream and four reams. Works well in the Xerox Phaser 7400 colour laser printer as it's designed to handle heavier stock. Offers? No delivery. 2 x Watson bulk film loader for 35mm spools of film. Designed to not touch the film as it is being loaded thus minimizing the chance for scratches while loading. I still have a bunch of reusable 35mm film cassettes if you need them. \$10 each. Or whatever. The other one has aqua-coloured controls. Hasselblad 500CM in near mint condition w/ Carl Zeiss Planar 80/2.8 C T* in perfect working condition (some marks on front lens element but nothing that affects image quality, some wear on filter bayonet), Carl Zeiss Sonnar 150/4 CF T* in perfect working condition but also has some damage which doesn't affect operation, 45 degree prism finder in dirty but perfect working condition, A12 and A24 film backs, Hasselblad quick release plate and Hasselblad pistol grip/flash bracket. \$950.

Posted by Klyment Tan in Equipment at 22:53

2007.12.19: I'm still here . . . but busy!

A photo of work in progress taken from inside my studio. As you can see there has been a lot of printing going on. On the floor, reproductions of works by Dean Eskdale, a local painter, and two composite with candid photos submitted to me for printing by Jonathan Puckrin. I'll confirm who actually shot the photos and did the layouts later. On the line on the wall and in the top right corner on the floor, some files submitted for print by Bert Crowfoot. The image of the tipis and the full moon on the leftmost position on the wall is a photo that he has shot and I believe I have printed for him before but previously only on paper. I have lots of new work to post but I have imposed a moratorium on public posting of the photographs until after my clients get to use their photos for the first time. There are also some personal projects in the mix which I will post with the others. Expect to see a pile of new content around January 14th, 2008. On the printing side, I have had success with Intelicoat's/Magiclee's newest canvas, Torino 21G (21mil glossy) on the Epson Stylus Pro 9800. It's a 100% cotton canvas with a high gloss finish. One of the reasons why I strayed away from Epson's/Premier Art's Water Resistant Canvas in the first place was because of its glossy finish which was more of a semi-gloss to start. It had poor blacks and the texture made glare on this canvas pretty bad even if one were to try to matte down the glare or bring out the blacks with a dMax enhancing varnish. Torino 21G has worked very well when first coated with Lumina's Aquacryl Gloss liquid laminate, allowed to set for 24 hours and then sprayed again with Lumina's Aquacryl Satin liquid laminate and then allowed to set for another 24 hours. The major product drawback to this process is that the canvas is far from fast drying - the prints are not smudge proof until after 48 hours and only then should one spray coat them and roller and brush application of the veneer isn't an option. Each canvas takes four days from print to delivery but if you

were to see the results you'd agree that it's worth it. Gamut charts will be posted soon discussing this.

Posted by Klyment Tan in General at 01:29

Wednesday, November 14, 2007

2007.11.14: Windows Vista Ultimate x64: >4GB Woes

A composited screenshot showing a Phase One Capture One Pro warning message and a Windows system information window displaying some basic specifications including physical memory quantity. It looks as though there was so much RAM that C1 Pro went crazy. I have been running Windows Vista Ultimate 64bit for the past few days with few complaints. In fact, my only real issues have been an inability to synchronization with my Palm OS-based Treo 650 smartphone (lack of 64bit driver) and a lack of a 64bit DTS Interactive resampling utility for the built in audio controller on my motherboard. The latter is a relatively minor gripe. Dong has complained about some issues with his computer restarting after it's been sitting for a while when running Vista Business 64bit but I have a feeling that it is more power, power supply, and overclocking related.

Posted by Klyment Tan in Equipment at 15:45

Sunday, September 30, 2007

2007.09.27: Edmonton Fashion Week Day 6

I successfully avoided attending Edmonton Fashion Week for the past few years. On this day, I failed. Hahah . . . only in North America is failure richly rewarded. My client, Nazila Sawhney, the owner and designer behind Nazila Couture, commissioned me to shoot her set on the 27th. Since I was there, I shot the rest of the show but will only be delivering Nazila's photos. Here are some highlights. Serendipity by Kelsey McIntyre. I believe she is a local designer. Some edgy but practical outerwear pieces in this lineup. Hair and makeup by Marvel College. Design by Jessica Halabi with hair and makeup by Chrome Salon and Spa. Many of the pieces had long, flowing details which I love to see in women's fashion but is unfortunately impractical for most residents of Edmonton. However, the designs inspire lots of shoot ideas. Rear of another Jessica Halabi piece. I was fortunate to have had a few sets to confirm that my cameras were indeed set up to properly deal with the lighting and geometry of the runway. The tent was all white and was relatively enclosed. Some fill flash may have worked for the near end of the runway but that may have spilled onto the surroundings reducing the contrast in the ambient light details. One of Nazila's new pieces. I could feel the excitement in the audience as the model approached me at the end of the runway. When she turned, many of the audience members let out an audible gasp as they reacted to the ornate detailing in the back of this piece. I remember smiling widely as I smooched my face into the back of the S5 Pro. Many of Nazila's fashions are flowy and colourful and this was no exception. I liked the cut of the dress and how it makes no effort to hinder the exposure of skin on the wearer's leg. I sense that this piece was so long and flowy that while carrying it was a nice touch for the runway, it would be totally impractical for most of the weather and road conditions ten months out of the year in Edmonton but, nonetheless, a gorgeous piece with a subtle but memorable print. Hat by Andeo Hats. Make up by Nouvelle Make-Up. The choreography in this set was, in my opinion, one of the best this night. I think I was more excited about the colour mix in this shot than the hat. Still, some cool stuff. =) Leanna - this hat is totally one that you can wear everyday! Look at how versatile it is. I thought that the work was original and love how it looks but it would be a stretch to label some of the headwear from this designer as "hats". Lighting was great for this whole set. To be completely honest, I wasn't impressed with the menswear designs of Adam Shtay but I need to post something to break up the disproportionately large number of shots of women's fashions. Hair and makeup by Alexander Daniels. Maybe I need to take a closer look at the pieces. Maybe it's just not something that appeals to me. At all. Adam's line was co-presented with Simon Astilie's Degage line. The pieces were fitted, aggressive, and concise. I liked them. And it gets better! As unimpressed as I was with the menswear, it was essential to creating what I feel was the most engagingly-choreographed set of the evening. The last set of the evening: designs by Izzy Camilleri with hair by Yess Hair, makeup by James Kershaw, and Jewelry by Sandra Sing Fernandes. I love the texture of this coat. I liked the way that this dress moved and I liked its shape but this dress, along with many of the other pieces in this collection, seemed to have look better suited for more sophisticated wearers. I spoke to one of the models after the show and she had similar sentiments; her floral suit, while nicely cut, did look a bit old for her. A wider shot of the end of Jessica Halabi's set. An edgy but practical outerwear piece by Jessica Halabi.

Posted by Klyment Tan in Shoots at 06:26

Monday, September 3, 2007

2007.09.03: Klyment.com Maintenance

Backed up Gallery 2 database
Upgraded Gallery from version 2.1.1 to version 2.2.3
Backed up Serendipity database (274megabytes!)
Upgraded Serendipity from version 0.8.5 (September 29, 2005) to version 1.2 (August 26, 2007)
Testing of all capture and lighting equipment
Almost everything passed tests
Bowens QuadX 3000 misbehaved on last shoot and arced in studio - will be returned for Calumet for service
Installed the Adobe Creative Suite 3 Master Collection including Photoshop CS3 Extended, Dreamweaver, and Premiere Pro

Posted by Klyment Tan in General at 09:40

Wednesday, August 29, 2007

2007.08.22 "Dinx" Set Stills 02

Between car trouble, locking my keys in my car, running out of all of my favourite matte pigment inkjet canvases, fulfilling a series of emergency print orders, leaving my phone at home, and then locking my studio and home keys in my car at the repair shop and having to call my girlfriend on a payphone to pick me up so that I stay at her place for the night until I could get my keys from my car at the shop, the day was still reasonably satisfying in its yield of photos and what I learned. [Note to self: Add links to some names]A roll of ropelight overheats and melts . . . I had this happen on one of my shoots once with an extension cord which someone decided to roll back onto its spool. Unroll your high current cords!Pat says hi to Bill through the Arriflex SR3. Pat is our continuity person; she makes sure that people cross their legs the same way in different takes and are wearing their clothes consistently. It sounds like a trivial task but if she weren't as good as she is at what she does, there could be a lot of embarrassing continuity issues once the film has been assembled. She was also the continuity person on the Mixed Blessings TV show shoot.Bill getting his makeup done before he appears in his own film.That makeup doesn't make you look weird at all.Having a little fun time on stage.Alan who plays one of the male strippers . . . I'm going to assuming he doesn't look like HomoCrow most days but the makeup and costume looks awesome.Alan, I think some of your ass is showing through your underwear . . . Lyle helps out Andrea with some of her makeup after Andrea finishes with Lyle's. Andrea could well be the most recommend makeup artist in Edmonton.Crystal making her grand entrance. Trevor decided against using a Steadicam for the shot and had Wes handhold the camera through the entire sequece which is about 100' of brisk walking through a narrow corridor and around a corner with a lot of extras. I can't wait to see the footage for this scene.Julie busy posing and not camera assisting. And Klyment shooting the crew instead of what I'm supposed to be shooting.Producer and writer/director, united after two decades. Pat produced a commercial for AADAC written by Trevor when he was in junior high for a contest. Apparently Trevor won. By a ridiculous margin.Trevor and Dean, the guy that makes a lot of the more complex light design work as he is the grip guy. Dean gave me a ride home to the studio since I didn't have my car and was dropped off at the shoot location.

Posted by Klyment Tan in Photography at 04:34

2007.08.21: "Dinx" Set Stills day 01

So Bill Minsky commissioned me to do some stills for one of his productions being filmed August 21 to 24, 2007. He neglected to send me a call sheet or tell me what his short film was going to be about but I figured it out soon enough when I arrived on set and saw a bunch of dudes wearing nothing but shiny underpants. I'll just post some photos . . . you can make your own conclusions. Director: Trevor Anderson 1st Camera Assist: Julie Phillips Julie also happens to be a model and we'll hopefully be shooting together sometime soon. There are more flattering photos of Julie but I was going to create a poll to allow you to vote for the cutest camera assist but there is no poll function in my blog (so far we have Bill and Julie). I'd vote Bill. Producer (left): William Minsky, Assistant Director (centre): Mark, and Writer/DirectorCrystal (Centre)Bubbles . . . and other somewhat homosexual stuff. Heheh. Director of Photography: Wes Doyle Camera: Arriflex SR3. From what I can tell, this camera shoots onto Super16 film, is equipped with timecode, and has provisions for realtime digital remote monitoring of what is being filmed. I believe that this remote monitoring is made possible by transferring every alternating frame digitally to another screen when the camera is rolling which would explain why the external monitor flickers only when it is recording but I could be wrong.Edit: "Sort of. Any current film cameras (as in, ones with true reflex viewfinders) work a lot like SLR's. Except they do what SLR's do 48 (or 24, I guess it depends on how you look at it) times a second. It's a rotating mirror (that is 180 degrees). When the mirror is down, it reflects the light that goes through the lens to the film. When the mirror is up, it reflects it to the operator. If there is a "video tap" installed, half of that (or 30 percent, or less or more, depending on the tap) goes to a video camera, that then displays it on a video monitor. So it's not really every second frame, it's the half of the 48th of a second (because a film camera running at 24 frames has a shutter speed of 48th of a second) that the film doesn't see." - Felix of Burnaby, BCThe script called for a few shots of the stage with three actors playing male strippers.I posted this photo to show how some light is being distributed in the background of the shot. Wes equipped with a Source Four SR ellipsoidal spot lamp with a Joker HMI (halide metal induction, daylight balanced) light source in lieu of the typical 500-1000W tungsten halogen lamp. This ellipsoidal spot lamp allowed for precise control of the area of illumination by the way of focusing, zooming (in some models) and shutters. Metal gobos could also be used to cast shadows as was done in a shoot that I used such a lamp for. In this case, a relatively large light source could be created with a small profile by projecting a beam of light from a different part of the set into the scene where a stand with a reflector or diffuser may be placed. This photo also shows a bunch of Arri tungsten Fresnel lamps which were used.Our Protagonist: Farren Timoteo (Right) . . . and that's not jizz on his red shorts . . . just light from an interesting gobo in a leko.This photo gives you an idea of the big picture . . . lighting

on stage provided mostly by stage lights, series of Fresnel's and light bounced from the Joker-equipped Source 4 as a colder rim light. Photos were contrasted and curves were distorted significantly to cut through the haze. Hahah . . . no one lights a night club quite like a director of photography can. Cameras used: Fuji S5 Pro, Nikon D2X, Rollei 6008AF w/ Phase One P20 digital backLenses used: Nikon 70-200/2.8 AF-S VR, Nikon 17-55/2.8, Sigma 30/1.4, Schneider 80/2.8 AF Xenotar PQ-S HFTThe vast majority of the photos from this set were shot on the S5 Pro at ISO 3200. Many were heavily underexposed but they were pushed just fine in Phase One Capture One Pro 3.7.7.

Posted by Klyment Tan in Shoots at 02:22

Tuesday, August 28, 2007

2007.08.07: Mixed Blessings TV Series shoot

I ended up on the set of "Mixed Blessings" as an extra placed by Betty Maxwell of Serendipity Talent Management. Ironically, I was playing the character of a photographer on set and in lieu of prop cameras and an actor playing a photographer the production got someone who shoots for a living with a bunch of gear that's a little more than merely functional. I managed to snap a few shots. The show is co-written and directed by Ric Beairsto. Director of Photography: A. Jonathan Benny2nd Camera Assist: William Minsky This photo is bigger than the rest because I screwed up a setting while processing and now I am too lazy to go back and fix it.Sound mixer: Gerry Clarke1st Camera Assist: Dave LuxtonDirector/Co-writer: Ric BeairstoArt direction/Set Decoration: Rachel LivingstoneSpecial Effects Supervisor: Geoff Bacchus (not pictured). Here, a special effects guy is attaching a long plastic bag to a commercial paint dryer. Later, SPFX will use a blow torch to strategically place holes in the bag through a path in the forest and smoke from a fog generator will be fed into the blower to fog the scene in a controlled manner.Cameras used: Nikon D2X, Nikon D200, Rollei 6008AF/Phase One P20 digital backLenses used: Nikon 70-200/2.8 AF-S VR, Nikon 17-55/2.8 AF-S DX, Nikon 135/2 Defocus Control, Nikon 10.5/2.8 DX Fisheye, Sigma 30/1.4, Schneider 80/2.8 AF Xenotar PQ-S HFT

Posted by Klyment Tan in Shoots at 03:02

Thursday, July 26, 2007

2007.06.06: West Edmonton Mall billboards

Two new West Edmonton Mall billboards are up near the Edmonton International Airport. Here are scaledowns of the two images used: Fantasyland Hotel. Art direction by West Edmonton Mall's amazing marketing manager, John Chwyl, wardrobe by Pat, makeup artistry by Susan (you can find her at the new Sephora in West Edmonton Mall), and hair by Corinne. Thank you to Jonathan, Yura, and Sarah for your awesome assist work. Two Bowens Quad X 3000 packs driving three Quad heads. One head boomed over and behind Patricia modified with a Lightrein 12x36" strip soft box and controlled with a Lighttools 40degree Soft Egg Crate, one modified with the Bowens Soft Lite 15" reflector with 7" 20degree spot grid in the centre of the diffuser to give a mixture of soft and hard light as the key light. Fill provided by a disc reflector on the ground to bounce light from a Quad head with 7" dish reflector and 10degree spot grid to give a soft, subtle light source where we couldn't put one and keep it out of the shot. D2X w/ 70-200/2.8 VR. World Waterpark. Captured in under 20minutes due to a bizarre scheduling mishap where ten school groups ended up getting booked into Waterpark before it normally opened on this day. Art direction by John Chwyl, wardrobe by Pat, hair by Corinne. Thank you to Jonathan, Ellison, and Aaron for being incredibly responsive and tolerant as assistants on this shoot. Lighting was provided by two Quad heads powered by a Bowens Explorer 1500 battery-powered flash generator about 60' away from the safety of the side of the wave pool, bare 7" deep reflectors. One flash was directed at the model and another was directed more at a custom built reflector camera right. Another reflector held camera left to add fill to the shadowed side of the model. Selected shot from the Europa Boulevard shoot that never made it to billboard. D2X and 17-55/2.8 with two Bowens Quad heads driven by a QuadX 3000 pack. One head was camera right modified by a Plume Wafer 140 raised above models' eyelines (models were platformed up about five feet off the ground so we could shoot over the railing and shop windows), other head down low and camera left, modified by a Lightrein 36" octagonal soft box for fill. All triggering performed by a Pocket Wizard Multimax system. More details in extended body - click below! Susan and Corinne working on Patricia. My favourite photo from the set. Un edited. I thought it was the most flattering shot for Patricia (though there were LOTS of others) but it was perhaps a bit too seductive for a billboard to advertise a hotel to family travellers. An environmental view of the World Waterpark shooting location. Photo by Aaron Yakem. Our art director chatting up one of the models. Waves?! Surprise!!! Quick change of plans. All of this stuff that we set up to do instant review via tether cable to the NEC LCD2690WUXi on the "beach" was cut off from the D2X so we had to shoot like, ummm . . . real photographers.

Posted by Klyment Tan in Clients at 00:32

Saturday, June 30, 2007

2007.06.30: Bizarre Model Mayhem Profile

. . . what the fuck?! HAHAH!!! Thanks, Brandon.

Posted by Klyment Tan in Photography at 01:41

Wednesday, June 20, 2007

2007.06.20: Adapted Lenses for Macro

My M42 to Nikon F-mount adapter arrived a few days ago. Remembering that I had a few Carl Zeiss Jena lenses around the studio with M42 mounts and the Nikon PB-4 perspective control bellows I figured I'd mess around a little while waiting for some printing to finish. A close-up photograph of my watch through the Carl Zeiss Jena DDR MC Sonnar 135/3.5 mounted on the D200 with the PC Nikkor Bellows. Using the lens at this distance is obviously not optimal for what is otherwise an excellent telephoto lens. ISO 100, 10second exposure. Similar setup but with the Rodenstock Rodagon 50/2.8 enlarging lens. This lens has fungus growing on front and rear elements. Furthermore, I had to hand hold this lens in front of the bellows as my 39mm to 42mm adapter ring hasn't arrived yet. A look at the setup. Light used was the fluorescent-converted fresnel spot lamp set to its most focused setting.

Posted by Klyment Tan in Equipment at 08:17

Monday, June 11. 2007

2007.06.11: Occam's Razor

entia non sunt multiplicanda praeter necessitate entities should not be multiplied beyond necessity the simplest explanation is usually the best *roda poi velcki cu so'eroi ke ganai saprai gi xagrai* all somethings which-are explanations mostly-are (if superlatively-simple then superlatively-good)

Posted by Klyment Tan in Personal at 06:23

Sunday, June 10, 2007

2007.06.01: Happy mail, sad mail

Most days I get junk mail and magazine subscriptions. Other days I get dental appoint reminders and bills. Today I get happy mail and sad mail. Happy mail. Cheques are usually happy items . . . except for one interesting cheque which I will write about later that was just funny. This cheque is West Edmonton Mall's payment for photography done for the Mall's fall Map and Directory. As of the time of this entry I've shot three of the four new West Edmonton Mall billboards and we are to shoot the forth soon. Sad mail. A letter from the Canada Revenue Agency formalizing my computer company's appointment to be audited for GST practices on June 11, 2007. On the bright side, at least over the phone, my auditor sounds friendly and cute.

Posted by Klyment Tan in Personal at 04:35

2007.06.09: Rapid Fire Theatre's Chimprov

This entry may mark my only complete shoot of a Rapid Fire Theatre performance this year until August. The Nikon D2X, Nikon D200, and Rollei 6008AF with a Phase One P20 16bit digital back were used to capture parts of the first and second half of the performances of Chris Craddock, Jacob Bannigan, Joe Vanderhelm, Kevin Gillese, and Arlen Konopaki on the Varscona Theatre stage. Improvaganza 2007 begins June 13th at the theatre. Be sure to check out Rapid Fire Theatre's website for more details. The rest of the photos may be viewed in my web gallery. It's behaving a bit slowly right now. I hope that it's running faster when you visit it. Scratch's Kevin Gillese and Arlen Konopaki trying out a new format . . . thing. At first glance it's hard to tell which is Jacob and which is the puppet. Jacob's on the right . . . I think. Crad kinda looks like his puppet, too. Joey having an external/internal conversation with himself through puppets.

Posted by Klyment Tan in Shoots at 04:17

Saturday, June 2, 2007

2007.06.02: Happy Anniversary

Happy sixth-year anniversary, Leanna. Sorry that I couldn't be with you today. Cuz it's your favourite shot of the butterfly series for some reason

Posted by Klyment Tan in Personal at 02:37

Wednesday, May 23, 2007

2007.05.23: How do you shoot a 14 x 48' billboard?

A Pattison Superboard is 18 x 14' giving it an aspect ratio of 3.43:1. Quoting to shoot a series of photos to refresh a client's portfolio of billboards is a more complex task than I had originally imagined. Pattison's "S14 Superboards" pose a unique problem for a photographer looking to use a single frame to fully cover the entire area of the billboard as the aspect ratio of these boards is 3.43:1. Cropping a 4:3 sensor area like that from most medium format digital backs means you're left with only 39% of your camera's pixels ($4/3 \times 1/3.43 = 0.388727$). Cropping a 3:2 aspect ratio sensor leaves you with 44% of your pixels. Cropping a 1:1 aspect ratio sensor leaves you only 29% of your pixels. One may argue that there is the possibility of using a sliding digital back adapter or some other panoramic shift system to elongate the aspect ratio of a frame by doubling its width so you'd end up with 8:3 (80%), 3:1 (88%), and 2:1 (58%) aspect ratios (remaining percentage after crop). However, that makes it unfeasible to have non totally-stationary elements (like people) cross the centre of your frame. There is also the prospect of shooting film. If one were to shoot 6x17 (56 x 168mm actual size), making the controversial assumption that a typical ISO negative film (with hopes of improving on the exposure latitude of a higher resolution slide film) shot 24 x 36mm has the equivalent power to resolve about 8 megapixels worth of information, you're looking at approximately 100 pixels per linear mm. 6x17 has an aspect ratio of 2.83333 meaning that to crop to Superboard aspect ratio we'd be down to about 83% of total resolution ($56 \times 100 \times 168 \times 100 = 94,000,000$). One may also suggest shooting bigger film (17cm is just under 7" giving the cropped resolution of a 6x17cm shot very similar to that of a cropped 5x7" shot) but until you hit 8 x 10 you are not realizing much benefit, if at all and with 37% efficiency after cropping you realize that you just aren't gaining that much, you have to use significantly larger and heavier equipment, and you are paying much more for processing.

Posted by Klyment Tan in Clients at 05:24

Sunday, May 20, 2007

2007.05.20: Perpendicular recording for hard drives

Leanna's 3year old Fujitsu convertible tablet PC's hard drive recently started showing symptoms of imminent failure so she requested that I order her a new hard drive. Her current hard drive is an older Toshiba 4200RPM 2.5" 40gigabyte hard drive. Her new drive will be one of the newer Seagate Momentus 5400.3 120gig HD's. I was hoping to find a quantitative comparison from a database of tests including her old drive and one of the 5400.3's but I came upon something a lot more interesting. In a highly-positive review of the 5400.3, I found a link to Hitachi's animation explaining perpendicular recording which is employed in Seagate HD's as well. I found the animation entertaining and educational and the amusement value of this musical animation is something even non-geeks can appreciate.

Posted by Klyment Tan in General at 15:14

2007.05.20: Markins Q3 Emille Arca-Swiss Style Tripod Ball Head

Photo courtesy of Markins. I think that the anodized red will be a nice touch to add to a future carbon fibre tripod. The blue anodized ones are all sold out but I have too much stuff that's blue already . . . like most of my clothing bicycle frame, and one of my bicycle rims, hahah).I've delayed this purchase long enough as the lack of a really efficient, lightweight head with good plates were chronically preventing me from using a tripod more during shoots. After much consideration of weight (only 0.84lbs . . . lighter than any other professional ball head that I researched), weight capacity rating (65lbs, more than triple my heaviest camera set up with the Bowsens 3000W/s ring flash which I rarely use but keep trying to use to take decent photos), price (the only "professional" level ball head I found that was less expensive than this was the Acratech Ultimate which is 1lbs and is rated for only 25lbs and doesn't have a spirit level on the standard clamping platform, price for this head in red was just \$340CDN), and shipping (the North American distribution centre is in Langley, British Columbia, Canada . . . 3day ground shipping for just \$15, no brokerage) I selected the Markins Q3 Emille. With the Q3, there is no option for ordering just the ball head only with the platform. I would liked to have used a large Kirk platform but after finding information on Loctite's manufacturer's website for removing a Loctite'd platform I know that I have the option to change the platform in the future after better understanding my needs. Jonathan's father will be working on CNC machining a custom Arca-Swiss style dovetail quick release plate for the Rollei 6008 AF. The design is for a 4.5" long plate with an anti-skew lip on one end to latch onto the body and enormous bottom coverage, much greater than any plate I've seen from Kirk Enterprises, Really Right Stuff, or Markins. Thanks, Jonathan's dad. Changing from the Manfrotto 329RC4 head (2.6lbs) that I currently use will shave almost 2lbs off of my tripod. However, I'll likely be looking to switch from the aluminium Manfrotto 055 Pro (5.3lbs) to a lighter, stiffer carbon fibre tripod. A few carbon fibre tripods are available that are less than half the weight, offer an additional 10" of elevation without raising the centre column, and have higher capacity ratings.

Posted by Klyment Tan in Equipment at 05:41

Wednesday, May 16, 2007

2007.05.16: Wahoo! 100% Recycled Epson 7800/9800 Ink Cartridge Packaging!

I opened my latest ink shipment and was pleasantly surprised. A sample of one of the original boxes is at the left and at the right is the new, 100% recycled material box. Props to Epson as I'm sure most users couldn't care less how the packages looked. I'm hoping that manufacturers will start using recycled bases for some inkjet substrates and more polyolefin films and other recycleable/recycled signage materials will start replacing scrim vinyl used in aqueous inkjet printers.

Posted by Klyment Tan in Equipment at 19:08

Thursday, May 10, 2007

2007.05.10: Fresnel spot lamp fluorescent conversion

I snapped a couple of test shots of my compact fluorescent lamp conversion of an old 6" fresnel theatrical spot lamp. I started the conversion I finally tired of looking at these lamps hanging out in the studio literally covered in spider webs. I managed to hack together a conversion of a 240V 750W theatrical Fresnel w/ a 6" lens into a fluorescent light source the equivalent of about a 100W tungsten. I'm still experimenting with it and I'm hoping to acquire larger fresnels and convert them to fluorescent as these light sources may not be powerful enough for stage lighting but are certainly powerful enough to light one or two people with soft, specular, zoomable light at short distances and give the photographer the ability to use colour temperatures significantly colder or warmer than strobes for motion blurred accents in photos. Demonstration of the circle of illumination of the lamp at narrowest zoom. Demonstration of light quality on a three dimensional object.

Posted by Klyment Tan in Equipment at 04:58

Buying and Selling

I am looking to acquire the following items: Accessories designed for the Franke & Heidecke Rollei 6000 series cameras: Schneider Super-Angulon 50/2.8 PQS (Preferably AF) Schneider Tele-Xenar 180/2.8 PQ (Only interested in AF) Schneider Apo-Symmar 90/4 Makro PQS 7 and 17mm extension tubes Also looking for the following for the same system but I have very finite price offerings for these (assuming all in mint condition): Zeiss MakroPlanar 120/4 PQS (\$800US) Zeiss Planar 110/2 PQ (\$1200US) Schneider Super-Angulon 40/3.5 PQ (\$2100US) Bowens Quad system stuff: Fresnel spot lamp heads/attachments Universal spot attachments (or something ellipsoidal and focusable that will mount onto Bowens heads and handle at least 2000W/s pops and 300W modeling power and support steel gobos) Bowens Quad system extension cables (I believe that the Calumet extensions don't fit) Beauty dish larger than 15" Standard 7" grid reflectors and matching barn doors Other lighting equipment: Pencil lights (Any vintage, as long as it works and has a working flash tube)

Posted by Klyment Tan in Equipment at 02:28

Wednesday, May 9, 2007

2007.05.08: Dream Tea House

Hahah . . . creeeepy . . . Photo by Sarah Chung, I think.

Posted by Klyment Tan in Shoots at 04:32

Tuesday, May 8, 2007

2007.05.08: Problem with Pocket Wizard Multimax

What kind of bullshit response is this? I thought that 1/1000s is 1/1000s or else it wouldn't be called that and I'm not aware of any other camera systems with 1/1000s leaf shutters/flash sync.-----Original Message-----From: Klyment Tan Sent: Sunday, May 06, 2007 1:32 AMTo: info mamiyaSubject: Pocket Wizard Multimax w/ 1/1000s leaf shutter sync questionHello,I am a Rollei 6008AF user and I have some Pocket Wizard Multimax transceivers. I've had problems syncing at 1/1000s even after following the instructions to put the receiver into fast mode. The PQS lenses that I use with the 6008AF are all capable of 1/1000s and with sync cables they sync perfectly at this speed. With PW's I usually get much darker images when using flash than I would expect compared to my light meter and this problem doesn't occur at 1/800s but I am often shooting outdoors and need all of the ambient light control that I can get. Is this normal behaviour for these transceivers? I'm using them with a variety of Bowens QuadX and Explorer power packs.Thank you.- KFrom: Garry Montalbano [garrym[at]macgroupus.com] on behalf of info mamiya [info[at]macgroupus.com]Sent: Tuesday, May 08, 2007 9:45 AMTo: Klyment TanSubject: RE: Pocket Wizard Multimax w/ 1/1000s leaf shutter sync questionHello,Multimax can work up to 1/1000th of a second but some cameras may be slightly faster than that. Not all cameras 1000th of a second are equal.Best Regards,Garry MontalbanoThe MAC Group8 Westchester PlazaElmsford N.Y. 10523Tel: 914.347-3300

Posted by Klyment Tan in Equipment at 11:06

Monday, May 7, 2007

2007.05.07: Quick Update

After an extremely busy week during which I left my voicemail box full and untouched I finally decided to empty it. I'm getting back to e-mail slowly, a piece at a time. The week was booked pretty solid with large format printing, shoots, and discussing business with a new-found colleague in the printing industry who also does importation and distribution (who's professional relationship with Jonathan's father hold several similarities to my relationship with Jonathan . . . which, contrary to what Jonathan's girlfriend believes, I am not Jonathan's second girlfriend . . .). Anyhow, a few photos with more details to follow. Christina's and Aaron's shoot. I refuse to call it an engagement shoot even though the primary reason to schedule this shoot was to prepare a photograph for this couple's wedding invitation. Concept and transformation of a large industrial warehouse into this set by the couple. Drop me a line for their contact information if need a set built. Bowens Quad X 3000 x2. One positioned to the left of the frame powering a Quad head boomed above Christina with a Plume Wafer 75 and 40degree Lighttools Soft Egg Crate. Another behind the background fabric with grid and barn doors on reflector to illuminate some elements in the background. On the right, Plume Wafer 140 w/ 30degree Lighttools Soft Egg Crate pitched about 7' off the ground and tilted down about 15degrees to illuminate around Aaron and his area. Another Quad head w/ barn doors hidden behind the desk to illuminate some of the canopy and the divider behind Aaron. Shot with a Nikon D80. Jonathan and Evan surveying a set shortly before we were kicked off of it. If you ever want to use the top floor of the Edmonton Centre East parkade be sure to contact Oxford Property Management M-F 8am-4pm at 780.426.8400. Rollei 6008 AF w/ Schneider AF Xenotar 80/2.8 PQS HFT and Phase One P20 digital back. Totally unedited photo from Baker Optical's most recent shoot . . . it just happened that the lighting used illuminates every hair on a model's neck . . . she's definitely not this hairy-looking in person. Sorry. =(Styling: Charissa Harychan. Model: Larissa. Makeup: Elecia. So many details and so much stuff shot that I can't remember who made these frames anymore. 2xBowens Quad X 3000 power packs, two Quad heads from the back modified with Plume Wafer 75's and Lighttools 40degree Soft Egg Creates. Light from above modified with a Lightrein 36" octagon. Backdrop light cast with the 7" Bowens grid reflector, 40degree spot grid, and a basic snoot. Nikon D2x w/ 135/2 Defocus Control Nikkor. Blue Willow Restaurant's most recent shoot. Thanks to Patrick Mah for helping break the mould when it comes to awful Asian food photography (i.e.: photos of Asian food, not Asians shooting food . . . Dong does great food shots). Special thanks to Sarah Chung for help with shot styling and Aaron Yakem for helping eat (and occasionally help with the shot). Nikon D80 w/ 17-55/2.8 AF-S DX Nikkor. Two Wafer 75's . . . one from top left of frame and the other from bottom of the frame to fill. Julie and Trevor. Due to miscommunication from my end we were without professional makeup for this shoot. Sorry, everyone. This photo was actually shot by Ellison Richmond. I remember teasing him about his very unfilled frame composures but many of his shots turned out very well. Hahah, Julie and Trevor have matching eyes. Rollei 6008 AF w/ Schneider AF Xenotar 80/2.8 PQS HFT and Phase One P20 digital back. Unedited shot from a shoot which wrapped up six hours ago. Kevin Gillese and Arlen Konopaki of Scratch had this new concept that they wanted to try for this year's promos for their improv comedy troupe. A huge thanks to Breeanne and her father who own Colchester Stables for hooking up the team with Bailey and a great shooting location. Bowens Explorer 1500 battery-powered pack with two Quad heads. One head is in the top left of the frame with a Bowens Softlite 15" parabolic reflector mounted without grid diffuser. Other is positioned near lens axis with a basic Bowens grid reflector. Cropped from a square frame from the Rollei 6008 AF/Phase One P20/Schneider 80/2.8 combination.

Posted by Klyment Tan in News at 04:29

Wednesday, May 2, 2007

2007.05.01: Canvas coating in stock again soon!

The long-awaited replenishment of my canvas veneer is at hand - shipment due Wednesday morning. Sorry for the delay and thanks for your patience . . . all matte printing orders that require this veneer along with the scheduled switch back to glossy black on the Epson 9800 will be complete within the next two days.

Posted by Klyment Tan in News at 00:03

Tuesday, May 1, 2007

2007.01.27: Penang, Malaysia - missing Leanna

I wish you were here

Posted by Klyment Tan in Personal at 07:19

2007.01.26: Penang, Malaysia: Butterflies

We took a break from my grand mother's burial proceedings and did some sightseeing. I was caught in Penang's famous butterfly conservatory without any lens but the 17-55/2.8 DX Nikkor. All images in this entry shot with the D2X and that zoom, wide open. A clump of butterflies just hanging out. With wings spread open each is about the size of my palm . . . and I have big hands. This butterfly's little brother (or sister) hitched a ride on my shoulder and followed me out of the sanctuary. I asked it if it wanted to get off and I lowered my shoulder down near a stem where it could hop off but it hung around. Once outside it flew away and left me with a puddle of wet butterfly poopie on my shirt. The red in this flower pushed the limitations of the gamut of my camera . . . and of every normal desktop monitor. The difference is dramatic. If you wish to see more of this photo's original colour you are welcome to drop by my studio to view it on my display or as a print.

Posted by Klyment Tan in Personal at 01:37

Sunday, April 22, 2007

2007.04.22: Leanna's lab shoot

Leanna began discussing her concept with me several months ago and in my haste to try out the new capture system with more challenging shooting conditions I rushed Leanna into shooting with me without full preparation. I can't say that the shoot went badly but if there is anything that you feel may have gone better with better set design and concept development I am the one to blame. Concept, hair, makeup, wardrobe, location, live and inanimate props, and modeling by Leanna. I just set up the lights, pumped some fog, and snapped some shots. A huge thanks again to Leanna for making this the sexiest medical genetics lab ever . . . and for helping me make it smell really ocean-y with all of the live shellfish. Also thanks to Steve Martin at Calumet Photographic for selling me almost all of the lighting equipment used in this shoot. A lot of the colours are out of gamut of the sRGB colourspace (to which I converted this small version of the photo) and most monitors. If you have any desire to see the rest of this shoot in prints or in a form more true to the original on an NEC 2690WUXi please schedule a time to drop by my studio. The image you see here is uncropped and unedited outside of Capture One Pro. An environment view of the lab. Photo shows the placement of Light A, a Calumet Illuma Small (Plume Wafer 75 dimensions and similar design), 40degree Lighttools Soft Egg Crate, Bowens Quad head affecting the subject and a very small area around her as controlled by the Soft Egg Create, and Light B, a Bowens Quad head w/ 7" Bowens grid reflector and Balcar 40degree spot grid and Bowens standard 4-way barn doors, both driven by a Quad X 3000 pack. Leanna and the bunny. =) To the left of the cart is Light C, a Bowens Quad head w/ the Bowens 15" Opallite reflector with a centre grid diffuser . . . this diffuser allows the attachment of a standard 7" grid spot to allow the photographer to mix soft and hard light from the same light source . . . light cast to illuminate items on top and bottom shelf of cart. Using the grid diffuser allowed a more characteristic edge of the illuminated area on the side of the lab bench which is visible through the legs of the cart. Head driven by a second Bowens QuadX 3000 power pack. I placed Light D behind the shelf partially shoot through towards the camera and slightly upwards so that light passing through the gaps in the shelf would create beams of light through the fog produced by the fog generator. This is the final Quad head, controlled by Bowens 4-way barn doors and a 40degree spot grid. This head was also driven by the second Bowens QuadX 3000 power pack. Photo shows the placement of Light B along with the first QuadX 3000 pack, industrial paint dryer, and a "low" volume fog generator. Fog generator purchased from Production Lighting for under \$300 if I recall correctly. When illuminated, each pocket of fog behaves like it's own light source. A view of the shooting setup. Rollei 6008 AF with Schneider AF Xenotar 80/2.8 HFT PQS (1/1000s flash sync), Phase One P20 16bit medium format digital back, Pocket Wizard Multimax on a Manfrotto 055Pro w/ 329RC4 head tethered via Firewire to a three year old Fujitsu Lifebook with only 512megs of RAM running Phase One Capture One Pro - the most efficient RAW workflow software I have ever used. After this shoot I reconsidered my plan to sell this tripod and head as the three-axis head allowed me to systematically fine tune the composure much better than a ball head would have especially considering how large and heavy this camera is.

Posted by Klyment Tan in Shoots at 07:38

Saturday, April 21. 2007

2007.04.20: New Camera

The Rollei 6008 AF, Schneider AF Xenotar HFT PQS 80/2.8 and Phase One P20 back arrived Thursday evening (finally). Leanna and I have a more serious, creative shoot planned that we're shooting in a few hours from the time I'm posting this entry. The Rollei 6000 series (and future Sinar Hy6 and Leaf AFi cameras) use Zeiss and Schneider lenses, of which more will be re-released as autofocus lenses with digital-specific modifications which I am guessing will allow the cameras to transfer more EXIF data to the digital back. The lenses all have leaf shutters and most of these shutters go up to 1/1000s, the fastest of any production leaf shutter I am aware of. These shutters give the photographer an added two stops of ambient light control over any dSLR I am aware of (with the exception of the Nikon D70, which can only be set down to ISO 200). The digital back outputs true 16bits of colour information, produces square frames, and has a nominal ISO of 50. In comparison to the D2X, this system now gives me an additional three stops of ambient light control thus giving me more flexibility to work outdoors with strobes. Heheh. =) Jonathan was going to climb into an illuminated billboard box at first but I couldn't get a good angle on it. He settled for climbing between two random buildings instead.

Posted by Klyment Tan in Equipment at 14:19

Monday, April 9, 2007

2007.04.09: The Man Who Saw the Futures

I've subscribed to FORTUNE magazine for the past five years and read most of every issue. In fact, spend more time reading FORTUNE than all other photography- and fashion-related periodicals combined. I've fallen behind on my reading and just started flipping through the December 25, 2006 edition of the magazine. I happened across an article titled "The Man Who Saw the Futures". It's about Leo Malamed, the former chairman of the Chicago Mercantile Exchange who, during his time in power, invented the financial derivative. Oliver Ryan interviews Malamed for Fortune. You can read the full article here. It's an insightful article throughout but one part of this interview echoed in my own life. What's made you so interested in markets? It's so hard to psychoanalyze oneself. I lived the early part of my life on the run, from both the Nazis and the KGB. While we were doing this change from country to country, my father, who was a teacher, would always sit me down and explain, "Look, the Lithuanian lit is worth so many rubles." Except he always said remember the official rate isn't really the real rate - you've got to go to the black market to get the real rate. You don't think that had an effect on an 8-year-old as I was traveling and I learned how you transfer one currency to the next? Of course it did. When I was eight, my family moved to Tripoli, Libya in Northern Africa. My father worked as a computer engineer at the time and he was charged with the task of oilfield process automation. At the beginning of my stay, the Libyan dinar traded for about two US dollars via official channels but if you found a money changer or gold smith you could often get 1.2 Libyan dinars for each US dollar. Furthermore, non-sequential Libyan dinar bills were worth less than sequential bills. Nearing the end of my stay, the official exchange rate was three US dollars for every Libyan dinar but the black market rate was completely opposite. My father bring my brother and I, along with my mother, to the gold shops every once in a while and we'd watch the whole process. Counting the money, tying up stacks of it in rubber bands and sealing them into plastic bags. We'd watch the calculations and negotiation process and it fascinated me. The more I look into it, the more I realize that my three years living in Libya have shaped who I am today. I've learned never to settle for the first obvious solution, optimize every process, and from every optimization there is profit to be made whether financial or in other respects. Anyhow, it's a cool, short little article that I think you'll enjoy. I'll be showing my father tomorrow.

Posted by Klyment Tan in Reading at 22:37

Saturday, March 24, 2007

2007.04.05 University of Alberta Bachelor of Design Grad Show

Postcards were printed on a 100% post consumer waste paper from Unisource. Hahah . . . I have no idea why the colours on the front and the back aren't the same. Could be something on my end . . . the cards ripped and printed just fine. Regardless, I like the design. Design by Travis Park. Unisource's calculation for natural resource conservation using a 100% post consumer waste paper as opposed to using virgin paper. The recycled stock is suitable for many applications. While not ideal, the card stock that I used does print reasonably well in a colour laser printer. In addition, 100% post consumer waste stocks from Unisource seem to be thicker at the same basis weight compared to their non-recycled counterparts. These papers also happen to be around the same price as good virgin stocks. Check them out.

Posted by Klyment Tan in Events at 14:48

Sunday, March 11. 2007

2007.03.17: Edmonton Lighting Workshops!

Posted by Klyment Tan in Studio at 05:09

2006.12.27: Sure, I do family portraits!

But only for cool people.

Posted by Klyment Tan in Shoots at 00:50

Friday, March 2, 2007

2007.03.02: Maxell Battery Warranty?

As some of you may have noticed, PocketWizard Plus radio frequency flash triggers don't seem to trigger certain strobes when powered with rechargeable nickel metal hydride batteries. Because of this, I had been using alkaline batteries in my PocketWizards happily until several months ago. I replaced the batteries in my pair of PocketWizards - a pair of old stock alkaline batteries from Superstore I found at my parents' home and another pair from a package of four Maxell alkaline batteries Jonathan had purchased for me from McBain Camera. None of the batteries had expired. I left the remaining two new Maxell batteries in their package back at the studio. The next day at a shoot, I discovered that my PocketWizard transmitter would turn on but was constantly stuck on "transmit" or so it seemed judging from the red LED that normally indicates triggering being constantly on. I turn off the transmitter to replace the batteries thinking maybe the Superstore batteries were not as fresh as I had measured them out the last day. Turns out that I had loaded the Maxells in the transmitter and one of them had leaked. I had a some white sticky residue stuck on my fingers and was forced to do my shoot with a sync cord . . . luckily I had one. Back at the studio I discover that one of the two batteries that I had left on my desk had also leaked. Strange. I order a pair of PocketWizard Multimaxes and eventually contact Maxell about my problem. The person who answered the e-mail was very responsive and requested that the batteries and damaged items be shipped to them for inspection. A month passes after delivery of the shipment was confirmed and I thought that would be the last that I hear of them. About six weeks after I sent out the batteries, I get an e-mail back saying that they are waiting to hear back from their US office to see if they need additional information to do further tests on the PocketWizard Plus. They also said that they'd send me replacement batteries to thank me for my patience. Sure enough, today I receive a 48pack (!!!) of Maxell batteries via FedEx Overnight. Even though this was the first time I had problems with any alkaline batteries, my experience with the customer service end of Maxell has been pleasant and I would not hesitate to use Maxell batteries again. I have used many Maxell batteries in the past and my subjective opinion is that this unfortunate incident was an anomalous occurrence. The package that arrived. The letter reads: Good Afternoon Klyment On behalf of Maxell, thank you for your patience in the process of your battery claim. To this date we are waitin to hear from our U.S. Office whether we need additional information to test your pocket wizard plus device. In the meantime please accept this 48 package of Maxell AA batteries. Please note that as soon as we can determine what further information is needed, we will process your claim in a timely fashion. Thank you for your continued support of Maxell products. Signed: Lori Kirky Maxell CANADA

Posted by Klyment Tan in Equipment at 05:42

Sunday, February 25, 2007

2007.01.18: My Grandmother - Completing the Story

January 16th through 30th of 2007 was supposed to be a retreat from the daily rigors of being a fashion/glamour photographer . . . you know, things like shooting beautiful, barely-clothed women and other similar annoyances that would plague any heterosexual guy. While I did have some shoots and administrative stuff booked, this entry, along with the few that follow this entry, will discuss subject matter that varies greatly from what I normally write about and what I normally shoot. My father's mother passed away the end of last year. Apparently my father saw a psychic reader that told him that his late mother was "doing okay" and to take his time bringing her ashes back to Malaysia. She also suggested that I accompany my father thus the family mandate for me to leave work in Edmonton for two weeks. We depart Edmonton on January 16th and arrive about midnight, the start of January 18th in Penang via Kuala Lumpur and, before that, Narita/Tokyo, Japan. Upon our arrival, we visited my grandmother's (and father's) old home in Penang which, when it was their primary home, was a well-known boarding house. #27 Goddib Road is now Carlsberg Beer's distribution office for the region though the building is now owned by my uncle in Toronto. At 7am we would make a trip to Sangai Patani, crossing Penang Bridge which connects the island of Penang to mainland Malaysia to visit my grandmother's birth place. It was my grandmother's final wish to visit the place where she was born and grew up. We carried her ashes to her old home. As the story goes, my grandmother and her siblings found a black pearl on the banks of this river. The pearl would change hues with the tides. A trader had once offered 60,000 ringgits over fifty years ago for this pearl and my grandmother's father refused the offer. At this point, the story diverges and develops two different versions. The first version is that while on his death bed, my grandmother's father realized the risk to harmony between his children and took the pearl and swallowed it. The second version is that the siblings gave their father the pearl and requested that he put it in his mouth as such pearls are believed by the locals to have some sorts of healing powers. Shortly after giving their father the pearl, their father was believed to have accidentally swallowed it and it is also believed that traces of the pearl may be in his burial urn. This bridge spanned the banks of this river. My grandmother's two sisters reminisced about how they remembered the bridge being so big and grand. I doubt that the width of the bridge is much more than six feet. Many of the boards have rotted through and with some effort one may be able to find a way to fall through the bridge and into the river. Here's a better view of the river as it crosses under the bridge. Many of the trees along the banks of this river have been cut down for fuel allowing for erosion caused by the torrential rains of South East Asia to wash a lot of the soil from the banks into the river, making it very cloudy. There are now some Malays living in the old house. The house has been upgraded from wood to brick. We left Sunai Patani and after about an hour and a half of driving arrive at the Buddhist burial temple. Behind the temple we see Penang Hill. The hill is almost like a mini mountain range that divides the island of Penang. One of the temple's caretakers arranges some of the items within my grandfather's and grandmother's "plot". A soothing wind blew gently through the area the entire time we were there. The view when you look up from where my grandparents' ashes are kept. Light streams into the temple above the balcony across from my grandparents' burial plot. At the end of the day, the main burial process is complete but we revisit the temple some time after to complete a prayer ritual and to request a blessing.

Posted by Klyment Tan in Personal at 21:21

Friday, February 23, 2007

2006.12.08: Bridal Fantasy Cover Reattempt: Julie

Julie and her mother, and this time, entourage, came up once again from Red Deer to shoot with us. By the time that hair and makeup were done and she travelled out from Edmonton to St. Albert it was already about 11pm. Julie left Jonathan's studio around 2am the next morning. Despite less than ideal timing, she was energetic and great to work with from beginning to end. If you'd like to book Julie for a shoot you may contact her through her agency (I have nothing to do with the construction of this website . . . a new site is on its way). Julie's agent selected this image over a series of other spectacular closely-composed shots that Jonathan shot this night. She loved the makeup. Nice work, Paula. Another one of Jonathan's close-ups."I know your shoulder's sore but I need you to hold that up for another . . . half hour!" Experimenting with some old leather luggage from Derk's west Edmonton location. Pose concept by Mandy Bilous. Another pose concept by Mandy. Julie's standing on a tool box and I believe one or two phone books to keep the trane off the ground. I'm starting to notice a theme here . . . My personal favourite from Jonathan's landscape-oriented close ups . . . I love the eye contact and facial expression in this shot, plus we can distinctly see the image being reflected in the catch light in the full resolution photo.

Posted by Klyment Tan in Shoots at 06:03

2006.12.08: Bridal Fantasy Cover Reattempt: Rachel

After the shoot failure at Red Strap Market/my studio, the team planned a shoot which would hopefully get a shot that would be a better cover shot than what may have been used. The client's mandate was for a dark haired, light-eyed model. Yura Sklyar stepped up and with under 24 hours notice found us Rachel. Here are some photos from her first shoot ever. Photos shot at Jonathan's St. Albert studio. Lighting by Lighttools and Lightrein with a few other pieces of equipment in the mix as noted below. Hair by Jennifer Chivers of Elysium Hair Body Spirit. Makeup by Paula. What's not immediately obvious is that there is a gigantic gobo on the main soft box in the foreground in the form of a surreal scene of sky and sunflowers printed on a polyester mesh with the Epson 9800 at my studio. This gobo allowed us to cast a catch light in the model's eyes that looked a lot more natural. The cooler colour balance of the photo used in the gobo was also chosen to help separate the model's light from the neutral light cast onto the warmer-toned studio surroundings and backdrop. Away with the backdrop! A Bowens QuadX power pack was used to pump 3000J of energy through to a single flash head to texture the light on the background: the wood paneling in Jonathan's studio. Photo by Jonathan. Edited by me. This photo is one of my personal favourites that Jonathan shot. I think he has a knack for tightly-cropped shots. Nice work, bud. =) Rachel showing off the details of the back of the dress. Hi, Mandy. That's just creepy . . . Gene Simmons IS your father! A fun shot in between all of the hard work that modeling is.

Posted by Klyment Tan in Shoots at 05:46

2007.01.10: Bridal Fantasy Cover Selection

Which would you choose? Cale Julie Rachel

Cale photographed by Jonathan Puckrin. Other than saying that events leading up to the final cover selection could easily be classified as a series of preventable failures. Cover designs by Kurt Kowalchuk of Quality Group.

Posted by Klyment Tan in Photography at 05:28

2006.11.23: Bridal Fantasy Chinaballs

Follow up to a previous post. Our shoot was cut short due to a location booking error and, unfortunately, the resources weren't available to execute the concept as I had originally envisioned it. But here is my digital monument to failure. A quick snap of the early stages of set building. From left: me, Jonathan Puckrin, and Iraleigh Anderson. Thank you, Jonathan and Ira. 30 Chinese lanterns, a dozen light fixtures and compact fluorescent lamps, two truss systems, three 750W par lights, three 750W theatrical ellipsoidal spot lamps, two DMX controllers, one control panel, one fog generator, one Balcar Nexus A3200, two Iris heads and two Lightrein strip lights with 40 degree Lighttools Soft Egg Crates later the set is almost model-worthy. Sheena giving the set a whirl . . . *sigh* Jonathan with the set, reconstructed at my studio. Model: Evan Will Photo: Evan Will's feet Julie posing for a snapshot in the doorway to the studio bubble. ASTRO IRA! Photo by Jonathan

Posted by Klyment Tan in Shoots at 05:11

Tuesday, February 6, 2007

2007.02.06: NEC LCD2690WUXi

My new proofing display arrived at my studio late Monday evening. Spec sheet highlights like 91%+ of Adobe RGB colours (compared to roughly 70% for most decent displays), 12bit lookup table, and factory profiling of the surface of the entire LCD to map out imperfections and eliminate them plus soon to be released updated Spectraview software to work with existing spectrophotometers to directly calibrate the colour lookup table through hardware only hint at the beauty beneath the boxy shell of the winner of 2007's MacWorld Best of the Show award. Mere moments after software profiling the display with the Eye One Pro and ProfileMaker 5 my spine began to tingle. I whisped through some new photos from my trip to South East Asia and the display met me with colours that I had never seen before outside of real life. In fact, many of these colours were out of reach of most of the media combinations for the Epson 9800 or even the Epson 9600 w/ the unstable Nanochrome inkset. I'll have a full review up in a few days. Check back soon.

Posted by Klyment Tan in Equipment at 03:39

Thursday, January 11, 2007

2006.11.09 Bridal Fantasy Lingerie

The Wednesday following the catalogue shoot we move back to the Derk residence to do the much-anticipated lingerie shoot. The lingerie is a bit on the conservative side but I kept the fact that these were intended for a bridal magazine in mind and tried not to keep my hopes up. Still, shots from this shoot were among my favourites. Our two models were Sheena and Samantha. There were very few bad shots between the two of them. Photos co-shot by Evan Will. Makeup by Candace Jensen. Hair by the Samantha the model. Many of the photos needed to be full length yet the space provided, though exquisitely decorated was small and limited. We had to be careful with our lights and the positioning of props. I chose to use a 12 x 48" Lightrein strip light with a 40degree Lighttools Soft Egg Crate to limit the area of illumination and prevent light spillage. I also used another head with a standard 7" reflector and 40degree spot grid with a blue gel in the back right corner as a cold kicker to tint the photo. I decided to use the Bowers QuadX system because we needed to boom the heads over the bed and we only had fairly light weight aluminium light stands on hand. The lighting levels were balanced so that the candle light would be visible. We had the option to remove the one dead candle from the candelabra but I chose to leave it as an interesting artefact in the shot. Looking back, I have no regrets about the decision. Nothing was covering Sheena below her waist other than a very skimpy thong. We had to be creative. The strobes were left in the same place as the last shot but the candelabra was moved between the camera and the model to strategically obscure the view of the model below her waist. Evan shot this photo of Sheena. He posed her as such and the pose later evolved into an s-curve with her lying parallel to the bed. Kicker was turned off and the softbox was switched to a Lightrein 36" Octagon with a 50 degree Lighttools Soft Egg Crate. Samantha getting naughty with Gay's glasses. Photo by Evan Will. One of two looks for which we needed to drastically adjust lighting. 36" Lightrein octagonal softbox was used with a 50degree Soft Egg Crate. We also moved a Lightrein 600W/s digital monolight outside behind the curtain in Gay's dressing room and fired it through a blue gel and into the room. This cooled down the light behind the model slightly and also added some depth to the curtain. With only one Pocket Wizard pair, I put the receiver on the monolight outside of the room and turned on the photo cell on the QuadX pack. Upon triggering, the outside light would sync with the QuadX which is on the other side of the bed. Behind me was a mirror closet door which we opened to prevent the possibility of unwanted cold fill light.

Posted by Klyment Tan in Shoots at 01:48

2006.11.04 Derks Formals Catalogue

Every year Derk's Formals puts out a rentals catalogue. It features a sampling of their tuxedo and vest collection which is available for rent. We shot most of the updates to the catalogue in this shoot. Later on I shot photos of two new vests collections in my studio. Lighting for all of these photos were provided by Lightrein 100x140cm rectangular soft box set front right and set left rear with a 36" Lightrein octagonal soft box in the front left for fill. The rear light provided some edge lighting and was set to about a stop overexposed. Fill was very modest just to punch out the blacks in the tuxedos from the shadows. 50 degree Lighttools Soft Egg Crates were used to control the front two lights and a 30degree Lighttools Soft Egg Crate was used to control the rear light as it had to be placed a lot further away from the subjects. All light sources driven by 600W/s Lightrein monolights. Matthew Laird did great in his modeling debut the day before and was back for the catalogue shoot. He's the youngest of all of the adult-ish male models we shot during the Bridal Fantasy/New catalogue shoot series. Ana and Alex. Alex being fondled by my girlfriend. Leanna . . . I thought you were supposed to be assisting me today! What are you doing in a wedding dress? Matt Hanson preparing to conduct his orchestra. Sheena and Dustin. Rob and Sheena. Rob modeling one of the server uniforms. He does his job well. Matt and Sheena modeling some destination wedding clothes. Other than removing a metal peg that was cemented into the ground in the middle of my shoot area, these photos are unedited. Furthermore, while I generated a colour profile for the lighting setup, due to differences in skin tones there were some variances in the overall colour of the photos as can be noticed in the studio grey backdrop paper. These are not a result of variances in flash colour temperature between shots as I can demonstrate if I were to show you a set of RAW files with identical exposure and white balance settings - these are all differences generated from the fine tuning of the photos to make skintones most pleasing. Photos co-shot by Sarah Chung.

Posted by Klyment Tan in Shoots at 01:18

Wednesday, January 10, 2007

2006.11.03 Bridal Fantasy Mass Shooting

The single biggest day of shooting for this issue of the magazine. Over a dozen models and over twenty people at the shoot location at some times. Being a model is hard work but sometimes it can be fun. The cover of Bridal Fantasy - the Album. Hahah. One of Evan's photos of Matt Hanson. I think we have consensus that Matt looked like Brad Pitt in the movie Meet Joe Black during this shoot. Congratulations, Mandy. Samantha and the lamp. Lighting balanced with a Lightrein 100x140cm soft box and Lighttools 50degree Soft Egg Crate in the front and one 12 x 48" Lightrein strip light with 40degree Soft Egg Crate on each side. All three strobe light sources driven with a Lightrein 600W/s digital monolight. Matt's interpretation of the lamp shot. And Evan's. Be sure to check out the extended body of this entry for production photos of this shoot shot by Jonathan Puckrin and Evan Will. There were two full photographic setups. The main setup and a setup in the sun room to shoot products on a light table. Jonathan popped out and said hi. We switched up part way during the shoot. Jonathan, Evan, and Sarah got turns on the main set. Gay and Jonathan throwing a bunch of petals onto the set. Sareena, Leanna, and Pat of Denilore Bridal. Hahah, I don't know why Pat has that funny look on her face. Aerial view of the set. The photographic team repeatedly urged the client to stop shooting on white given that there was not enough room to set up the lights the way that was necessary to do the shots properly. The shooting area is about 1.5' below where the shooter should be standing and there was no way to get the lights in to light a full length dress evenly. Graphic artist, artistic director, makeup artist, and, later, hair stylist . . . what don't you do, Mandy? Showing Darrell some photos. Almost all of the shots taken for Bridal Fantasy over the few months were transferred directly from camera to computer and bypassing the memory card. This allowed for slightly almost-instant preview for composure and to reduce the need for unloading cards. Heidi giving Raj a kissy face. Another aerial shot of the set. Peek-a-boo, Leanna. Aerial shot of the shooting area. We're getting ready for a group shot. Now we know who poked Aaron's ass. Hahah, seems like mirrors compressed the entire shooting area into what appears to be six feet. Sometimes I wonder if it was only Raj's camera that I kept bumping the back of my head into. Alex, pretty in red. Cover for Bridal Fantasy - The Disco Album. The cocaine is usually flowing when models get touchy-feely after fashion shows on international runways. Our models are just touchy-feely. Jonathan or Evan must have started the photo as we moved the lamp towards the wall. Evan directing a shot with Matt and Samantha and an amazing leather seat.

Posted by Klyment Tan in Shoots at 22:56

2006.10.28 Bridal Fantasy Kids

Jonathan and I were commissioned to shoot for a few hours the morning of October 28th, 2006. The day before, we meet with Darrell at the residence. It was an opportunity for us not only to drop off gear but to scout out the location and understand the potential we had available for making some of the first photos shot for the magazine. Throughout the tour we saw that the home had enormous potential for photography. Crosshatch-painted walls, exquisite decor and art work, and characteristic natural light bathed the entire building which was once used as a studio. The morning of the 28th may have been the only shoot time that went according to schedule throughout the entire series of Bridal Fantasy shoots. We arrived and set up lights. Jonathan had his own setup a few meters away from mine. Yura and Leanna assisted on the shoot. All of my shots were lit with a Lightrein 600W/s digital monolight and a 60" Lightrein octagon controlled by a Lighttools 50degree Soft Egg Crate. The two girls. I can't remember their names. Here they are again. Gage - Jeff's and Richa's (Elysium) son. Leanna really liked his hair. Not Jeff's and Richa's son.

Posted by Klyment Tan in Shoots at 21:59

Bridal Fantasy Spring/Summer 2007 Photography

As the 2007 Spring/Summer issue of Bridal Fantasy Magazine rolls off the press I would like to preface a series of blog entries which I am publishing today. I'll be posting many production photos and also many non-production photos that may never be published except here. Virtually all of the photos to be published were selected without my involvement despite my offers to help and only three of the photos used between the Derks Formals 2007 catalogue and the upcoming issue of Bridal Fantasy Magazine were edited by me. Most of the photos are being printed published unedited. These entries are my attempt to justify the time I spent away from other projects and I only hope that those who judge me by my work do so after seeing these entries and not just from what they see printed in the magazine. I will be making some prints to keep at the studio and I welcome anyone to book a time to come and view them and discuss them. While I'm responsible for hitting the shutter release for many of the photos, so many people contributed time and energy into the shoots and to the assembly of the final publication. I'll be crediting the photos as best as I can when I

post them in separate entries but I would like to credit everyone before I begin. I would like to thank the following people: Artistic Direction: Gay Derk and Mandy Bilous Photographic Team: Jonathan Puckrin, Evan Will, Yura Sklyar, Sarah Chung, Bill Minsky, Iraleigh Anderson, Rodrigo Egana, and Aaron Yakem Styling: Sterling Derk, Landon Derk, Gay Derk, and Mandy Bilous Hair: The hairstylists of Elysium Hair Body Spirit and Pure Elements of Sherwood Park Makeup: Pure Elements, Paula Bilous (Mandy's sister . . . not sure of her last name . . . Business manager for Christan Dior), Elecia Ellis, and Candace Jensen Models: Sheena, Samantha, Anna, Lacy, Leanna, Julie, Rachel, Cale, Cindy, Matt, Matt, Matt, Alex, Landon, and Sterling Locations: Gay and Darrell Derk for the use of their home and the Derks Formals warehouse, Jonathan Puckrin for the use of his studio, Kelly Goetz for arranging the booking of Red Strap Market, and Bruce Kirkland for the use of the Lexus of Edmonton showroom. Lighting Consultation: Lighttools, Lightrein, and Production Lighting Lighting Sponsorship: Stephen Pilby of Lighttools Graphic Design: Mandy Bilous, Shelley Smith, and Kurt of Quality Color Colour Management for Prepress: Matt Ridell Press Operators: Ken, Jacob, and Nelson Special thanks: Yura Sklyar for scouting Matthew Laird and Rachel Cairns and Cayley Jensen for hooking me up with Julie Gillespie's agent Sabrina Notte and her agency Deja Vu Modeling and for Julie's parents for bringing her up to Edmonton repeatedly to shoot with us. You've all helped make what could have been the most contentious photos from the shoot series possible. Also special thanks to Leanna, my girlfriend, for understanding why I can't see her for a week or two at a time and why I'm always distracted on the phone in the weeks leading up to the magazine's printing. I'm compiling a list of stores that provided flowers, wedding gowns, and accessories for the shoots and will hopefully update this entry with that list soon. All photos were shot with the Nikon D2X or D200 with either the 60/2.8 Micro-Nikkor, 135/2 Defocus, 17-55/2.8 DX, 70-200/2.8 VR, or Sigma 30/1.4. All photos were lit with combinations of Lightrein 600 and 1000W/s monolights and softboxes, Bowens QuadX 3000 packs and Quad heads, Balcar AQ Pack and Iris Heads or Balcar Nexus pack and Power Z and Iris heads. Lighttools Soft Egg Crates used to control most softboxes. Some Plume Wafer softboxes were used. Raw photos were processed with Phase One Capture One Pro 3.7.6. Colour management was done for some shoots with GretagMacBeth Profile Maker and their ICC colour target sheet. The displays used to view the photos were colour managed with a GretagMacBeth Eye One Pro UVcut. Some proofing was done at my studio with the Epson 9800 and the Xerox Phaser 7400.

Posted by Klyment Tan in Shoots at 20:15

Sunday, January 7, 2007

2007.01.07

I woke up this morning and I could already tell that my day was going to be HILARIOUS. Shelley, I realize that you have a lot on your plate but if it isn't too much trouble to drop a different photo for my headshot onto that page I have just uploaded a new one. File is klyment_new_headshot.rar, similar file specifications as before. Aspect ratio is a bit different so crop as needed. =) I have included a web-sized file for reference. Thank you. Chat soon.- K
Considering the headshot is for a highly conservative bridal magazine I am absolutely sure that this photo will have no trouble getting published. Plume Wafer 140 w/ 50degree Lighttools Soft Egg Crate from front right of frame. Plume Wafer 140 w/ 40 degree Lighttools Soft Egg Crate from rear left of frame. Nikon D2X, 60mm Micro-Nikkor. Two soft boxes driven by Bowens QuadX 3000 system w/ Quad heads. You're probably as shocked to see this photo as I was to see what my client had chosen as the cover photo for the magazine. Considering the circumstances, the photo chosen for the cover of this magazine was also about as appropriate as it would be to publish this photo inside of the magazine. I thread the fine line between refusing to accept the futility of attempting to change someone's mind about the cover and telling the whole production to go and fuck themselves.

Posted by Klyment Tan in Personal at 04:18

Tuesday, January 2, 2007

Back in 5 hours

Photo processing, e-mail answering, contract drafting, printing, and invoicing resumes in a few hours. Sorry for the delays, everyone.

Posted by Klyment Tan at 05:20

Monday, November 27, 2006

Hahah . . . awesome

From: LeannaSent: November 25, 2006 2:11 AMTo: 'Klyment Tan'Subject: Sexy boot reminder =)

Good morning, baby!

How's my snuggly-wuggly bear? =) Haha. Just a reminder to please bring my boot tops with you when you go out today so that I may use them with my outfit. I'll see you between 4:30 and 5:30 tonight! Have a great morning of shooting.

I love you!

Kisses and cuddles,

Leanna

Posted by Klyment Tan in Personal at 04:42

Friday, November 24. 2006

2006.11.23: Peek into my studio

Photo of part of a single lighting setup from Thursday's shoot. Jonathan Puckrin, Evan Will, and I built this up. Special thanks to Iraleigh Anderson for dropping in and helping with the first build up of this setup earlier in the day. This photo makes me very sad.

Posted by Klyment Tan in Studio at 05:17

Thursday, October 5, 2006

2006.10.01: Photokina - Olympus special update

Jonathan Puckrin dropped by my studio and convinced me to post up the following photos from the Olympus Photokina booth. He felt that the shots of the new Olympus pro dSLR mockup were better than those he had seen online before and he had never seen the 2002 E-1RS mockup which would eventually become the Olympus E-1 which was Olympus' first interchangeable lens digital SLR using a completely new lens system and sensor format. Anyone shooting Olympus dSLRs for anything but portraits will likely find the irony I found in this sign. A mockup of what the Olympus E-1 may have become. Here is a top view of the "E-1RS" mockup. Jonathan nearly vomited at the sight of the ISO and white balance dials at the top of the camera. Hahah, almost looks like Sigma designed it. A front view of the next generation digital SLR from Olympus. Notice that something has been whited out on the name plate. Top view of E-P1. Side view of E-P1. Olympus demonstration of the value of live preview. Here, a bunch of paper cut outs of photographers lined up in front of something stand between you and your subject. With a live preview dSLR you can compose your shot without having your eye right up to the camera thus allowing you to hold your camera over the heads of those in front of you. But what happens when everyone gets live preview?

Posted by Klyment Tan in Equipment at 13:27

Sunday, October 1, 2006

2006.10.01: Photokina Update 3

I am sitting in the Sihl booth right now. They are a major German coater/manufacturer of inkjet substrates for solvent and aqueous inkjet printers. Their US arm's website is here. I spoke with Patrick at the booth. Apparently, Sihl has a huge range of products and Sihl and Intelicoat would be considered classic competitors. Patrick had nothing positive to say about Intelicoat . . . he felt that his company produced products which are, in many cases, superior to Intelicoat's, that there are products that Intelicoat may already have established presence in the marketplace, and some products that Intelicoat has stopped making that Sihl continues to make. Think of it as his personal classification of their product offering. The conversation was terse though he was helpful even though he was rushing off to the post office with an envelope. His company does a lot of OEM work including doing coatings from the famous German paper maker, Hahnemühle. For this reason, they offer no fine art paper products directly under their own name. Patrick refused a photo and I find that very snooty of him. Either that or he was just that self-conscious. Anyhow, nice display.

Posted by Klyment Tan in Equipment at 07:49

2006.10.01: Photokina Update 2

I am at the Ergosoft booth right now. They are the developers of Studioprint, Posterprint, and Texprint and, as I just found out, MagicleeRIP for Intelicoat. Studioprint is the non-Postscript, "light" version of their RIP mostly designed for photographers and fine art printers. Posterprint 11 is one of the RIPs that I am using right now and it supports Postscript (but barely) and Posterprint 12 appears to be using a completely different Postscript handler which I had the opportunity to view a demo of just now. The upgrade price is attractive and I think I'll make the upgrade. The MagicleeRIP also seems very interesting as it offers high quality canned profiles for Intelicoat media that isn't available in standard Ergosoft RIPs and you need to add a module called ColorGPS (or run GretagMacBeth's ProfileMaker or X-rite's Profiler, for example) to make ICC profiles. Martina is working on the opposite screen to demonstrate some of the new features of Ergosoft RIP V12. I really like the dual screen idea. But they are running off analog display connections. Peter hooked me up with a demo disk and helped explain many of the differences between MagicleeRIP and full StudioPrint. The MagicleeRIP only does raster. The upgrade path is less than ideal but from the specifications we have discussed, the MagicleeRIP will be plenty of RIP for most photographers. Martina noted that there are now two new dot patterns (Stochastic 3 and smooth diffusion) which may help eliminate some of the occasional problems I was having with certain profiles. Martina is cutting the cheese . . . literally! I am now going to go and make myself a sandwich.

Posted by Klyment Tan in Equipment at 07:01

2006.10.01: Photokina Update 1

I'm currently browsing the printing booths. Here's a shot from the Intelicoat booth. I am currently using some of their signage products in my business. One of my favourites is their Valeron product. It is a 100% recyclable, biodegradable, water resistant polyolefin film that is an environmentally-friendly alternative to scrim vinyl. Check out the link above. I am actually in the booth making this entry. In the photo (and standing beside me) is Chin-Fah Chow who's part of the sales support department of Intelicoat, Amsterdam office. If you're in the area, look him up. Also try to see if you can spot the 1/4 Chinese in him.

Posted by Klyment Tan in Equipment at 06:00

Saturday, September 30, 2006

2006.09.30: Photokina Update 2 (Video)

Right click and save target to view a small video clip of the Epson main stage in the Epson pavilion. It's pretty cool . . . though I fail to see what it has to do with most of their product lines. Lousy audio on the F10. Video scaled down from full to half resolution and recompressed to WMV using Windows Movie Maker.

Posted by Klyment Tan in Photography at 08:22

2006.09.30: Photokina Update 1

So I'm sitting in the Chimera booth @ Photokina and it's pretty cool. Some of the new speedrings that you don't have to take out the ribs to collapse because there are four locking clips, gobos for use with fresnel spot lights, some lanterns and some Lighttools Soft Egg Crate-equipped octagons and small soft boxes. Lots of people. Looks like the main still photographic Chimera product dealer in Germany, Klaus Ravenstein of Studio Klause Ravenstein, is hanging out with the Chimera people, too. Stephen Pilby of Lighttools is standing behind me talking to Klaus. Hahah. =PTerry Monahan, marketing manager of Chimera, helping out Britta Leuermann, a fashion photographer based in Cologne, with one of the softboxes.

Posted by Klyment Tan in Equipment at 08:06

2006.09.29 Photokina Update 5

Part of the Manfrotto Group booth, the National Geographic booth had some innovative concepts when it came to employee dress code. Some of Kata's bags for photographic equipment. They used to run independantly developing bags for the military but now are owned by Manfrotto. These are by far the nicest lighting cases I have ever seen. Easily hold a pack and several heads in a semi-soft yet resilient packaging with very well-designed straps and a rolling system and the bags still remain very light considering their sizes and features. Will be distributed by Amplis in Canada. Check with your local camera dealers in the coming months. The lighting cases have not yet been priced. Look at this bunch of perverts at the Lumedyne booth. As Stephen put it, Lumedyne knows how to draw a crowd. Ah, fuck . . . I'll join in, too. It's nice to see Kingston's marketing materials are being put to good use. While I'm sure the intent behind using puppets during child photoshoots was very good, I could totally see myself using one to creep out kids if I ever had to do a child portrait session. I shall be picking one up Saturday or Sunday. Live shoot in the Bacht booth. Some ultra-highend lighting stuff but I see most of their benefits for shooting of large objects like automobiles. They also have some incredible-looking ceiling rail systems. Model's name is Yesim. She's been shot for Carlsberg and Wilkinson Swords. The European modeling agency systems seem to vary greatly from those in North America. Models sign with multiple agencies and there are some that arrange stuff similar to what One Model Place and Model Mayhem do to help models and photographers to connect. The photographer (I shall update with full name later) was demonstrating an all on-location workflow with the lighting, Hasselblad 501C/M, Phase One P30 digital back, Phase One Capture One Pro to tether directly to a computer where files were processed and then printed on an Epson 7800. Incredible resemblance to my studio workflow.

Posted by Klyment Tan in Equipment at 05:06

2006.09.29: Photokina Update 4

Linhof - Anagram's technical partner in developing digital scan back technology. The scan backs can be used with other brands too but Benjamin of Anagram showed me a few design aspects of Linhoff cameras that help digital backs achieve a better fit. Linhof was also showing of their new 6x12 and 6x17 Technorama medium format panoramic cameras which allow for perspective control movements. Though still expensive, these camera bodies were surprisingly cheap at about 2450 and 2750 euros each respectively. Even a Chinese 6x17 camera with view finder issues, no perspective control, and a few minor Q/A issues come out to about 800euros equivalent already. Stephen speaking to Laura and Terry of Chimera. Lighttools manufactures Soft Egg Crates for Chimera's soft boxes and the two companies have enjoyed a long and prosperous symbiotic relationship by only offering the highest quality softboxes with the best fabric grids available. The Broncolor booth. A photographer was doing a live shoot here if I recall correctly and there were videos of a shoot with Paris Hilton along with some large format prints of photos taken during that shoot. The booth was spectacular. California Sunbounce - one of the most celebrity-endorsed products I've seen in Hall 6. The product

consists of a quick release fold down metal frame and a fabric "cot" that suspends across the distance between two bars. Easier to control in wind and attach to extension arms to hold them overhead. THE pricing is very good too, considering that it commands a price premium of about 50% over some Photoflex retail prices for reflectors of similar size but with a much less effective design. I shall be picking up one with white on one side and gold/silver zebra on the other. THEY come with a punch that holds everything together.

Posted by Klyment Tan in Equipment at 04:53

2006.09.29: Photokina Update 3

On to the rest of the show. In about six hours I only managed to cover one hall semi-thoroughly. It was the lighting and professional capture hall where exhibitors like Chimera, Broncolor, Profoto, Balcar, Bowens, the Manfrotto group of companies, Phase One, Linhof, Anagram (the most exiting digital scan backs for large format cameras) and Sinar were all hanging out. Visitors resting in the Panasonic rest area. Sinar Jurgen (sp?) of the Anagram/Linhof booth. The company he works with manufactures digital scan backs for large format cameras. The backs are overbuilt like crazy employing servo motors that are designed to handle loads of up to 50lbs to move an electronic assembly weighing approximately 50grams. The software allows for semi-live preview of the scan area and also allows the fine art reproduction artist to composite two scans, one each with lighting set from each of the sides so that one may help attach the illusion of depth to a fine art reproduction print. It's something that can be done manually but apparently there are complex optical calculations to perform this task and looking at the results I have little doubt that much thought has been put into this feature.

Posted by Klyment Tan in Photography at 04:44

2006.09.29: Photokina Update 2

The Ilford booth set the standard for photographic printing for the rest of the show. They had a series of Ilfochrome (renamed from Cibachrome) prints along their display. I refrained from shooting photos of these prints as they must be viewed in person to fully appreciate the quality of the process.

Posted by Klyment Tan in Photography at 04:37

2006.09.29: Photokina Update 1

You'll have to excuse the photo quality as I am processing the photos on my laptop where I can't accurately judge brightness or colour. I arrived in Frankfurt 6am local time and caught the ICE train between Frankfurt and Cologne. The train was probably running around 180km/h . . . very nice and the trip was about an hour or so. The best cold wrap I ever had. This one was chicken with mustard and vegetables. Some of the vegetables were chilled until they were just a little frozen making them very cold, crisp and refreshing and the flavour was excellent. The stuff in Cologne in Kamps (sp?), what appears to be Germany's or Cologne's equivalent of Tim Hortons in Canada, doesn't compare. Stephen Pilby of Lighttools seems to be enjoying the ride. The breakfast room in the guesthouse Stephen and I are staying at. My room was beautiful. Hahah, Stephen decided to take the attic room which most normal-sized humans can't fully stand up in. But I think Leanna would have been fine.

Posted by Klyment Tan in Photography at 04:22

Wednesday, September 20, 2006

2006.09.20: Photokina, Cologne, Germany

September 28th to October 1st, 2006 I shall join an estimated 160,000 people at Photokina, a biennial imaging event with over 1,500 exhibitors. The event takes place at Koelnmesse, arguably the premier exhibition grounds in all of Europe. The event opens on the 26th but I leave Edmonton the afternoon of the 28th and arrive 6am September 29th. I have confirmed that there will be fee-based wireless internet access available on the fair grounds and I shall be bringing a few cameras along with my laptop to provide semi-regular updates to my weblog hopefully lending insight to items of interest from the point of view of a working photographer and large format digital print maker with a background in desktop and enterprise computing. Check out Photokina's website and the associated exhibitor list. If you have a specific request for information about technology slated for exhibition please e-mail me or leave a comment on this entry and I shall try to accomodate your request.

Posted by Klyment Tan in News at 16:43

Sunday, August 27, 2006

2006.07.10: Elysium Contessa Awards Shoot Part 6

Elysium's Richa Sandhar's concept was different from Jeff's. I'm still trying to figure out exactly what it is. The hair's cool though. Fog machine used to create a backdrop as there wasn't enough space to set up a full backdrop system in the salon where we shot two of the three models presented in this entry. The fog also helped soften the edge lighting originating from behind the models. Alina, one of the Jinx Girls. Emma. She's a hairstylist at Elysium. Stephanie. Makeup by Jennifer Chivers. Nikon D2X. Nikon 70-200/2.8 AF-S VR. Lightre in 36" octagonal softbox with Lighttools 50degree Soft Egg Crate as key light from above. Generous fill with a Plume Wafer 140 controlled by a Lighttools 50degree Soft Egg Crate from below. Rear lighting provided by a Balcar AQ Pack S1200 with two Balcar Iris heads shot with the bare FX60 7" faceted reflector. Foreground lighting by the Bowens QuadX 3000 pack and two Quad heads.

Posted by Klyment Tan in Shoots at 08:45

2006.07.10: Elysium Contessa Awards Shoot Part 5

All hair by Jeff and his team at Elysium Hair Body Spirit. Makeup by Jennifer Chivers of the same salon. Robindra of Zaar Marketing. This company developed Eveline Charles' website and Derks' website. Dustin. One of my favourite shots due to the lighting and the way it interacted with his hair but this photo was not used due to the scarf and the messing up of the model's hair while the scarf was being adjusted. Whatever . . . I like it. Nikon D2X. Nikon 70-200/2.8 AF-S VR. Lightre in 36" octagonal softbox with Lighttools 50degree Soft Egg Crate as key light from above. Edge lighting provided by the Bowens universal optical spot light attachment on a Bowens Quad head driven by the Bowens QuadX 3000 pack.

Posted by Klyment Tan in Shoots at 08:31

2006.07.10: Elysium Contessa Awards Shoot Part 4

All hair by Jeff and his team at Elysium Hair Body Spirit. Makeup by Jennifer Chivers of the same salon. Andrew Cody. Nikon D2X. Nikon 70-200/2.8 AF-S VR. Lightre in 36" octagonal softbox with Lighttools 50degree Soft Egg Crate as key light from above. For Cody, edge lighting provided by the Bowens universal optical spot light attachment on a Bowens Quad head driven by the Bowens QuadX 3000 pack.

Posted by Klyment Tan in Shoots at 08:30

2006.07.10: Elysium Contessa Awards Shoot Part 3

Terri, another of the Jinx Girls. Krista. Her photo likely demonstrates the most drastic transformation from the really awesome (read: awful) "before" photo I shot of her. If you have any interest in seeing the before photos please e-mail me. They are so good (read: bad) that they are embarrassing to post online. Terri's updo by Sheryl Farrel (sp?) of Elysium. Jeff may have actually shot Terri's photo using my camera but I can't say with certainty. Makeup by Richa Sandhar. Krista's hair styling by Jeff Louis. Makeup by Jennifer Chivers. Lit similarly to the other photos. Additional lighting in the fog behind Krista provided by a Balcar AQ Pack with a single Iris head and FX60 reflector channeled by a 40degree spot grid directed into the cargo hold of the Norseman.

Posted by Klyment Tan in Shoots at 08:21

Saturday, August 19, 2006

2006.07.10: Elysium Contessa Awards Shoot Part 2

Continuing with more edited photos from Elysium's shoot for the Contessa awards. Meghan. Lit similarly to Noemie but using the gobo with the big geometric shapes more than the tiny punch outs to break up the light. Meghan's reacting to the fog from the fog machine that, other than myself, no one seemed to like. Sherry (I think). Lit similarly to Meghan but using the spot lamp with the other gobo more.

Posted by Klyment Tan in Shoots at 04:14

Friday, August 18. 2006

2006.07.10: Elysium Contessa Awards Shoot

Derks recommended Jeff Louis and Elysium Hair Body Spirit to consider me as their photographer for the 18th Contessa Awards. Contessa is Canada's largest and most prestigious salon competition. Check out the Elysium and Contessa websites for more information on both of them. There's a bizarre video promo piece on Elysium's site that I viewed for the first time moments before writing this sentence. I'm still laughing. The Contessa website has photos from past competitions, many of which are spectacular works. I have decided to release the photos in blocks and distribute them over a few blog entries. Together, the photos have taken over ten hours to shoot excluding shooting during preparation. They are among my most elaborately-lit and polished works. Jeff, Richa, Cheryl and Jen and I selected the photos and Jeff and I later reselected some photos and he aided extensively with the crops and edits. Most of the salon team helped select which photos were entered into which Contessa divisions. I shall begin with a few of the photos from Jeff's concept. The theme of the shots with the female models was 1940's style pinup. The theme to the photos for the male models was World War II military aviation. Richa Sandhar's photos will follow in a later entry. The theme tying together her photos is fantasy, futuristic brides. Or something. I shall update the captions for each photo as I acquire more accurate information about who did what for the hair and makeup. Noemie was the first model we shot at the Alberta Aviation Museum. She was rushing to catch a flight to Montreal so we had to work quickly. To light the photo I used the Bowens QuadX 3000 w/ a Quad head modified by a Lightrein 36" octagonal softbox further controlled by a Lighttools 50degree Soft Egg Crate. Additional lighting was provided by two ETC Source 4 Jr. Zoom 750W ellipsoidal theatrical tungsten spot lamps with different gobos. These helped texture the light. This photo was the least-edited female model photo of the set. Heather was up next. We began by positioning her in the Norseman Mark IV laying down on her stomach. The laying down shots were awkward and we eventually moved to adjust the model's poses to be more upright. When I hit the shutter release to capture this photo, the QuadX pack had not yet recycled and the strobe failed to flash. All light was provided by the two theatrical spot lamps and was white balanced accordingly producing the blue tone in the background. Hair by Jeff Louis. Makeup by Jen Chivers. Fashion styling by Stephan who used to work at Henry but now works at Holt Renfrew. Nikon D2X, 135/2 Defocus Control Nikkor hand held.

Posted by Klyment Tan in Shoots at 05:25

Tuesday, July 11. 2006

2006.07.10: Contained within . . .

this two generations old, overworked, beat up Fujitsu Lifebook are the sole copies of the winners of some of this year's Contessa Awards categories*. *Or so we hope. Visit again August 16 to see some of the photos.

Posted by Klyment Tan in Photography at 19:34

Friday, July 7, 2006

Bi-curious George?

Leanna dropped by and told me of a book with title suggesting that it may nurture excess and extravagance in young children. The book's title was *This Little Baby went to Prada*. I looked it up while she was talking about it and found some promising reviews about it that actually changed Leanna's mind about the book . . . so much that she's considering getting it. However, what's more important is that one of the search results was a blog named *Baby on Bored*. The blog's owner wrote a brilliant, concise script for a politically-incorrect sequel to the movie *Curious George*. See it here.

Posted by Klyment Tan in Cool Sites at 22:35

Sunday, July 2, 2006

2006.07.02: Titling of some previously untitled entries

As per Jonathan's suggestion I have decided to make a semi-applied attempt to create meaningful titles for some previously untitled blog entries. The titles are uninspiring but at least now they are searchable and linkable. I have updated the extended bodies of the entries with some new comments including some background information about the photos and, sometimes, a bit of technical information. Jump Good Bye Grand ma

Posted by Klyment Tan in Personal at 07:23

Friday, June 30, 2006

2006.06.30: Grandma's stroke

My paternal grandmother, my last surviving grandparent, suffered a stroke at about 2:30am. It was her second stroke. She ruptured a blood vessel deep within her brain and the damage was deemed unoperable by the intensivist who was handling her file. Last I heard she was unconscious and on life support at the University of Alberta Hospital. My uncle from Toronto arrived in Edmonton June 30th at 11pm. The other two siblings were in some way or another "uninterested" in visiting their mother. It would very likely be the last time they get to see her alive . . . in some form or another.

Posted by Klyment Tan in Personal at 21:35

Saturday, June 24. 2006

2006.06.23: Improvaganza Day 09

Posted by Klyment Tan in Events at 13:56

2006.06.24: Workflow

02:26 - The Chinese English teacher next door that doesn't speak English isn't in; I'm turning up my music.02:36 - Nice work, Klyment . . . plugged adapter into laptop . . . didn't plug adapter into mains and laptop batteries died mid-transfer.02:44 - C1 Pro preview generation is taking forever . . . I'm going to start from the bottom of the pile and batch images upwards.03:03 - Ahhh . . . that was the most satisfying dump I took today.03:15 - Some of these improvisors have the worst skin I have ever seen.03:33 - This is taking forever.03:46 - I wonder what Steven in Beveren-Leie, Belgium is up to.04:17 - Steven suggests that if I call the 17-55/2.8 my ugly lens, perhaps I should call the 10.5/2.8 fish eye my busty lens. Hmmm . . .04:46 - The sun is coming up. Steven and I are talking about firearms in Belgium.04:48 - Photos for Improvaganza's Day 9 jam session are done and uploaded here. Hahah . . . normally it doesn't take so long to process under a hundred photos.05:09 - Shit . . . I didn't sort between full res and web-sized images from the queue . . . deleting all from Gallery and starting over.05:11 - Sent Bill Minsky something he's looking for.05:14 - Wooo . . . I'm getting dizzy . . . but now it's done. Going to bed - Chad's returning a Hasselblad 500C/M later this morning.

Posted by Klyment Tan in Personal at 04:33

Friday, June 16. 2006

2006.06.16: Rare optic

Any moment now I expect jizzum to fill the comments area for this entry . . . or questions asking what's the significance of defocus. Same difference. I have yet to make an image with this lens. Tonight I use it when I shoot Improvaganza Day 3. Update: Here's a sample taken off-stage just before the show. Thanks for growing that beard, Graham.

Posted by Klyment Tan in Equipment at 22:58

2006.06.15: Improvaganza Day 2

The festival continues. If you haven't dropped by the theatre already you're missing out. Part of RFT's Belindameer showcase . . . except Belinda isn't visible in this shot. And Lee isn't usually part of the troop. :-) Part of Seattle's rock opera where little kids are getting shit on by a rhino . . . crowd goes wild. Feces never fails to amuse. Iron Cobra's stereotypes scene. Someone in the audience thought Graham looks like a stereotypical hippie. I think he looks like Santa Claus . . . a very skinny Santa Claus. Full gallery. It's been a while since I've laughed uncontrollable during an improv theatre night. It's not that any of the improv I've seen recently was bad . . . just that I've seen a lot of improv . . . possibly more than some players. But both Iron Cobra's scenes reminded me of how I could laugh until my sides hurt. I laughed so hard that my stomach was sore this morning.

Posted by Klyment Tan in Events at 17:09

2006.06.16: Honk if you love the . . . WTF?!

Are you fucking kidding me?

Posted by Klyment Tan in General at 14:01

Thursday, June 15. 2006

2006.06.14: IMPROVAGANZA!!!!!!!!!!

It's that time of the year again - ten days of some of the best improv you'll see. More information at Rapid Fire Theatre's website. But in short, it runs from June 14 until June 24 8pm every night except for Sunday and Monday. Friday's and Saturday's there will also be 11pm shows. There's also a puppet improv matinee somewhere in there. Check it out! Here are a few photos from the opener. You can see the full gallery here. Michael Phair cutting the red ribbon to "open" Canada's largest improv comedy festival while Crad looks on. Phair's far from my favourite city councillor and councillors are far from my favourite people. But that's just my opinion . . . coming from a family that pays a significant amount of property tax which, coincidentally, contributes to councillor salaries. Seattle, WA. The same scene in three different genre's. RFT . . . Edmonton. Kevin playing an elephant in an animal allegory explaining how elephants, specifically African elephants, got their big ears. Quiksilver, Antwerp, Belgium. I think some of the team hasn't yet arrived so to form the two other sides of the square the team created some instant Belgians. Tonto's Nephews, Toronto, ON. An interesting open scene. Impro Melbourne, Melbourne, Australia. Replace Mark with Patti Stiles . . . there's a shot of both team members but this team's opening game involved other teams and I felt this photo gives a better idea of what the game involved. The person sitting on the box plays the "guru" and the other players ask questions to stump the guru. If the audience calls bullshit on the guru, the question's poser becomes the new guru. Dad's Garage, Atlanta, GA. Improv ballet? Becky (Toronto) licking a frozen chicken pot pie that Lee (Regina) just gave her. Kurt (Toronto) playing the most enthusiastic abused child I have ever seen. The commencement of this festival roughly marks my one year anniversary being seriously involved with Rapid Fire Theatre as a photographer. Not a whole lot has changed - same blog system, same but updated gallery system, same cameras, mostly same lenses with the addition of a few specialized optics. Perhaps the biggest change is the workflow and the software driving it - all photos will now be processed in Phase One Capture One Pro on a dual-core PC. Significantly improved exposure latitude from last year when using Rawshooter Essentials 2005 plus much better noise control, sharpening, and colour rendition.

Posted by Klyment Tan in Events at 02:53

Monday, June 12, 2006

2006.06.02: Promo for Scratch

I rarely pass up an opportunity to work with performers from Rapid Fire Theatre but this shoot nearly failed to materialize because of several past issues with shoots related to Rapid Fire Theatre players (not the two in these photos). Fortunately, we decided to continue with the shoot as planned and I am reasonably pleased with the results. The shoot was certainly enjoyable being the funniest formal shoot that I have ever done. The photographs will be used to promote Kevin Gillese's and Arlen Konopaki's new improvised show "Scratch". The troupe will be performing in the 2006 Toronto Fringe Festival and at something in Vancouver which I'm guessing is their Fringe festival. Showtimes for the Toronto show are in the extended body of this entry. Concepts for the photos by Kevin and Arlen (and Chris Craddock? . . . confirming this). The evening following this shoot, a McBain Camera employee found himself with a model and without the studio that he normally borrowed/rented from another McBain Camera employee. Jonathan made the request on behalf of this McBain Camera and I made my studio available. The meeting with this photographer keynoted what I feel as popular aversion towards improvised theatre. Kevin seems to be aware of people that don't like improv as well but attributes it to the fact that there is a lot of bad improv out there. Rapid Fire Theatre improv is some of the finest live theatre that I have ever watched. Come see for yourself. If you pay for a show after seeing this entry and were not entertained and you speak English I will gladly pay for your ticket. All photos shot with the Nikon D2X. Gallery with some other photos from the shoot are viewable here along with full EXIF metadata. I have a friend in Florida selling a package containing all of the lighting gear used to shoot the two outdoor photos. Please contact me if interested. We began in the studio. The original photos were rather sterile with just Kevin (left) and Arlen and the empty birthday present box on a grey backdrop tinted with a flamouyantly-coloured gel. We rooted around the studio and found some packing peanuts along with some blue metallic balloons which were originally picked up for Meags' balloon shoot a while back. Bowers QuadX w/ two Quad heads. Key (above) controlled with a Lightreign 36" octagon and grided with a Lighttools 50degree Soft Egg Crate. Fill (left, 45degree ish) was a Plume Wafer 140 level with Kevin's chest. Tarantula found from online stock and added by Mike Robertson, also of Rapid Fire Theatre. 60/2.8 Micro-Nikkor AF-DWe proceeded to a grassy hill in a park near Kevin's home. That's supposed to be "blood" on Kevin's knife but sense that the actors failed to realize that blood is more of an aqueous compound containing tiny particle of undissolved solids whereas corn syrup and food coloring will form a completely dissolved solution that is translucent and not opaque like real blood. Balcar AQ Pack powering a single Iris head with the FX60 reflector focused wide and close was fired at 1/3 of a stop over ambient light slightly off lense axis to light the scene. 17-55/2.8 AF-S DX Nikkor. Photo lit similarly to the first but with the subjects closer together I was able to move the Iris head closer to allow for a softer fill. The extremely short flash duration and rapid recycle of the battery-powered AQ Pack allowed me to capture a wide range of photos without needing to wash up and refill on red syrup. This image was cropped from its original composition. It was shot wider to allow for space for a magazine or newspaper title if it was considered for a cover. 17-55/2.8 AF-S DX Nikkor. SCRATCH - 2006 Toronto Fringe Festival Helen Gardiner Phelan Playhouse, 79A St. George Street Wed, July 5 10:30PM Sat, July 8 11:00PM Mon, July 10 4:45 PM Wed, July 12 9:15 PM Thu, July 13 1:45 PM Fri, July 14 Noon Sat, July 15 7:30 PM Tickets: \$10 The Fringe Hotline (416) 966-1062 ABSOLUTELY NO LATECOMERS Cure the itch. Scratch.

Posted by Klyment Tan in Shoots at 02:07

Thursday, June 8, 2006

2006.05.26: Derks Fashion Party

Here are a few samples from one of the first three galleries to enter into the new gallery system. I won't be writing about the other two until a bit later but you can dig around the gallery and find them for yourself. You can see the rest of the photos here. Fashions by Nazila Couture. They have some really, really awesome women's stuff. I have absolutely NOTHING to do with any of their photographic advertising. It's all by the dude with the puffy hair in the black shirt holding the camera that's staring at one model's ass. Red velvet jacket by 4you. No idea who designs the rest of the stuff but all but the sunglasses are available at Derks. A university friend . . . and his mom. Hahah, Chuck, your mom's hot. If you see this, tell her to reply her e-mail. The last sentence and the sentence before it are completely unrelated. Jasmine, there's no way you're finishing even half of one of those by yourself. All runway shots were made with existing light using the Nikon D2X and the 70-200/2.8 VR Nikkor. Most were shot at ISO 640 (?) or 800 using continuous auto focus and metered with spot metering and exposure lock via shutter release. The camera nailed exposure and focus on over 90% of the runway shots.

Posted by Klyment Tan in Events at 00:45

Wednesday, June 7, 2006

2006.06.04: Touching up Mona's portfolio, adding to Elecia's

I spent most of Sunday with Mona and Elecia. I feel that we went into the shoot unconsciously hoping that Elecia's makeup would inspire us. It had to; we had no solid concepts to work with. I derived one shot from the shoot which I'll be adding to my portfolio and Mona found several shots that she (and her fiance) loved. It's hard getting a concrete opinion out of Elecia - speak your mind, woman! Anyhow, here are some of the photos from the shoot. This shot is far from technically excellent but it was one of the best shots from this part of the shoot. I wasn't confident in some of my beauty-dish lit shots off the Balcar AQ Pack but at the studio I discovered that the lighting was actually very good but the overall composites weren't very strong. Elecia pimping her bitch. Elecia's makeup application glows . . . literally. Setting up the shot was a bit touchy at first but after finding optimal light the makeup and model did all of the work. We also discovered that Mona shoots rather peculiarly head on. Four lights - two symmetrically driven bare 7" reflector shots from behind to highlight the edges of the shot, one 36" octagonal softbox boomed from above with light controlled by a 50 degree Lighttools Soft Egg Crate, one fill light feathered into the shot by a Plume Wafer 140 controlled with a 30degree Soft Egg Crate. Rear lights driven by the Balcar AQ pack powering two Iris head. Front two lights driven by the Bowens QuadX 3000 with QuadX heads.

Posted by Klyment Tan in Shoots at 23:54

Digital cheaper than film?

This entry isn't another look at what's cheaper but more of a personal revelation. Say you were shooting with a 10MP Nikon D200. You can fit about 240 raw photos on a 2gigabyte compact flash card. A good middle-of-the-road 2gig card from Kingston (Dong may say otherwise after his recent experience with such a card and his D200) would run you about \$70. A set of 4x6 prints from the 240 digital files would cost you about \$50. \$120 total assuming you don't reuse your card for whatever reason. At about \$3.50 a roll for really cheap colour print film plus processing of ten rolls of 24exp film with a print of each shot at the same pro lab would cost you about \$120 total. So in a way they are the same price on the "consumable" side. Suddenly, even if the memory card were disposable, save for the [slightly] higher cost of the camera, shooting film or digital would cost the same. Of course you'd need a computer to process the RAW files so say that you were happy shooting JPEGs and letting the lab correct the files for you. That same card would now fit about 500 photos. \$70 card plus about \$100 of processing for \$170 with the dSLR vs. about \$250 for film, again assuming that you throw away your memory card after using it only once instead of erasing the images/formatting and reusing the card.

Posted by Klyment Tan in Photography at 22:11

Thursday, June 1, 2006

Wasting time

When monitoring print jobs or waiting waiting for photos to finish processing at the studio I try to find things to keep me occupied. Over the past two weeks, this artificially-created leisure time can be summarized into a few short statements: I spent three hours watching the movie Alexander and wondered why Brad Pitt had this dumb look on his face the entire time. Then I realized Alexander was played by Colin Farrel. After the first two days of storing fresh bananas in a plastic shopping bag on top of the studio refrigerator, an unblemished banana's peel will develop an average of fifteen black spots per day until moldy. I recently acquired cleavage-enhancing elite aeromancer armor for my female elemental in Guild Wars: Factions. And she's Jonathan's type - light skin, light eyes, black hair, long legs. After reading about a dozen broadsheets as I printed them for U of A Visual Communications Design students I have concluded that an individual's competence in graphic design is inversely proportional to this individual's grammar. I have a stockpile of nearly six gigabytes in MP3 players and flash memory drives from people bringing stuff to print and leaving them here. If you're missing one such device please schedule a time to drop by and claim them.

Posted by Klyment Tan in Personal at 05:41

Thursday, May 18, 2006

2006.06.17: Oilers win playoff round 3

A couple shots from Whyte Ave. after the game. There are lots of others but I'm sure that none of my visitors would be interested in photos containing tasteless nudity. There's a whole series of these photos. The male police officer throws bits of his candy wrapper at the guy on the pole to get his attention and other weird stuff. If you want to see the whole series just comment here or e-mail me and I'll send it to you. Another dude on a pole. Corner of Whyte and 105 St. where we'd always use to go to visit Starbucks . . . I mean Chapters . . . after our days in high school. I can almost taste the chocolate brownie frappacino just thinking about it. It took me a good half hour to see the humour in this shot. Glad to see my tax money contributing to the assurance that we have adequate amounts of organized oppression. Are those automatic firearms really necessary? Posting it because Jonathan likes it. D2X, all at ISO 800 or 3200, some underexposed 2.5 stops at 3200. Most were shot with the 70-200/2.8 AF-S VR. Wide angles were done with the 17-55/2.8 AF-S with the last shot taken through the 10.5/2.8 DX fisheye. All shot hand held w/ existing light. This night and the previous night on Whyte were the two nights that I decided to use 3D matrix metering instead of spot metering/exposure lock in about a year. I saw a bunch of familiar faces, too . . . three photographers including a general arts student who earned an internship with Spin Magazine, a professional wedding shooter with whom I worked on one job (but has a website too hideous to link), and a serious glamour shooter trying out his new Canon 50/1.4 . . . perhaps the only 50/1.4 that isn't Zeiss or Leitz that's worth owning.

Posted by Klyment Tan in Events at 04:03

Monday, May 15. 2006

2006.05.14: Oilers vs. Sharks Post-game 5

Thin slices of time from Whyte Avenue. All shots made with the D2X and either the 17-55/2.8 Nikkor or the 30/1.4 HSM Sigma at maximum aperture and virtually all at ISO 3200. I had a tripod head mounted to my motorcycle handle bar but it didn't seem safe to ride down Whyte and try to snap photos at the same time. I'll try with the F10 in video mode next time.

Posted by Klyment Tan in Events at 01:30

Friday, May 12. 2006

2006.05.11: Sigh . . .

Well good morning to you, too, Epson 9800 . . .

Posted by Klyment Tan in General at 03:16

Monday, May 8, 2006

2006.03.27: Derk's Shoot @ Red Strap Market

I've delayed publishing this entry until the Derks billboards officially go up. Photos were shot on Monday, March 27th on the studio rooftop and at Red Strap Market. A huge thanks to Kelly Goetz, general manager for Red Strap Market for being so accomodating with our shoot. Fashion styling by Gay and Sterling Derk and Donna Zazulak. Hair and makeup by Shannon from Pure Elements. Bill Minsky dropped by Red Strap for part of the shoot and became the best human soft box that I have ever used. All artificial light was provided by a Balcar AQ Pack and one or two Iris heads. Mona and Etienne modeling white linen suits aimed at the destination wedding market. Photo was shot on top of an HVAC unit on top of the studio. A big thanks to my dad for seeing us messing around on the roof and not giving me hell until after the shoot. 12" faceted reflector with barn doors used to selectively fill. One of my favourites of the photos shot at red strap. I can't remember the exact details but I believe that Jonathan placed the models and I set up the one fill light (Plume Wafer 140 with 50degree Soft Egg Crate) and I was holding the camera when it took this shot. Artificial light is coming from the right at about 1.3stops below the key light which is direct sunlight being diffused through the frosted windows. Models from left: Kelly (not to be confused with Kelly of Red Strap Market), Shawn, Etienne, Mona. All artificially lit in the cargo elevator in Red Strap Market. The AQ Pack is symmetric so Jonathan positioned one head to bounce fill from the front left corner of the elevator. I used a head boomed above Mona and Kelly as a key light. There's a lot of shadow detail. If you're on a PC and have Photoshop or a colourspace-aware program and your display is profiled, view this image in there to see the detail in the walls and floor. Pattison's billboard template with a billboard design by Mandy Bilous. I sense that she had her hands tied with parts of the design here but I'm told that the lighter colours make the sign more attention-grabbing. Look for a few over a dozen of these around Edmonton. All shots with the Nikon D2X and 17-55/2.8. You may contact Kelly Goetz at 497-2211 to book Red Strap Market. The market is an awesome shooting space with ample parking behind the building. Lots of natural light enter the second floor which you'll be able to book and the design of the floor offers many creative possibilities and lighting situations which can be used with or without additional lighting. The majority of the shoot was lit with a combination of existing light and a single battery-powered studio pack. Take a closer look at the first image and you'll see one of the drawbacks of working only with 8bits per colour channel in your workflow. In this studio, almost all files destined for print larger than 4x6 is processed in 16bits at every point after capture. Most of the photos here are shot with an "accessible" digital camera and, like most (other than the Fuji S3 Pro) only capture at 12bit. The original version of this file doesn't show teared gradations. None of the prints on my end do either though the client's workflow at some point may be limited to 8bit.

Posted by Klyment Tan in Shoots at 18:55

Saturday, May 6, 2006

2006.05.05: Actor or Conman?

I've encountered this asshole three times this year. He asks for money for transportation to meet his son/wife/close relative and he's usually about \$40 short. He'll take whatever money that you have on you and even if you say you have no money he'll even suggest that you go to a bank machine to withdraw some for him. My previous encounter with him was documented in this blog entry. Looks like I did give him a bit of money. Thanks to Jonathan for pointing out the obvious to me. See his "anonymous" comment on the aforementioned entry. Scam artist working a prospective client. The next time you try to scam me I'm posting your headshot that I shot from across the street with the D2X and 70-200/2.8 VR. No charge! Not that I expect you to see this entry. All photos shot with the Fuji F10, ISO 1600, AWB, hand held, obviously.

Posted by Klyment Tan in General at 04:27

2006.03.30 Improvaganza 2006 Promo . . . or something

Well frick, if Crad's posting some of these photos on his blog I'm going to post too. And I was going to wait until after Rapid Fire Theatre starting using them. Thanks to Chad for inadvertently reminding me to check on Chris' blog. Just one of a series of photos of some of our favourite Rapid Fire Theatre superheroes: Belinda, Mark Meer, and Crad. Lots of hilarious photos from Belinda's mini shoot . . . the facial expression on this one stood out. I swear this isn't Bruce Campbell in a Bizarro Superman costume. Batman, finding it side-splitting funny that his Batmobile was replaced with a Honda Civic hatchback. I'm actually not sure what these photos will be used for. Crad's idea - I was just the guy holding the camera and setting up the files. Andy Nguyen helped with the shoot. Check out the previous link for his cool portfolio site. All photos shot in my favourite alleyway (again) using the Nikon D2X, 17-55/2.8 AF-S ED DX for the group shot and 60/2.8 Micro-Nikkor for the individual shots. Shutter speed was set to max flash sync and aperture was usually at the optimal setting for the lenses (F/5.6-11). Balcar AQ Pack S1200 with two Balcar Iris focusable heads. Key light over subjects was raised using a boomstand to about 15' laterally close to where the three were standing to produce harsh light. Light was controlled using the standard Balcar FX60 faceted reflector and a 10degree spot grid. Background lighting was created using an Iris on a ground level backlight stand and controlled with a 30degree spot grid mounted on an FX60. In both, zoom heads were moved back to the fully-retracted setting. Without a grid, this would normally give the smallest angle of coverage for light but when used with a grid this allows the full 7" diameter of the grid to receive and channel light instead of just using the centre of the grid. This pack with both heads is FOR SALE unless Jonathan or Dong decide to pick it up. The pack will operate most major manufacturer's heads using adapters available from Balcar. This includes Broncolor, Bowens, Profoto, Elinchrom, Dynalite, Hensel, Norman, Speedotron (ewww), and I'm sure some others that I've forgotten. The pack and two heads would likely retail for about \$5000CDN. First \$3500 takes it but I'm partial to friends and friendly local photographers with whom I may shoot in the near future. It's a nice piece of gear but I'm transitioning to the Bowens QuadX and Explorer systems.

Posted by Klyment Tan in Shoots at 03:57

Wednesday, May 3, 2006

2006.04.30: New haircut, new photos, new photographer

Hi, Leanna. Sorry for being so bitchy during most of this shoot. Please forgive me. I like the photos that you shot and find them . . . amusing. Thank you. - KI rarely pose for a photo . . . this shoot is a rare opportunity to get a good look at the person usually behind the photos on this site. All photos in this entry shot by Leanna with the D2X and 70-200/2.8 VR on a monopod. I have no modeling aspirations but my curiosity about what it's like to be on the other side of the lens with a human operating the camera became too much to bear so I had to try it out. Our little shoot seemed to have attracted the attention of pot-toting self-proclaimed street kids. They all wanted their photo taken by our "hot photographer". Photographer: Leanna (taking votes for whether she should be shooting D2X, D200, or something else) "Model", fashion- and hair-styling, RAW workflow: KlymentHaircut: Barb at Shanti . . . to be honest, I was quite apprehensive about the hair cut at first, especially considering it was my first haircut of the year. But now I really like it. And yeah, my hair has a bit of wave to it . . . taking after my mom who has amazing, naturally curly hair. Clothing: Coat - Versace, shirt - Xacus, tie - Altea, pants - Omega (made to measure clothing company in Montreal), cuff links - Tateossian . . . all once available at Derks but not anymore. Shirt and tie are about two years old, pant cut has apparently been "updated" and the coat is now last season. Not that I care. I still want to make a gag model portfolio and put it online somewhere. I think I'll try it without a makeup artist even though I insist on a makeup artist for most of my work with people. A big thank you to Dong for introducing me to this location, by far my most-used outdoor location for shooting.

Posted by Klyment Tan in Shoots at 03:15

2006 BFA Grad Show

Front of post card advertising the Bachelor of Fine Arts program grad show for 2006. Card design by Jeff Kulak. Back of the same card. The cards are full bleed and provided as postscript files. They look much cooler than this but I did a lousy job rasterizing the files and saving them for web so you'll just have to take my word for it . . . or visit the grad show. Same number of cards printed as for the BDes/BFA silent auction postcard so I'm reusing this calculator result.

Posted by Klyment Tan in Events at 02:55

2006.04.22: Fun at F/1.4

D2X, ISO 800, Sigma 30/1.4 @ 1.4, handheld 1/8th. Raw conversion in PhaseOne Capture One Pro. The City of Edmonton prohibits art on this wall . . . but commercially-sponsored graffiti on the adjacent wall is okay. There's noticeable barrel distortion in this lens. I don't know why there's barrel distortion but it's there. Not very pronounced but you see it if you try to fill the frame with a picture frame (parallel lines near the edge of the frame). Still, a fast autofocusing normal-equivalent lens designed for APS-sized sensor that's F/1.4 and sharp and resistant to flare.

Posted by Klyment Tan in Equipment at 02:46

Tuesday, April 25. 2006

Quick updates

Epson 9800 is up and running. The output is so much better than even my custom ink sets and RIP-based custom profiles that I have begun the slow process of reprinting almost all of the pieces in my studio as well as my entire print portfolio. Found a way to do quick photo black to matte black ink changes using less than \$6 of ink instead of the usual \$50-100. Epson 9600 in the studio will soon be converted to a 7-tone neutral black Piezography system by Jonathan utilizing pure carbon inks. Nanochrome inkset does not produce satisfactory results with the Epson 9600. Breathing Color no longer has a Canadian distributor and they haven't responded to my last inquiry. Their colour profiles still suck so I've made my own. Nothing new here. I sort of moved in with my brother across the parking lot from the studio. He moved into a three bedroom suite. Kind of purchased a Sigma 30/1.4 HSM digital-specific lens for F-mount. It's cool. Returned the demo 14/2.8 - too much distortion for my taste. Purchased Bowens QuadX 3000W/s digitally-controlled pack and two QuadX heads - Bowens' top of the line system. Finding good speedrings with octagonal softbox support has proven to be a pain. Purchased optical spot assembly with Bowens mount. Strobe spot lighting with gobos now possible. Recent hard drive failure - a Seagate drive this time, not a Maxtor. Fortunately, all HD's in my studio machine are mirrored through RAID 1. Seagate doesn't offer online advance RMA - you have to call in for that. GretagMacBeth Eye-one Pro UV spectrophotometer recertified and good for another year of loyal service. Maurice, one of my makeup artists and hair stylists, has moved to Vancouver to study at Vancouver Film School. He's been a huge part of my development as a fashion photographer. I love you . . . I mean that in the least homosexual way possible. Patrick is back . . . and still single and looking. I guess he didn't meet any Japanese women (I think) good enough for him. And I mean that in the least sarcastic way possible. :-P You can usually find him working at his family restaurant. You can also see him on his blog where you'll find people with even squintier eyes than me!

Posted by Klyment Tan in Weblog Specific at 03:44

Monday, March 13. 2006

2006.03.12: Leanna and Source Four Ellipsoidal Shoot

Leanna in a miniskirt and fishnet stockings. She couldn't get her corset done in time for this shoot (or for the med formal) but we got to use the lower part of the outfit, sans knee-high boots, for this shoot. Light provided by a single ETC Source Four Sr. ellipsoidal spot lamp with 575W bulb and some weird tree-shaped steel gobo by Rosco. All of this equipment is available for purchase or rental from Production Lighting. Daily rental for the light and some gobos (but excluding the stand) is \$18. My weekend rental was waived when I ended up purchasing one of the lights. Leanna finally gets to shoot on the couch she got the studio (and me) for Christmas. Light provided by a single Source Four 19degree spot lamp shot through the green fan that usually hangs out in the fish bowl in the studio. To bring out some more ambient detail I used the tungsten 250W modeling lamp on one of the Balcar Iris heads and stopped it down to 1/128 power and placed it bare-bulb over the shooting area. Main light still the Source Four spot lamp shot through the fan. Prompted by Steven Matthys' e-mail wondering where I am I made four entries in the span of about an hour. Check out his blog where you can read about the adventures of another gear head and photographer. The lamp has a dichroic reflector which is advertised to reflect 90% of infrared energy back out the rear of the lamp. It works . . . the beam of light is virtually cold even though the light unit itself heats up considerably after prolonged use. I recall having some of Jonathan's hot lights on for a short while and though they probably use similar lamps I know that the light from Jonathan's lamps were very, very hot to work under. Here's where I confess that it really has been almost half a year since our last "full" shoot together. The last shoot was an equipment test with the Lighttools Soft Egg Crates and a 60" octagon on one of Stephen Pilby's new lights. That was December 12, 2005. The last full shoot was our S3 Pro test on the legislature grounds, September 25, 2005. In a way not really a full shoot either. I guess that makes the last "real" full shoot date July 9, 2005 when we shot in the grain field. It's great shooting with my "primary" model again . . . we always create some unique work together. She didn't have the benefit of a makeup artist or hairstylist this time but she did just get a body wave perm which looks hot. Thanks for shooting with me again. I use Leanna to test new gear. I wanted to add more texture to the lighting of my photographs so I investigated my options with Balcar. Balcar has at least two optical spotlight attachments for strobes - one is called the Rocket Spot which is part of the Rocket system that also includes a fibre optic microlight assembly for doing macro photography. It allows for the use of slides and gobos for projecting stuff, it's focusable, zoomable, and has a bellows for keystone perspective distortion correction (or further distortion if you please) plus a removeable fresnel . . . a very complete package for about \$500US plus the concentrator for another \$200US and you'd just put those onto a Balcar head that you already have. Unfortunately no one has one or was selling one of these anywhere since Balcar's merger with Cokin . . . we're still waiting for a new distributor. A Balcar Le Spot which handles smaller gobos and doesn't have bellows movements was going for eBay for under \$250US used until the last minute when someone outbid me several times over and the auction hit \$360US. I ended up investigating other options . . . theatrical spot lighting being one of them. I visited the helpful guys at Production Lighting on 147 St. and 123 Ave. in Edmonton to to learn more about this lighting. I always got my Lee and Rosco gels through them (\$7.50 for a sheet roughly 20 x 30" . . . almost any colour you could imagine and they are extremely heat resistant and also puncture resistant). According to Roy and Trevor, the ETC Source Fours are perhaps the best ellipsoidal lights money can buy . . . almost double the efficiency of other lamps, excellent optics, and for me, bargain pricing for a US-made product when compared to what I pay for photographic strobe equipment. I ended up purchasing the Source Four Jr. Zoom which allows zooming of the angle of illumination from 25-50degrees and feels about 10lbs lighter than the Source Four Sr. which has more optics options and has a maximum lamp rating of 750W plus a few other flexibilities. I foresee some location work with these lamps so I opted for the weight and compactness advantage of the Jr. Zoom . . . plus it's about \$200 cheaper for the zoom . . . the Source Four Jr. in one of three fixed angles runs for \$280 at Production Lighting and is CSA approved and also includes a bulb of your choice up to the maximum of the lamp plus wiring of the end plug. The Source Four Sr. fixed focal length lights are \$420 down to 19degree angle and below that they get more expensive. The zooms are \$350 and \$500+ respectively. As with camera optics, fixed focal length optical assemblies often perform better than zooms but for what I was doing I wanted light defects like chromatic aberration and unevenness of the illumination field so going with the less perfect optical assembly wasn't a huge concern for me.

Posted by Klyment Tan in Shoots at 15:55

2006.02.23: Meags with Makeup by Elecia

Iraleigh Anderson dropped by during the shoot to pick up some prints and he commented about how fun it looked to be lying in the backdrop "hammock" filled with balloons. Meags' reply: it's not as fun as it looks. I think the whole photo series could very aptly be named as such. This shot gives you an idea of the lighting setup - one 36" octagonal soft box with a 50degree Lighttools Soft Egg Crate to prevent spillage of the high key front light from affecting colour saturation

from two strobes positioned on either side of the model outside of the white seamless muslin backdrop on backlight stands. The shootthrough umbrella was originally just going to be a prop and I was going to compose to make it appear in the shot but it didn't work out. The gel colours were changed for blue for the shot showcased in this blog entry. All strobe power was generated from a single Balcar Nexus A3200 pack since two of the lights were at the same power. After shooting with Elecia's application of "happier" makeup we decided to do something darker and more dramatic. Shooting in the studio and I wanted to find a location to shoot in. One of Meags' suggestions was a boiler room and coincidentally the boiler room in the studio building worked well. Lighting by a Balcar AQ Pack battery powered studio strobe system with two Iris heads, one with FX60 reflector and 50degree spot grid and another with an LFX20 12" faceted reflector with barn doors to highlight the background. Both the model and I found her attempt at pretending to be "badass" rather amusing. Elecia did the makeup for this shoot . . . it's the happiest that I've been with makeup by Elecia and I am liking the direction in which her work is progressing in my shoots. Not only can she do beautiful natural looks but intense, dramatic looks as well. This would be my third shoot with Meags. These are all personal projects. I always look forward to our shoots. I'll be linking to an album in the gallery system later on . . . I just received an e-mail from Steven Matthys wondering where the hell I am so I'm assembly-lining a bunch of entries since they are long overdue and I'll return to tweak them and possibly write more. Thanks for the kick in the ass, Steven. =P

Posted by Klyment Tan in Shoots at 15:32

2006.03.04: Derks Grad Suit Shoot

Postcard design by Mandy Bilous, Graphic Designer and Marketing Manager for Derks Formals and Menswear. Yes, that's what it says on Mandy's card. Mandy's been my primary contact at Derks and she's made my relationship with her company very productive and rewarding. Thank you. As for the actual promotion, it appears to be a sort of price breakthrough tailored to grads . . . I think that ties I usually buy at Derks are around \$100 alone, shirts are \$140 and up and even on sale I haven't spent less than \$500 on a suit (but for being the value shopper that I am, all still worth every penny). This particular suit isn't my style but as a starter suit I feel that the mix in the offering is well designed for its target market. I avoid posting photos from commercial shoots but this shoot has some personal significance because it marks my brother's modeling debut . . . not that he has any intention of modeling after his experience with this shoot. Yes, I still think that your face was swollen during the shoot. A quick snap of the female model, Alyssa, nearing the end of the day. I believe that this was Alyssa's first serious photoshoot which I suppose also marks her modeling debut . . . her role in the shoot was slated to be relatively minor because Derks is a menswear store however she and Maurice made the entire shoot possible. Was was great to work with and we will be shooting again soon. If you're interested in booking Alyssa you may contact her through me temporarily. Portfolio build in progress but I have no qualms over recommending her for any shoot that requires her look. Between Thursday, March 2, 2006 and Saturday, March 4, we were given the task of casting, scheduling support staff, styling, and shooting some photos to showcase Derks' grad ensemble. Prerequisites for the models were that they had to look like they could be grade 12 students. For the male model the client wanted a member of a visible minority and they used a mulatto male model last year which ruled out T.J. On such short order I suggested my brother and before I could take back my poorly-thought-out suggestion my model selection had been approved. Alyssa was a fortunate find . . . I first met her at The Bank about a month ago and Maurice and Damien helped recruit her on my behalf. She fit the bill and Maurice ended up doing hair and makeup for both models to make them look authentically grade 12-ish. I'm really looking forward to working with Alyssa again and developing her portfolio, definitely more eager to work with her than with my brother, Glendon. She's been very accomodating and adjusted her schedule to suit that for the shoot as well as Maurice's schedule so that I could have just one person do both hair and makeup.

Posted by Klyment Tan in Shoots at 15:06

2006.02.25: Fashion Show at BMW Centre

Environment shot of the "runway". 10.5mm DX fisheye on D2X. Not a spectacular shot (none of the photos from this set really were) but the model, Matthew, was in my grade six class. He now works for Derks. WTF are you wearing? Fashions by Gnuda. Apparently their spring stock didn't arrive in time for the fashion show . . . clothing pulled was somewhat disappointing. This fashion show was commissioned by the Italian Chamber of Commerce in Edmonton. Derks was invited to do all of the men's fashions and Gnuda was invited to showcase their women's fashions. As of the date of this entry, Derks' website is abysmal but I've seen some preliminary mockups of the new design and I assure you that the new site will be spectacular . . . about time. Fashion show coverage was commissioned by Derks. Makeup and hair by Perugia Salon and Spa on Whyte Avenue . . . I liked the hair but once again I wasn't very pleased with the makeup done. Lighting was terrible . . . two goons were operating spotlights and had trouble following models down the runway and giving decent coverage . . . furthermore, the lamps were gelled in such a way that colour temperature from these lamps were at least 4000degrees warmer than the ambient lighting in the room which made it impossible to get accurate colour across the entire image. But for a first fashion show for some of the organizers I can't be too critical.

Posted by Klyment Tan in Shoots at 14:55

Wednesday, February 22, 2006

University Silent Art Auction March 9, 2006

The graduating classes from the 2006 Bachelor of Design and Bachelor of Fine Arts programs at the University of Alberta are holding their annual Silent Art Auction March 9, 2006 and the event runs from 6:30 to 10pm that day. The art auction will be located on the third floor of the Fine Arts Building (112 St. and 89 Ave.) If you have any questions you may send them to [bdes_grad\[a\]hotmail.com](mailto:bdes_grad[a]hotmail.com). Proceeds benefit the graduating BDES and BFA students and there will be food and prizes. Or something. Postcard designed by Vikki Wiercinski. 1500 copies of this 4 x 6" card were printed on the Xerox Phaser 7400 on Unisource's Save-a-tree 100% post consumer waste, non-chlorine bleached card stock. Using Unisource's Eco Audit calculator, you can see the reduction of environmental impact this paper decision has made. While the papers are designed for offset press some work well in laser printers and Unisource offers a conversion service to cut sheets from offset sizes to more common digital printer sizes. The cost for this service is usually about \$20 per paper type in an order and the paper overall doesn't cost a lot more than most quality virgin computer papers. I'm watching for some large format inkjet products to be released with a 100% recycled base. Thank you to Gil Bilodeau of Unisource Edmonton for introducing me to this line of paper.

Posted by Klyment Tan in News at 14:49

Tuesday, February 21. 2006

2006.02.21: New Rapid Fire Theatre Photos

2006.02.03 Theatresports here.2006.02.04 Chimprov photos here.I was away from the Varscona Theatre for a while. Linked here mark the last two shows that I shot at the theatre until March. There really are more players than what's shown here . . . I know Kevin and Mark Meer show up here twice. Look for photos from Theatresports March 10th, Nosebowl 2006, and Eastglen's production of Grease the Musical coming up in the next week or so.

Posted by Klyment Tan in Shoots at 07:29

Thursday, February 16, 2006

2006.02.16: Canvas issues

I opened a new box of 44" Breathing Color Chromata White canvas and look what I found. The box was in perfect condition and the other box that it was strapped to contained a roll in perfect shape (luckily). I couldn't find anything around the studio that would have caused a rippled dent like this. Some motherfucker damaged this roll before it got into the box or something.

Posted by Klyment Tan in Epson Stylus Pro 9600 at 03:11

Wednesday, February 15, 2006

2006.02.14: First major foray into Adobe Illustrator

I decided to make a scarf for Leanna for Valentine's Day. Though we're no longer an item, I still owe her enough Valentine's Day, Christmas, birthday, and anniversary gifts to last me through my third marriage. j/k It's a composite of three duotoned photos which were then reduced to between six and eight colours in Adobe Photoshop and then traced into vectors in Adobe Illustrator. They were then tuned up and combined with traces of a poem I just wrote and some other text. The final product was delivered as a 24 x 72" inkjet print on silk. Well, it isn't quite done yet . . . Leanna will have to stitch the edges herself. The RIP generated a 40GB+ file. I ran the Epson 9600 very slowly to minimize feathering so the edges would remain crisp. Thanks to everyone for their input and especially to Michelle who was the only one that realized that the original orientation of the photos would mean that, when worn, they'd all be upside down.

Posted by Klyment Tan in Photography at 01:27

Saturday, February 11, 2006

Shadow of a Daughter's Pain

My mother told me today that her mother had passed away in Malaysia some time ago. Her brother had attempted to contact my mother. He apparently tried to get our Canadian contact information through some extended family members connected through my father's side but was unable to do so. The situation is still under investigation. My mother is, understandably, very upset. I returned home from the studio around 3am the morning of Feb. 11 and decided to wash some dishes. They were mostly glasses I brought back from the studio. My mother was deprived of the opportunity to see off either of her parents. I've found a way to blame myself. I get blamed for most stuff that doesn't go well anyway. Continuation of this story.

Posted by Klyment Tan in Personal at 04:18

Thursday, February 9, 2006

Waiting for the Epson 9600 to finish doing what it does . . .

Leanna's Christmas present to me and the studio. Each time I shoot another woman with this piece of furniture I feel guilty; I have yet to photograph the gifter with this piece and I still haven't given Leanna her Christmas gift. I was waiting for a bunch of signs to print on the Epson 9600. My internet connection is having trouble so I refrained from playing my game. Camera: Nikon D2X Lens: 17-55/2.8 AF-S ED DX Nikkor Light 1: Balcar Iris driven by Nexus A3200, Plume Wafer 140, Lighttools 30degree egg crate Light 2: Balcar Iris focused at 50degrees and driven by AQ Pack S1200, FX60 reflector, Rosco light yellow gel. Light focusing capability in Balcar heads limit the need of having barn doors for backdrop lighting. Using the battery-powered AQ pack allowed me to have a light behind the piece without having to remove a cord in post process. Raw processor: PhaseOne Capture One Pro 3.7.3. Originally processed to 16bit TIFF in ProPhoto RGB colour space. Later converted to 8bit web JPEG in sRGB color space in Photoshop CS2. No vignette was added in post process, no contrast was adjusted, 5% boost in colour saturation, some big creases removed from backdrop.

Posted by Klyment Tan in Studio at 03:29

Wednesday, February 8, 2006

Duty of the Sons (in progress)

From: teik tanSent: February 8, 2006 2:44 AMTo: klyment tanSubject: dad arrived in TokyoKlyment, please inform mom and glendon that I am in Tokyo. Currently staying at Rest House @ airport. My old Japanese Yens were quickly snacked up yen for yen by the air hostess. I guess, they must be collector items now! So now I really have 8,000 yens to spend. The trip from Vanc to Tokyo was quite pleasant. It took a total of 10 hours and the plane was not fully packed. In fact, I have the next seat to me vacant. My baggage apparently was possible to check in all the way to Penang even though I am staying overnight in Tokyo. If there is any messages for me, please email to me at teik[a]shaw.ca. Dad. From: Klyment TanSent: February 8, 2006 2:53 AMTo: 'teik tan'Subject: RE: dad arrived in TokyoDad, Sorry that I didn't get to say good bye to you before you left. I printed out two copies of your e-mail, one I'll push under Glendon's door before I leave Lorrick and the other I'll leave on the centre bay for mom. I set up an auction sniper for a CDRW/DVD-ROM drive for Glendon's little laptop. Current bid is \$26 with about two days left on the auction. Shipping was quoted at \$25 by the seller. Auction history shows that the price shouldn't go beyond about \$70US or so. Take care,- K

Posted by Klyment Tan in Personal at 03:53

2006.01.27: Theatresports

I have some comments to make about the first four or so Theatresports shows of the year, very few of which are positive . . . nothing specific to the people depicted in this photo, though. I'll just leave you with this photo. And maybe this one. Hahah. I was dissatisfied with my theatre experience with the first four T/S shows of the year. It's not something that I want to say but I feel that I need to say it. One person bothered the hell out of me for most of these shows. I'm just a photographer so if you don't want to hear what I have to say about this player you can go fuck yourself. This player consistently dragged the level of improv down with him. He pushed scenes into dead ends. When hosting, his babbling poisoned the atmosphere of the theatre making an otherwise enjoyable scene tiresome. The next time I feel that this player is taking away from my theatre experience I'm going to tell him. To show my displeasure, all photos in this set are devoid of colour. Hmph!

Posted by Klyment Tan in Shoots at 03:07

2006.02.05: Shoot for UMM

Photo taken at Characters Fine Dining restaurant. I snapped this photo while testing my lighting. Plume Wafer 140 guided by a Lighttools Soft Egg Crate 30degree grid boomed above the table and tied into a Balcar AQ Pack and Iris head were used to balance the the direct sunlight coming through the window at about 1:30pm. The shoot was done for Kevin Gillese's article for Urban Male Magazine featuring Georges Laroque. I really didn't like the people photos from this shoot but this particular photo has really grown on me.

Posted by Klyment Tan in Shoots at 01:03

Other Blogs

Steven Matthys - Belgian professional communicator/translator, photographer, small arms and ballistics expert
Nina Jaffer - Law school candidate, University of Alberta
raleigh Anderson - Really, really awesome photographer, 2nd year NAIT photo program
Patrick Mah - Bilingual B Comm - marketing graduate, Chinese boy pretending to be Japanese, hairiest Asian guy I know
Allan Cheung and Darren - Photo enthusiasts, friends of Patrick
lan Sheh - Photographer, graphic designer
Garvin Hicking - Serendipity development team member, movie enthusiast, really cool guy
Sean Kernan - Not a blog . . . so much more. Photographer.
Eolo Perfido - My favourite living photographer who does portraits

Posted by Klyment Tan in Weblog Specific at 00:05

Wednesday, January 25, 2006

2006.01.22: Derks Bridal Fantasy 2006

Derks Formals and Menswear commissioned Dong, Jonathan, and I to shoot Bridal Fantasy, one of the biggest bridal shows in western Canada on January 22nd. Two nearly-identical one-hour fashion shows ran while over two hundred exhibitors pitched their wares to couples-to-be. A complete gallery of photos taken from the event can be viewed here. Here are a few of my favourite photos selected from those which I shot. I love the dress (available at Sposabella) but much beyond liking what I see I can't make much of a comment. The model, however, was in university when I was and was at a private function which I was commissioned to photograph Q4 2005. She is a friend of Manchi. Children's bridal fashions. Menswear by Derks. Coincidentally, this model attended my junior high. A few pieces of confetti to go with the small wedding party. This photo was converted from RAW using a custom profile compiled for my specific camera to the ProphotoRGB colour space and was used for my subjective test of Carousel's Kodak RP30 photographic printer. I used it to test the blues. Cakes by Janna. Every detail down to the last flower petal is hand crafted and edible. Derks' display artist's favourite creation for the show. Some of my printing is featured in the top right corner . . . I was told that this printing would be draped and viewable from both sides. Had I known it was going to be backed with an opaque surface I would have recommended a more standard material, not my polyester weather-resistant mesh. Jonathan passed me his discs Tuesday morning. At the time of this entry's publication, Dong has not yet handed me his photos. Jonathan was shooting the Olympus E-1 with the 12-24/2.8-3.5 (I think) Digital Zuiko and the 150/2 which converts to a 300mm F/2 in 35mm capture area terms. Dong was shooting with the Nikon D70 and the Sigma 24-70/2.8. Between fashion shows, all three of us went to Kingsway and Dong purchased a Nikon D200 from McBain Camera. Aware of possible issues with an unmodified Sigma lens and the new dSLR, Dong used my 70-200/2.8 VR Nikkor and, subsequently, my 17-55/2.8 DX Nikkor to shoot with the new camera. He's been happy so far. The Sigma lens will have to be returned to depot for some sort of a modification. I was shooting the Nikon D2X w/ the 17-55/2.8 for the first half and I swapped between the 70-200/2.8 VR and the 10.5/2.8 DX fisheye for the second half and several of the photos of documenting the booths. One of my 2gig CF cards mysteriously vanished and I lent Jonathan my 512meg Extreme card so I was left with two 2gig CF cards. I later found my third 2gig card. I brought the Balcar AQ Pack, one umbrella, one softbox, and a Lighttools 50degree Soft Egg Crate to the show just in case I had time to properly set up lighting but I didn't get the chance. On a separate note, both Dong and I believe Jonathan should quit whining and just switch to Nikon. Lack of snappy AF and reliable metering is killing you, buddy. I don't think you'll find what you're looking for in the E-3. I don't know if you two are going to post your photos yourselves or not. If you want, send me your favourite photos scaled to 250pixel heights and I'll post them in this entry for you.

Posted by Klyment Tan in Shoots at 03:57

2006.01.20: Eastglen High School Grease Musical Poster Remake

Shoot commissioned by Linette, Eastglen Composite High School drama teacher and Rapid Fire Theatre improviser. A possible candidate for the poster. Linette had to supervise a social studies final exam. The actual shot took no more than ten minutes and we all got a little bored . . . so we kept shooting. This shot gives you an idea of how the scene was lit. Foreground was popped with a Plume Wafer 140 soft box with thin baffle and a Lighttools 50degree soft egg crate driven by a Balcar Iris 3200W/s head on a Balcar AQ Pack battery-powered flash generator. Ian set a few sets of gels to add colour and texture to the backdrop. A single spotlight from above hotspotted the car. Yup, that's a barbell weight at the end of the boom . . . it does the trick. All photos shot with the Nikon D2X. First two photos shot with the 70-200/2.8 VR. Third shot made with the 17-55/2.8. All hand held. Flash motion freezing for the first two, all continuous light for the last shot. Ian, grade 10 student and our stage lighting technician is sitting in the car behind "Sandy" and "Danny" in the third shot.

Posted by Klyment Tan in Shoots at 03:46

Monday, January 23. 2006

2006.01.17: Jonathan's and Keri's first Bubble Tea Experience

Yes, Jonathan. That's a mango. I'm speechless. This photo is so oriental that it's funny. Keri liked the big straws and wanted some. I "negotiated" the deal with the bubble tea shop's manager. Dong, Jonathan, and I all pitched in and bought her a box. She looks happy. Sorta. Jonathan can't stand the smell of Asian people. My hair is in this really awkward between-hair-cuts phase that makes me look a lot older than I normally do . . . which is probably closer to as old as I really am. Appreciating the blueberry green tea bubble drink is an involved process requiring a lot of concentration and, sometimes, prayer and meditation.

Posted by Klyment Tan in Personal at 05:19

2006.01.22: Familiar emptiness

Sunday night marked the first night that I entered anything resembling a night club in at six months and the first time I entered a night club without a purpose directly related to work. A force pulling me away from the front door, propelling me back out. Bouncers scanning ID's which I didn't want to give. The dark emptiness filled with familiar faces that I didn't know. Free drink tokens that I always give to other people before leaving. The isolation I feel even though I'm talking to somebody. Derks held their Bridal Fantasy after party thingie at The Bank and I was asked to come by a few people. I wasn't going to go but after delivering some photos to a wedding client, Maurice called and invited me to actor David Shark Fralick's (Young and the Restless . . . or something like that) party that was being held at the same time and at the same venue but on a different floor. I really didn't want to go back to photo processing and printing quite yet so I accepted his invitation. His friend Damien was with him when I arrived. He handed me a VIP ticket thingie. We wandered in. The night was actually eventful but I'm not going to write about anything that happened inside the venue. It was what happened outside that's worth talking about. Maurice picked up his cigarettes and walked outside. Being Maurice he couldn't go alone so Damien and I accompanied him. Outside, a stranger struggled with a pay phone. I half noticed. He approached us and asked to use a cell phone. I lent him mine. He made his call and upon returning my phone he told us of his pinch: his vehicle had run out of fuel and he needed to "rent a jerry can for \$20 and was \$11 short". I looked at him and try to sense if something was out of place . . . he wasn't dirty or intoxicated. He wasn't homeless. He had a speech impairment which was nothing I had seen before. I passed my judgement . . . told him that I'd give him what I could and fished out some change that was in my pocket. \$1.50. He pushed us to help him. Damien said all that he had on him was his debit card. The man in need became more pushy and told Damien to go to the bank machine which was probably in the next block to withdraw cash from him. At this point, the man sounded genuinely in need but there was no reason for me to believe that he wasn't sincere. However, his attitude prevented me from pulling \$10 out of my wallet to cover the difference. In the end, Damien returned to the lounge and I believe he withdrew enough money to help the man on his way. Left to right: Damien, "Hollywood", Brett, Maurice. First time I ever intentionally used the flash on the F10. I didn't really want to post this photo but I didn't want it to look like I attended a sausage party. Maurice and I spoke to this young woman because I haven't outgrown my elementary school fear of conversing with members of the opposite sex and I wished to photograph her. We will see what happens. Damien attended JH and SH with her.

Posted by Klyment Tan in Personal at 04:46

Tuesday, January 17. 2006

2006.01.10: D200 first look

For us "normal" people who don't get cameras to play with before everyone else does, the sneak peak of a D200 at an unnamed location is a noteworthy occasion. In a few minutes, Dong, Huy, Jonathan, and I will all be at a location looking at the D200 officially. Three D200's have arrived at McBain Camera Kingsway, one earmarked for each of us. Price is roughly \$2100 for the 10MP+, 11pt AF array, magnesium shelled, environmentally-sealed body. I don't think I'll be picking one up but I'll write again upon my return. D200 . . . Jackie and the D200 . . . dark hair and light eyes only makes this camera hotter. Too bad she's a Canon shooter. Dong and . . . WTF is that? A Canon 5D? Traitor!

Posted by Klyment Tan in Equipment at 20:38

2006 Canadian Federal Election

[http://www.greenpeace.ca/e/feature/elections2006/Voting green doesn't necessarily mean voting for the Green Party candidate in your riding but some parties are certainly greener than others. Check out the link with questions and answers sent to each of the major political parties running in this year's election and compare them . . . some funny stuff comes up. As of this entry's publication the Conservatives have yet to submit a response. All four of the other parties questioned have already answered . . . the Bloc was the first to respond on December 7th. December 14th, 15th, and January 3rd, Liberals, Green Party, and NDP respond, respectively.](http://www.greenpeace.ca/e/feature/elections2006/Voting%20green%20doesn't%20necessarily%20mean%20voting%20for%20the%20Green%20Party%20candidate%20in%20your%20riding%20but%20some%20parties%20are%20certainly%20greener%20than%20others.%20Check%20out%20the%20link%20with%20questions%20and%20answers%20sent%20to%20each%20of%20the%20major%20political%20parties%20running%20in%20this%20year's%20election%20and%20compare%20them%20...%20some%20funny%20stuff%20comes%20up.%20As%20of%20this%20entry's%20publication%20the%20Conservatives%20have%20yet%20to%20submit%20a%20response.%20All%20four%20of%20the%20other%20parties%20questioned%20have%20already%20answered%20...%20the%20Bloc%20was%20the%20first%20to%20respond%20on%20December%207th.%20December%2014th,%2015th,%20and%20January%203rd,%20Liberals,%20Green%20Party,%20and%20NDP%20respond,%20respectively.)

Posted by Klyment Tan in General at 20:28

Friday, January 13. 2006

2006.01.13: Reunion in sight?

<http://www.zeiss.de/C12567A8003B58B9?OpenAs> you know, Contax/Yashica mount Carl Zeiss T* lenses can be adapted to Canon EOS mount but can't be adapted to Nikon F-mount due to differences in lens flange distances. The Canon EOS lens flange distance is sufficiently shorter than the C/Y mount lens flange distance thus allowing one to design and fabricate an adapter to mount the Zeiss lens and still focus to infinity. The F-mount lens flange distance is shorter . . . so short that you'd need an adapter with literally negative thickness to mount a C/Y mount Zeiss lens and maintain its ability to focus to infinity. My big question is [when] will these lenses be available: Makro-Planar 60/2.8 1:1 Planar 50/1.4 Distagon 21/2.8 Planar 50/0.7 . . . just kidding! wouldn't mind seeing the G-system range finder reborn as a digital-ready platform.

Posted by Klyment Tan in Equipment at 03:05

Thursday, January 12, 2006

2006.01.12: Jury Selection

Q4 2005 I received a court summons to appear for jury selection. I didn't have a legitimate excuse not to attend and I felt a sense of duty to appear and participate in the jury selection process. On the other hand, a month later, my father received a similar summons. His response? Book a flight to visit his ailing mother in southeast Asia and forward the itinerary to Jury Management. I guess that's kind of legitimate . . . but whatever. Jury selection took place today. The early procedure goes something like this: Names get drawn "randomly" from voter lists, phone directories and problem citizen lists (they probably found me here because I'm always at the courthouse for some reason) Basic eligibility: 18+, resident of Alberta, never been convicted of crime for which potential penalty is jail time of one year or more. Return a form . . . either with excuses or with your occupation and language proficiencies Appear on the designated day at the courthouse. In Edmonton, I believe that jury selection always happens in courtroom 317 in the Provincial Law Courts building, #1, Sir Winston Churchill Square Watch a corny video Then it gets a bit more interesting. Some intro, cases presented one at a time including scheduled time period for trial, the crime, the defendant and, sometimes, the lawyers involved. Drawing of twenty names at a time from a metal bin by the court clerk. Those drawn walk up to the front and have an opportunity to explain why they may be unfit for the job. Reasons include personal knowledge or involvement in the case or to witnesses, timing of case may adversely affect livelihood, medical condition, severe hearing impairment, or lack of proficiency in the language in which the proceedings will take place. Those remaining get called up one at a time and prosecution counsel and defense counsel each get a chance to accept ("content") or reject ("challenge") the juror candidate. Prosecution and defense each get one "challenge" veto per juror required (twelve plus two alternates for criminal trials, six plus one [I think] for civil trials). Counsels have access to each potential juror's stated occupations and can see the potential juror. Process repeats until each jury is filled. Today, five juries were being selected, all for criminal trials. Approximately three hundred fifteen potential jurors were present. The crimes, in order in which juries were filled and scheduled trial length in days, were first degree murder (15), manslaughter (10), sexual assault (5), sexual assault (4 . . . I guess this sexual assault wasn't as bad?), and aggravated assault causing bodily harm (4). My name was drawn for the first and second cases. As it turns out, a tenant of one of my family's buildings was prosecuting in the case of first degree murder and my friend was prosecuting in the case of manslaughter and I was excused from both for those reasons plus the fact that both trials would run right through Bridal Fantasy on January 22nd which I am doing a fair bit of large format printing for. The trials all commence on Monday, January 16, 2006 though for two of the trials, a jury was not required to convene until Tuesday. My name didn't get drawn again. I hope that I get an opportunity to serve on a jury in the future.

Posted by Klyment Tan in Personal at 22:22

2006.01.12: Michelle's New Life in Halifax

<http://myweb.dal.ca/mc782849/ohhalifax.jpg> Michelle just sent an e-mail with some photos accompanied by captions. She's studying architecture at Dalhousie University. She transferred there with about a year left on her visual communications design and industrial design degrees at the University of Alberta. I'll post a photo of her once I'm at the studio . . . this little note is temporary. Hahah . . . I think I see my old camera bag and possibly my old camera (Contax 139Q w/ Carl Zeiss 50/1.4 AE T*) on the table in the first photo. People from your VCD class say hi. We miss you. Sort of. I'm sure she e-mailed you already but Olya said thanks for your left over stationary.

Posted by Klyment Tan in Personal at 18:22

Tuesday, January 10. 2006

2006.01.10: Tribute to signs, signage, and stuff like that

Sign printing is one of the services I offer with my large format printing system. The ability for me to create signs gives me a false sense of authority in topics related to signage and signage printing and a perceived capacity to tell certain things about people who create signs or are otherwise involved in making them. Here is a collection of photos of stuff that I thought was interesting and related to this topic. Accompanying each photo is a little blurb to give some context around the photo and also my identification of a character trait or business skill related to the sign's owner. Sign in the window of Athabasca Books, a used book store which has been closed forever. Inability to adapt in the face of change. As a testament to the value of his bilingual Bachelor of Commerce marketing degree from the University of Alberta, Patrick is attempting to fit a 54" square sign into a 45" square sign box. Dude, it won't fit. Trust me. Persistence. I thought this sign was hilarious and I can't figure out why. If you know why, please e-mail me. Leadership and delegation of immigrant labour. This sticker was spotted on the back of a vehicle parked in front of Lighttools. BTW, this vehicle was for sale when I took this photo. I think it's a Ford Explorer. Merchant instinct. Paper and signage products that I consumed in December. There was more but I was too lazy to extract more rolls from their packages to make a such a photo. Poor inventory management. The Chinese text in the top left sign says "we eat white people." If read out loud in a different dialect and directly translated, it also apologizes for the owner's ability to pay to make the sign and not pay someone who can spell "store" to specify the text for the sign. Chinkiness. I always wondered what else people smoked with bong. Now I know. Resourcefulness and ingenuity.

Posted by Klyment Tan in General at 03:16

Monday, January 9, 2006

2005.12.28: Meags' 2nd Shoot

Meags' second shoot comprised the last serious photos that I took in 2005. The day long photo session marked a number of firsts and personal bests: my first shoot with the Lighttools Soft Egg Crate 50 and 30degree grids for the Plume Wafer 140's, first shoot done in a playground, first serious shoot using the Balcar AQ Pack for fill during daylight, and highest percentage yield of print-worthy photos from a shoot with a non-professional model. It was certainly more productive than our first shoot. A collection of web-sized versions of the photos selected for printing are viewable here. Here are some personal favourites from the shoot: Meags' obsession with photoboos brought us to this photobooth on the third level of Edmonton Centre. I still don't understand the appeal of this photobooth but I have confirmed that her case isn't isolated and even serious photographers have been afflicted. The original concept for this look was part of what would have been an implied nude monochrome figure study with a larger, more curvaceous flower. I didn't want to print this photo in colour at first but I couldn't resist; in the monochrome I lost the intensity of the model's eyes and the framing of the neutrally-coloured flower petals. Another photo from the same look as a monochrome. Lighting with a single Balcar Iris head powered by a Balcar Nexus A3200, softened by a Plume Wafer 140 and controlled by a Lighttools 30degree Soft Egg Crate. I don't believe that this pose was part of Meags' original concept. I can't remember actually taking this photo since it was shot in the dark with the Balcar AQ Pack and a 20degree spot grid on a single head. The AQ Pack doesn't allow for continuous modeling light operation on battery power. I moved the light source from behind to in front. I think that it was the one shot that reflects what I thought that Meags had in mind for this concept. In her words, Meags "always had a fascination with playgrounds, similar to [my] fascination with back alleys." I must have missed several important points of subsequent e-mail messages since we spent a good chunk of time searching for a suitable playground and had to compromise on one that was acceptable but less than ideal. The umbrella that I used to soften the light was a little bit small for the distance from which I wanted to work. Furthermore, I attempted to use the artificial light as a key light instead of merely a fill light thus producing unnatural-looking shadows in the photos . . . I'll know better next time. In her last e-mail before the shoot, Meags suggested we shoot her using a photobooth. For this concept I wish that I had the 10.5mm Nikkor DX Fisheye. As expected with most stuff that I have shipped in, this lens arrived the day after we shot. Until this e-mail, I didn't think that we'd be shooting in studio and didn't put a lot of thought into the flower idea. The washrooms on the same floor as my studio inspired the photos taken with Meags on the sink. She saw the washroom and thought that it looked kind of dingy and dumpy and wanted to do something consistent with this feel. My parents own this building and I wasn't going to tell them what Meags said so I hope that one of them sees this blog entry. And just for the record, the washrooms are very clean . . . they just look kind of unmaintained because there are strips of paint missing from the walls and stains on the vinyl floors. We grabbed a random pack of cigarettes. Some of the unprinted washroom photos totally give the model away as a poser smoker. We've worked through about a half dozen looks without the benefit of a professional makeup artist or hairstylist and each time I consider bringing one in to work with Meags I have second thoughts; she's my mysterious secret model that no one with whom I work regularly has met. The selfish side of me almost wants to keep it this way. Though I am pleased with many of the photos, I still feel like I may have deprived the model and myself out of what could have been a better shoot. The shoot comes at a rather perturbing time in my life and I was distracted and unfocused for most of the shoot. An activity that I love and from which I derive great joy didn't feel the same since the last time we worked together. Pressing the shutter release was at times painful, almost torturous. There were a few instances during which I just wanted to stop but the prospect of shooting another meaningful photo forced me to press on. I'm often alone processing photos or printing but I never feel alone. However, for weeks, and even at the time of this entry's publication I feel like I am serving a self-induced sentence of desolation in a cell with window through which I always see myself shooting. I didn't feel alone during this shoot and perhaps that is another reason why I continued. But I'm glad that I did . . . while I know that the photos could have been better, the more I look at the photos the more that I like them.

Posted by Klyment Tan in Shoots at 05:40

Sunday, January 8, 2006

2006.01.08: Good bye, Leanna

Closing my eyes, I still see you standing, smiling sweetly by your car door. Thinking back, still holding you tightly in my arms, I wish for times past. How did this happen, we were so close, we never saw this coming, guessed it wouldn't last. Just friends now, sharing your pain, wanting to try again, But we must move on. Updated: 2006.07.02 I created this entry about a week after our breakup of a few months. The photos were shot the autumn before using D2X and the 17-55/2.8. I'm holding the camera above us. Looking back at this time I felt that the away time has affected our relationship in ways which I am unable to describe. From what I've seen, they have all been for the better. But it was still a very rough time for both of us . . . perhaps more so for Leanna than me.

Posted by Klyment Tan in Personal at 23:08

Monday, January 2, 2006

2006.01.01

Update: 2006.07.02 This entry originally had no title. In fact, it still doesn't. I will, however, give some information about the shoot. The photos were taken on the rooftop. All photos were shot with the Nikon D2X with the 10.5/2.8 Nikon DX fish eye lens. The camera was mounted on a Manfrotto tripod flattened to the ground to give the shot its dramatic angle. The D2X was set on intervalometer and wired to a Balcar AQ Pack with a single Iris head with a bare FX60 7" reflector on a boom stand. The light was positioned about ten feet away from me a little above my head. I did several test jumps to ensure that I had everything set up before I really made a jump and it appears that I may have jumped out of the area of illumination but I still achieved the look I sought to give these photographs. Thinking back, this concept came to me at a rather low point in my life. I broke up with Leanna (temporarily) on the original date of this entry and I was a bit frustrated. I felt as though I had spoken to everyone that I could about my situation and failed to find resolution and clarity in my ordeal through discussion.

Posted by Klyment Tan in Personal at 00:31

Saturday, December 31, 2005

2005.12.26: My past finds me

I ran into an old schoolmate while boxing day shopping. Matthew had been in my grade six class. He remembered me after I told him my name and when he told me his full name I certainly remembered him. It seems like his most vivid memory of me was me kicking him in the back at a schoolmate's birthday party. In retrospect, I was probably invited because the host felt bad for leaving me out as the only grade six student in the class that wouldn't be invited. It was the first full year of schooling which I had attended since returning to Edmonton from Tripoli, Libya. It was a new school and there weren't enough grade sixers so that we could have our own class and we shared our class with some grade fives. Matthew and I were two of three grade six boys in this class, the third being Roger whom I ended up kicking in the stomach in grade seven for a reason which I am sure was "good" at the time but I can now no longer recall. The birthday party was one of a very limited number of social events hosted by people my age for which I was invited. I think that I had trouble fitting in with my peers most of my life but this lack of social temperament became most apparently after my years overseas in grades three through five, inclusive. Up until grade seven I never spent more than two years at a time in the same school. In Edmonton, we live on an acreage where there were no children to interact with. In Libya, I attended an international school for grade three which educated students from an almost limitless list of countries. For grade four, I was enrolled in a British private school. For almost all of grade five I was homeschooled. Upon my return to Canada I felt that my peers had lived in a fish bowl and, for the most part, I refused to fit in and associate with these people. And when I finally did want to fit in, I never could. Until recently, almost all of my friends were double my age. Anyhow, on this topic, it's fun to note that I actually met Leanna in grade six end of year camp. We went to different schools but both of these schools had grade six classes so small that they were combined for the purposes of this camp. At this camp, the majority of boys from her school were obsessed with girls from my school and were constantly sneaking into this tipi to make out. I never understood the appeal of this act and I think that it wasn't until grade seven when I began to understand the appeal of female members of our species. My past always seems to catch up to me . . . not as it would in a romantic epic but as it would in a sad tale of guilt and embarrassment. I'm not speaking of these events literally. Even as others have almost completely forgotten, I remind myself of what I've done and I writhe in the pain cast by the dark glow of these unwanted memories. And I never learn from them.

Posted by Klyment Tan in Personal at 12:26

2005.12.24: Hating what I do

So many things to say to someone in so many ways the wrong person any day but this. No one is right to accept what I might say without a fight any other day. Knowing what is true but unsure of what to do I'm being torn in two so may we fight. A song plays in my mind my heart it can't leave behind it may never find only way is through

Posted by Klyment Tan in Personal at 12:16

2005.12.31: Loving what I do

"So, what do you do for work," asks the tall man in an overcoat and fedora as I wait with him to cross the street. "I shoot people," I reply, realizing the ambiguity of the remark but failing to elaborate as I was curious to see the inquirer's response. "So do I," says the tall man, "so do I. And what do you do for fun?" "I shoot people," I reply again, not satisfied with the tall man's response. "You're a photographer," the tall man accuses. Then he offers, "I enjoy spending time with my family. I have a wife, a son, and a daughter all of whom I love dearly. I never see enough of them." "A loaded reply," I observe. "Few have the opportunity of doing only what they want to do for both work and play and I am one of those who were blessed with the privilege. Yet I envy you for I have no one whom to love more than my work." Another man beckons and the tall man crosses. I stall and do not follow. Soon after, I begin walking back to the studio from which I had emerged not fifteen minutes ago.

Posted by Klyment Tan in Personal at 04:40

Wednesday, December 21, 2005

2005.12.20: At night

I just ran out of light magenta ink in the Epson 9600. If I go to bed now I'll just lie awake lamenting the worthlessness of my logistics, inventory control, and demand forecasting focused business degree and how it allowed me to run out of ink a day ahead of schedule. So at 3:09am with "California Dreaming" playing on my Treo, I walk out of the studio to do some window shopping downtown and to find a CIBC bank machine to transfer some funds between a savings and operating account for the same company. I brought the F10 with me. All photos were shot at ISO 1600 hand held. This is the first business establishment I come across. I pass over a dozen art, furniture and antique galleries on my trip. This hair salon knows how to put on a night time display. . . all the leaves are brown | and the sky is grey | I've been for a walk | on a winter's day | if I was in LA | California Dreamin' . . . A light design studio. Not spectacular but it must be doing something right or have a lazy landlord/management company taking care of the space they are in cuz rent on 124th street is pretty high . . . I feel like I've been blown apart | There are pieces here | I don't know where they go . . . Merrill Bainbridge - MouthCall 488-5060 if your place is way too exciting for you and you have a burning desire to pay someone to dull it down . . . let me take the fall | let me take the blame | let me carry you from hell to hold again . . . Assemblage 23 - Let me be your armour One look into this store I thought I was going to have a seizure. Too much colour . . . young people speaking their minds | are getting so much resistance from behind | stop hey what's that sound | everybody look what's going down . . . Buffalo Springfield - For What It's Worth Michelle used to live in one of these. These apartments used to be owned by some rich Jews or something. Michelle's in Quebec taking a break from Dalhousie in Halifax, NS. Her last entry in Leanna's guestbook in response to my last message to her - "I'm not in Halifax anymore, YES YES YES YES YES YES" . . . but everytime I see your face | I get all choked up inside . . . The Four Tops - I can't help myself A slight detour to the northern lip of the river valley presented this view . . . just toss that ham in the frying pan | like Spam | I don't understand the rest of the lyrics . . . Cypress Hill - Insane in the Membrane I just left the only Mac's in the city that has dress code . . . hey, it's a nice convenience store. Approaching 109th St. and Jasper Ave . . . I don't know why you come here | but you can't stay let's make that clear | your eyes are closed you don't speak | is it comfort that you seek | maybe we can just pretend . . . Jesse Cook - Down like Rain Leaves are falling down like rain | you can see right through my pain | like a window to the sea . . . I didn't really need to cross the street here but the bright walking man beckons me to follow . . . and it's falling, falling, falling | Leaves are falling down like rain | and I look to you again . . . Open 24 hours my ass! Either that or I just discovered how to get 25 hours out of my day . . . Jesse Cook - Orbit (instrumental) I'm nearing Edmonton City Centre. Prodigy - Breathe (the words sound like lyrics . . . but they aren't) Man, I look awful. But it's really cold out. Here begin's Enigma's Voyageur album (2003). From East to West. Yes, that's really what it looks like. Just when I thought I was ready to finish my mission, it turns out that CIBC doesn't have even a bank machine in Edmonton City Centre. Though I haven't verified his claim, Hank Ellis repeats whenever we question his sexual orientation that he has these words tatoed on his bum . . . Following the sun | to find the one | who has given you the wings to fly . . . I find CIBC's main branch . . . but the doors won't open when you swipe a bank card. Just when you thought that nothing else could go wrong . . . they do . . . following the sun | like everyone . . . I hop down the stairs to the nearest LRT station. The plan is to go to the university area where there should be plenty of CIBC bank machines. Enigma - The Piano It was about 5:15am by the time that I got to the station. The trains don't resume for another half hour. So I have time to unload photos from the F10 to my laptop and take a peek. So far so good. The train comes a couple minutes after the ultra slow USB xD adapter finishes unloading my memory card from the F10 . . . I promise you | upon my life | I will always be by your side | in the shadow, in the light . . . Enigma - In the Shadow, In the Light The familiar hallways of Hub and Business . . . I couldn't make out any of the lyrics other than "So many traces faded away . . . that's the look, that's the look, that's the look of today" . . . Enigma - Look of Today I came across a movie poster that was either rear-reverse printed or possibly printed with a solvent inkset so that printing is visible on both sides of what appears to be uncoated white polypropylene. It's official - there's no other major bank that cares less about its customers. No bank machines in Edmonton City Centre and the downtown branch was all locked up . . . everytime I think of you . . . Enigma - Boum-Boum Exam time in SUB . . . My heart goes boom boom boom | everytime I think of you | inside it's boom boom boom | lost control what shall I do? . . . Cos I wanna be your lover | Till the end of our lives | I could never miss again | These loving eyes

Posted by Klyment Tan in Music at 04:28

Sunday, December 18, 2005

Reasons why I Hate Christmas

I don't mean any disrespect to Christians or other people who share Christian beliefs but for me, "Christmas Time" is the most irritating and depressing time of year. Here's why. The snow: most Christmas' it's not all snowy or all warm and dry . . . there's usually this mix of ugly brown slush everywhere. I can't be the only person that thinks green looks hideous with red. My parents listen to EZ Rock 104.9 FM in the car and this station becomes "The Christmas Station" right after Halloween. I hate driving alone so I have to choose between two things that I don't really like. On the aforementioned radio station, Christian fundamentalists preach family values and give unsolicited advice for living your life . . . more often than they do at other times of the year. I know that everyone that I should be giving something to on special occasions wants a thoughtful gift but, as I'm sure you all know, I have way too many friends and too few brain cycles to share with everyone. These people should just accept a useful gift and shut up about it. Since CIBC's very public and very embarrassing involvement in the Enron and Worldcom scandals, The Canadian Imperial Bank of Commerce has enacted policies in that any bank worker can point to and use as excuses for adjusting fees or bending rules thus preventing legitimate business people from attaining financing for the purchase of highly liquid capital assets. However, there are no policies in place that prevent all four people who are responsible for your business bank accounts at CIBC from simultaneously taking four week vacations or forcing these bottom-feeders of the finance industry to resolve basic banking issues in a timely manner. There are a couple assholes that trespass through our acreage every year and top the nicest of our Colorado blue spruce. Little do these losers realize that I now have a firearms license, I can put five bullets into the area of a quarter of a dime at 250 feet without a scope (hey, I'm a photographer), and, best of all, Chinese people eat anything. Some (very clever and witty) motherfucker already beat me to the list. His reasons were written by a much more practiced hand he even has ten of them: <http://www.angelfire.com/movies/oc/tirades/xmas.html>. 5a. When I do come up with a truly useful and thoughtful gift idea, no one wants me to give it. Like my idea to give the universally-loved Hello Kitty vibrating massager to everyone in Leanna's family. Hey, if your dad wears Hello Kitty slippers he may as well have a matching vibrator. Everything but #5 is more or less true. I actually don't have many friends and I believe that most of them are familiar with tradition and don't expect anything from me for Christmas. But if I do get/make them something, they are at least impressively adept at pretending to be grateful. Thanks, people.

Posted by Klyment Tan in General at 23:35

2005.12.16: I am a consumer whore (was "New Gear")

The spending never ends . . . just after picking up the D2X I thought that I had every piece of photographic hardware that I would need for the next year or two. I should have known better. Here's a list of what's heading my way over the next couple of days: Balcar Iris 3200W/s head for Nexus Nikon 10.5mm fisheye for DX form factor sensor (180 degree full frame) 250W modeling lights for Balcar heads Balcar 3200W/s heavy duty flash tube In addition, Leanna purchased an antique replica asymmetric love seat for the studio. The piece is exquisite with meticulously carved wood stained a rich deep red and the fabric has a white/beige paisley pattern. I've needed "real" shooting furniture (not this kind of furniture) for the studio for a while and I've already found use for this piece in a shoot. I still have to Scotch Guard it and I have yet to sit on the chair. I have decided against the purchase of the Jumbrella until summer and will be concentrating lighting expenditures on tighter lighting controls in the way of egg crates and possibly some smaller softboxes and a custom outer diffuser for one or both of my current Plume Wafer 140 softboxes. Tighter lighting controls will be from Lighttools.

Posted by Klyment Tan in Equipment at 17:14

Friday, December 16. 2005

2005.12.12: Leanna's studio test/Soft Egg Crate test

Leanna agreed to pose for me so that I could try out some lighting and light controls supplied by Stephen Pilby of Lighttools. I can't say that the lights themselves were spectacular since they offer no additional functionality over the Balcar gear that I'm currently using. However, I'm sure that most photographers will appreciate the high end, high quality, digitally-controlled monolights. Drop me a line if you are interested in knowing more about them. Photos were shot with two lights, one with a 1000W/s monolight directed at the backdrop and controlled with a set of barn doors and a 20degree grid and a yellow gel. The other was shot with a 1000W/s monolight modified by a 60inch octagonal soft box which in turn was made more directional by a 50degree Soft Egg Crate by Lighttools. The Egg Crates created lighting that, to me, was nothing short of spectacular. It makes shooting in a very tight space feasible . . . like the shoot the next day at the K-rock 97.3FM studio where I was given effectively 6' x 11' with an 8.5' ceiling and told to shoot a 5'8" non-model. And to top it off, there was a reflective 20% grey curtain on one side of the 6'. And I was shooting with the equipment that I just listed. Only edits were black and white conversion performed in Adobe Camera RAW in Photoshop CS 2. Taken with the 60/2.8 Micro-Nikkor on the D2X. Shot with similar specifications to the previous shot.

Posted by Klyment Tan in Lighting at 14:06

2005.12.11: Mona's shoot

Elecia scouted Mona out of her group of high school friends. We were both surprised that Elecia hadn't discovered her earlier. I was privileged to be the first photographer to shoot with Mona professionally. I was pleased with the results as was Mona, Elecia, and Mona's fiance, Jo. Elecia once again did an excellent job with the makeup. We didn't have the benefit of a hairstylist for this shoot and Mona's hair was quite short making some shots difficult to do. Elecia and Mona approached me with a Versace ad that they wanted to recreate. The original ad was shot on a ruffled sheet of bright yellow plastic with a yellow electric guitar and yellow clothes. My personal opinion is that this variation actually has greater impact than the original. I'm still not a huge fan of the wardrobe choice in this photo but it seems to work. Lighting was provided by a single Power Z head with the FX60 reflector and a Balcar 10degree spot grid all powered by a Balcar Nexus A3200. Mona wanted to do a shot like this. Hahah . . . she looks kind of scared and vulnerable in most of the other shots from this look. Scene was lit by two flash heads. The one on the left was modified by a Plume Wafer 140 without the front diffuser. The one on the right was modified by a Balcar LFX30 12" faceted reflector.

Posted by Klyment Tan in Shoots at 14:00

2005.12.04: Kreesha Turner in Studio

I managed to triple book myself in studio today. I didn't even realize Kreesha was coming in . . . Maurice just said he wanted to shoot but he brought someone that I had been meaning to shoot for a while. Needless to say that I didn't get any real shooting done and was disappointed with the results. At the same time, Tara Lynn came in for a headshot for a commercial (Maurice didn't do hair and makeup for her . . . I'm not happy with the results of the headshot either), Andy and a friend came in for printing, and Bert also came in for a trading card print run. I guess that's kind of like quadruple booking. This day prompted me to replace my defective phone with a Palm Treo 650 . . . probably the best business productivity decision I've made in a long while. Incredible makeup for Kreesha done by Elecia . . . too bad that it was sort of wasted. Here are some photos from Kreesha's "shoot" . . . I can't even remember if I took these photos or someone else took them with my camera while I was doing other stuff. Kreesha's has some of the most intense-looking eyes I have ever photographed. And her hair is so cool. One of the few shots where Maurice isn't blocking or pushing Kreesha. Heheh.

Posted by Klyment Tan in Shoots at 13:55

2005.12.03: Vicki's shoot

Vicki's agency, Model Management International of Vancouver, BC, referred Vicki to me to start her portfolio. This was her first shoot ever and though she was very nervous at first things eventually started going smoothly. Maurice was a big help when we visited him at his workplace to get Vicki's hair done. Elecia did an excellent job with the makeup and we sensed that she was kind of like a big sister to Vicki for the shoot. Vicki later booked Maurice for hair and makeup for her graduation photos. Here are some photos. Shot on studio grey after going on location at Citadel Theatre . . . the second

studio shoot worked out much better than the first. A candid taken at Maurice's workplace. I think Maurice is telling a joke. Shot at Citadel Theatre on the 2nd storey catwalks. Ambient light was assisted by the Balcar AQ pack and an Iris head, modified by a Balcar 45" umbrella. ISO 200 and F/2.8 to help bring out the ambient light. The battery pack kept up to a 1-1.5/fps shooting rate and battery power after a couple hundred shots was only down to about 2/3's. Pretty cool.

Posted by Klyment Tan in Shoots at 13:47

2005.12.16 Cleaning out some old Outlook notes

05/01/2003 10:44PM - Jon Kwan let me tell you about the funniest dumb shitty thing I did for the past year with your power supply instead of having the second fan on the power supply facing downwards so it would suck air directly from inside the case, I had it facing upwards for the past year and I only noticed the other day lol
08/01/2003 9:49PM - Jon Kwandammit it's off ebay now anyway what happened was some guy put up an auction that was titled "SOCK O QUARTERS" and basically what it was was a sock...full of some change, not even full, just got some change in there. He had pictures of him, with a paper bag with a face on it (it was a big paper bag) swinging it over his head, playing with his dog with it, and even him kinda sticking it in his groin area lol. "look at all the things you can do with sock o quarters!" sold for about 40 bucks last I checked what's even funnier is the paper bag was put up for auction too later, though I don't know how much that sold for, and it was signed by him haahaha.
23/02/2003 11:24pm MST - Jordan Shaw heh, the speedy 1x (CD-ROM Drive) bastards. Woo, try booting an OS off one of those. It's painful. | It's like trying to suck the ocean through a straw.
24/02/2003 1:32AM MST - Jordan Shaw Hm, it's amazing how much weird shit you can buy in Japan. As opposed to the miles of weird shit you can buy here, but don't think about because it's normal. (In response to <http://sexylosers.keenspace.com/>) Akash Khokar - February 25, 2003 12:16am
Klyment: I know you want one of those "Hello Kitty Vibrating Massagers". =PAkash: oh god, yes, so I can be gay and a fob at the same time sounds to me like smth to please most of the o.s.a crowd
K: ROFL!!!!!!!!!!!! HAHAH!!
A: you know you're included, why are you laughing haha

Posted by Klyment Tan in General at 11:40

Friday, December 2, 2005

Random stuff from the past couple of days

Ahhh . . . Lexjet always has something fun for me to print on. I'm still not sure what I'll do with this stuff. My scrap pile. Most of the stuff is canvas or fine art paper with untouched back surfaces. If you need something just drop me a line. I also have a number of prints that didn't come out perfectly that I'll be giving away. Almost all are canvas . . . may have value as an ingredient for creating something else. A few design students used to ask me to hold on to these scraps and not recycle or discard them right away. They came semi-regularly to collect them. All of them have graduated or have moved away and no one comes around to collect the pieces. 600 square feet of polypropylene. This should allow me to fulfill my clients' short term signage needs for the next couple weeks. Kevin, actor, improviser, writer, comedian. We couldn't find an ideal font for something that he wanted to make and have printed for his girlfriend so he's writing on a scrap of fine art paper which later will be photographed and merged into another photo. Keri (sp?) and Jonathan near closing time at McBain Camera Kingsway. According to Keri, the level of attention she appears to be getting in this photo is characteristic of their relationship. If you were a printing junkie you'd probably find this label funny, too. Everyone managed to angle-park properly except for this guy. The driver was obviously Oriental. Or perhaps non-Oriental and knew someone like me would come around with a camera and find his or her parking job humourous. Whoever it was, it couldn't have been an Oriental person parking like this in anticipation for my passing; we orientals have no sense of humour. Canpar: The mark of a company that takes pride in getting packages to the recipient in one piece . . . well, perhaps in as few pieces as possible. This \$300 roll of fine art paper came with just a few fragments of the roll end spacers and upon removing all of the tape one can count three distinct card board pieces where there should have only been one. I guess I shouldn't take the tape-reassembly attempt for granted.

Posted by Klyment Tan in General at 03:52

Thursday, December 1, 2005

Interesting view on marriage

I met with a young couple on Wednesday. I photographed them along with their children and several relatives from the woman's side about three weeks ago and we went through the family photo shoot to select photos that they'd want edited and printed. After going through the photos, the lady and I talked. We talked for an hour or two and the subject of marriage and raising of children came up. This couple was very open with the status of their relationship. They have been married for about five years and before getting married it appears as though they came to the mutual agreement that as much as they would like to believe that marriage is forever, in reality such a relationship is finite. In twenty years, her father and mother went from a loving relationship to one where neither could stand each other and they parted on good terms. This woman and her husband felt similarly and even noted that they'll stay together as long as they can but they didn't feel that once the marriage "expires" that they should try to prolong the suffering of their partners and those around them, including their children. I'm not sure what to make of this part of the conversation. I've met many married couples whom I feel should have been divorced long ago. Sometimes I tell them. Sometimes the discussion expands and sometimes I get dirty looks or cold silence. But this was the first couple that I'm aware of that went into a relationship with a planned exit route. When pitching a business proposal to a potential investor, a good part of the offering to have is the exit route - a way that an investor can cleanly cash out and exit the business relationship. In a way, it's like a planned divorce agreement between the venture capitalist and the entrepreneur, complete with prenuptial agreement and continuity plan for liabilities and operations. Well, at least so is the American way of looking for venture capital and investment opportunities. Scott and I came across this attitude when competing at a business plan competition in the American northwest. But this was the first time that I've seen this in a personal relationship. Perhaps personal relationships are more similar to business relationships than many of us would like to believe.

Posted by Klyment Tan in Notepad at 23:55

2005.11.30: Jumbrella!

I spoke with Gary Regester, photographer and designer of the Plume Wafer line of soft boxes, regarding a Canadian dealer for his Jumbrella product. He directed me to the owners of Vistek Toronto and Lighttools in . . . Edmonton (*gasp*). The same day, I scheduled a visit to Light Tools in the south side of Edmonton. Stephen Pilby, owner of Lighttools, was a bit under the weather Tuesday so we met Wednesday. We spent about four hours together. I spirited Leanna away from work in part because I didn't want to go alone and I enjoy her company and in part because I wanted a model and a second eye to take snapshots of us playing around with this gigantic umbrella. Almost all photos taken with Fuji F10. The three sample photos were shot with the Nikon D2X and 17-55/2.8 lens. A big thank you to Stephen Pilby for his generous donation of time and knowledge. I still can't believe that I had been oblivious to this place's existence until two days ago. Picked Leanna up from her lab via the U of A Hospital. Her lab is in the Med Sci building. Heheh . . . cute hat. Stephen Pilby shows off some soft Egg Crates which have become essential gear for cinematographers around the world. Stephen offered to loan me an Egg Crate and a compatible softbox and let me review it for a while with my Balcar equipment. I'll take him up on his offer once I understand how (and why) the egg crates do what they do. An architectural adaptation of the Egg Crate design called "Lighttex". These were manufactured to the specifications of an architect that will be picking these up later to install in a commercial building. One of Stephen's octagonal low profile soft boxes, compatible with a Light Tools Egg Crate. This one is 2m in diameter and has similar area to depth proportions as many of Plume's "Wafer" products. Yeah . . . I really have no idea what I'm doing and the instructions aren't helping. Luckily Stephen knows what to do. We're putting together the 3m one first. There was supposed to be a 2m and 3m Jumbrella. Turns out that the 2m package contained a 3m and the 3m package contained a 4m. So the boom that came with the 3m was missing a pressure plate under a set screw. We ended up opening the other one up and hoping that it was another 3m with a complete boom. Standing back holding up some splines and pretending to be useful while Stephen does all of the hard work. One of the splines in what we thought was a second 3m had a broken joint so we are replacing it on the fly with a spare. One of the set screws locking one of the two spline bases to the hubs was missing so we're screwing it back in here. Here we realized that though the 3m Jumbrella was gigantic, this Jumbrella was obviously larger than the first and downright ridiculous. Locking the hubs into place is a two person job for the 4m. Adding a Balcar PowerZ 3200W/s head onto the boom. The 4m Jumbrella from behind without the black/silver liner. The black and silver liner is included with every Jumbrella and can be used to give a more specular lighting effect and increase efficiency of the light modifier. Experimenting with an umbrella to reflect light back into the the Jumbrella for more coverage. For comparison, I'm 6feet tall so you can see just how silly-big this thing is. Shot of me taking a shot. Hahah . . . makes a pretty cool-looking background, too. Shot of a broken spline hinge. It was believed to

have been damaged while someone else handled it. It appears to be made of a tough nylon. Not sure how it broke like this. One of Stephen's puppies. This guy's four months old. His wife took this little guy's brother home. He stayed around and ate velcro once we finished playing with the Jumbrella. Leanna with boom at full extension and Balcar FX60 reflector pointed upwards into the top of the Jumbrella. Very smooth, even light. F/11 at ISO 100 from about 10 feet away. The Balcar Nexus A3200 is pumping the full 3200W/s through the head for this shot to achieve this exposure value. The silver liner was not on but would have improved efficiency. Me . . . modeling with a can of Five Alive (Passionate Peach Citrus flavour) graciously provided by Stephen. A hard light example. This photo wasn't edited and I have the full-size photo available if anyone wants to see the effect. I could take a comparison photo with a regular umbrella or a soft box and pass it along as well. My skin is far from smooth and this is probably the smoothest I've ever seen my face with anything short of full frontal flash.

MSRP for the 3m Jumbrella is about \$1000US plus shipping. I think that I would like to have one but I have to figure out how to justify the purchase. Furthermore, I don't have a studio tall enough to even open it up properly, let alone elevate it off the ground. I'd have to use it in public places like City Hall and maybe the Muttart Conservatory and Citadel Theatre just to have enough room. Huy mentioned that his former drama teacher may be able to lend space to me to use this thing as his old high school. I'm hoping Jonathan takes interest because his studio has a 20foot plus ceiling. The quality of light from this light modifier is incredible. Controlled and soft, contrasty and flattering. It's so many lights in one just with the adjustment of focus and direction of the output of the flash. Not what I had expected but I can think of so many uses for this light. It's also easily large enough to handle full length fashion even at 2 or 3m. If I pick one up, it'll be the 3m or maybe a 2m. That means that the 4m will be left. A notable photographer from St. Albert with a very large set of studios (that should narrow it down a bit) is looking at getting a Jumbrella. If you think that you need a big light mod like this one, drop me a line and I could send you more sample photos or take some for you if you have a specific request. The 4m Jumbrella requires about a 17' ceiling so be warned.

Posted by Klyment Tan in Lighting at 04:22

Tuesday, November 29, 2005

2005.11.28: Visiting Optical Clients

End of last week, Anthony, owner of Baker Optical (new site to be done by Jonathan soon, hopefully) informed me that the replacement lenses for my sunglasses had arrived. End of last week, Sumant, owner of Campus Eye Center informed me that a new supply of Day and Night contact lenses in my prescription had arrived. Monday I decided to take a walking trip to visit these two clients. Here are some photos of the trip. The J.F. Rey/Boz rep was at Baker Optical when I arrived. He brought in about three hundred Boz frames. Pretty funky stuff but perhaps just a little too edgy for a lot of Baker Optical clientele. Still, some fun stuff that I would personally be interested in. Cara (sp?) of Baker Optical trying on some really weird looking Boz frames. She figures that the design was inspired by dots on a lady bug. A sign that I printed for Baker Optical. Substrate was a 6mil polypropylene to allow for light to penetrate and illuminate the sign. This sign was about 40 x 52" roughly . . . coincidentally the size of the face of some of my softboxes. I thought that this frame and this photo was a little boring but Anthony insisted that we have both a male and female model for the display box on Jasper Avenue for balance. I remembered to switch the direction of the arrow when creating the sign. Campus Eye Centre. I created the ad from a photo shot during the summer with Tara Lynn. Tara's actually fourteen until December. The sign was printed on a high tech washable polyester in two pieces to straddle the frame of the window. The "free eye exam" text is visible from about a block away. The back side of the sign. Notice that printing is visible from both sides and during the day light is allowed to enter the premises. Even perforated vinyl would look "black" to viewers from inside the store.

Posted by Klyment Tan in Clients at 14:33

2005.11.26: Wedding Shoot

I typically avoid posting photos of private functions but I feel that the past weekend's wedding shoot with Dong was far from typical. I witnessed the marriage of a young hispanic couple and the associated festivities and throughout the course of the day I felt like I had been adopted into a culture I probably should have been born into. I was overwhelmed with the openness and love that I felt with all of the participants in this event. Everyone was so relaxed leaving no trace of doubt or anxiety. I tried to sense for any hints of self-consciousness and found none and its absence allowed me to lose my own within a few minutes. I have gathered a few photos from the shoot that aren't necessarily representative of what happened but help to convey the openness, comfort level, and joy that I was privileged to share with these humble yet noble people. You'll never guess where that baby powder is going! You know your ceremony is a bit too long when your own groomsmen . . . This scene later degenerated into borderline child p0rn . . . directed by parents holding cameras. I never once told either of these two how to pose . . . they were just so happy to see the camera. => I'm sorry but one of your bridesmaids may have attention deficit disorder and had difficulty resisting the urge to turn around incessantly during your formals shoot. F/4, 1/20s, ISO 200 w/ D2X and 17-55/2.8. Illumination by a single Plume Wafer 40 x 53" soft box from above driven by a Balcar Iris head powered by a Balcar AQ Pack battery-powered flash pack. I swear that this happened after the ceremony. Little did she realize that this child was deprived of playdough and Mr. Potato Heads when he was younger. Ahah! And now onto the guy sitting next to you! Maybe Dong has the right idea when he said that from now on he'd reject wedding coverage requests from white people.

Posted by Klyment Tan in Shoots at 05:08

Friday, November 25, 2005

Wedding Rehearsal: St. Joseph's Basilica

Dong and I are covering a wedding Saturday, November 26th. November 26th? High's +2degrees C or something like that. Scary thought. Anyway, here are some photos of the ceremony venue from today's rehearsal. All photos shot at ISO 1600 hand held with the Fuji F10. Aisle. Ridiculously high ceilings. You average about 1/30s at ISO 1600 F/2.8 in this location. During daylight we may get an extra stop but that's about it. I'll be bringing the Balcar AQ Pack, two Iris heads and a softbox and a reflector to light some family shots indoors. The balcony at the rear of the basilica. Alter. This area goes back about forty feet. Exposure here is about 1/30s at F/2.8 and ISO 1600 which is scary because we aren't allowed to use flash light for a part of the ceremony. In addition, the right side of the church is about half a stop darker than the left which is already pretty dark. And to top it off, the lighting temperatures are mixed. See the redder arch compared to the green of the rest of the arches . . . same fixtures but with varying bulbs.

Posted by Klyment Tan in Shoots at 23:27

New toys for Leanna, new paper, my brother's stove

My first purchase of Kodak media ever. This is just a coated bond paper for making test prints, quick, draft quality prints for engineers and design students, and to plus black ink from the Epson 9600 when changing between black inks. Kodak boxes look so cool, though. I've not been a big fan of Kodak products in the past but I hope that this and a new sample that I should be getting in shortly will change all of that. While I'm no baker or cook, that lasagna was harder than it should have been to bake probably because my brother's Maytag Advanced Cooking System range was a bit too advanced. WTF is convection bake? A shot that Leanna's middle sister Jessica took with the F10 of me playing with her new convertible tablet, the Fujitsu P-1510D. It's 2.2lbs, has 7hr battery life, touch screen, 1.2GHz Pentium-M ULV processor, wireless networking and a whole bunch of other stuff all in a sub-\$1900 package. More on this later. Leanna's mom's new 17" LCD display by AG Neovo. One of the most unique-looking displays I've ever seen. Everyone in their household seemed very happy with the new toys. Now everything is silver.

Posted by Klyment Tan in General at 18:50

2005.11.23: Bill Rancic Speaks

Two days ago Bill Rancic, first winner of NBC's The Apprentice, Patrick LaForge, president and CEO of the Edmonton Oilers hockey club, Jim Dinning, past minister of Education and Provincial Treasurer of Alberta, LuAn Mitchell-Halter, Chatelaine and Profit Magazines Canada's Number One Female Entrepreneur three years in a row and chairperson of Mitchell's Gourmet Foods, and Kelly Hrudey, full-time analyst on CBC's Hockey Night in Canada and former NHL player with the New York Islanders, LA Kings, and San Jose Sharks, spoke at the Alberta Professionals & Entrepreneurs Conference. I've included some photos and a short video clip. Photos are a bit bigger than normal at 250px tall. They'll be back to normal once the excitement of shooting with a P&S camera that can produce dSLR-like photos wears off a bit. Wide angle environmental shot of the auditorium, Winspear Centre. ISO 1600, F/2.8, roughly 1/8s with Fuji F10 hand held from third balcony. People always have different interpretations for what is appropriate business attire. Here, LuAn Mitchell-Halter illustrates that it is really alright to wear a costume crown and Snow White's evil step mother's mirror. Maximum zoom on Fuji F10, F/5, ISO 1600, 1/75s from about 150' away. In the full resolution photo the speaker's face is recognizable. Whoever said that "there is no such thing as a stupid question" obviously never met the old guy to the right. Well, maybe his question wasn't as stupid as it was rhetorical or attention-mongering. Thanks for taking floor time away from people with more insightful questions. Like the one about whether or not Donald Trump's hair is real. Cover of a Queen CD less one person. Left to right: me, George who graduated from high school with me, and Scott who graduated from the U of A with me. Making hand-held self-portraits is a double-edged sword: one may think that they can do a better job than anyone else but when one does a shitty job, there's no one to blame it on. Man, I need a nose. Right click and save a short clip of Bill Rancic's account of his life as an entrepreneur during post-secondary school and beyond. Going into the conference, I wasn't sure what to expect. In fact, I'm not a big fan of Donald Trump and wasn't interested enough in the series description to ever watch an episode of The Apprentice. But now I'll be looking for the show.

Posted by Klyment Tan in Events at 18:10

Thursday, November 24, 2005

Xerox Phaser 7400 Woes Part 2

I answered phone calls and configured a new convertible tablet PC for Leanna's middle sister, Jessica, for most of the morning and then had an engagement shoot in the afternoon. In the evening I attended a conference keynoted by Bill Rancic, the winner of the first installment of Donald Trump's TV series *The Apprentice*. More about that and some fun photos to follow. Anyway, knowing what I had to do today, I knew that I wasn't going to be at the studio for most of the day and left a note with the Xerox service call centre to have the tech try my cell phone if they couldn't reach me at the studio. See part 1. Well, he didn't call my cell and called only the studio line. He left a message: `Xerox_tech_answering_machine_message.wav` Ugh . . . thanks Jeff from Xerox Service for calling and letting me know that you were going to call again after lunch . . . and then not call after lunch and not bother leaving a phone number to call you back. Maybe it's my answering machine outgoing message's fault for not explicitly asking Jeff from Xerox Service to leave a phone number along with your name and a message. Even when I was in grade two my dad would have kicked my ass if I failed to take a phone message.

Posted by Klyment Tan in Equipment at 06:25

Wednesday, November 23, 2005

Xerox Phaser 7400 woes part 1

I have difficulty making my own bed and you expect me to find a way to get all of this bubble wrap back into this box? I can't even figure out how so much bubble wrap came out of this box in the first place! The replacement toner arrived yesterday, shipped to the wrong address, attention to my name (spelled correctly) with the company name "Klimate.com Inv." The only way that I found the shipment was to call back to Xerox with a request ID to look up the tracking number for the package. Anyway, replacement toner went in. Looks like it's something else because now when I print blank pages I get black smears everywhere. Xerox thinks it's the fuser now and they are supposed to get a tech in here to service this thing. Hahah . . . this printer has about 100 pages on it. The Xerox tech support person that I spoke to insisted that I check how much life was left on the fuser to ensure that it was under warranty. 100% life left and 100,000 estimated pages remaining. She figures it's still under warranty so no charge for service this time. I love you guys, you're so generous! I guess that is to be expected after you pay about \$4000 for a printer and it can't print a page of regular black text. Anyway, back goes the original, probably perfectly fine toner cartridge. The photo to the left is of the box that the replacement toner came in. It's about the same height as the little box that the toner is immediately packaged within but about four times the width of the box. I'm guessing that they only make one box and it's usually used to ship all four toner cartridges. Anyway . . . I'm just having some fun with the Fuji F10 while waiting for some prints to come out of the Epson 9600. Ian Sheh put in his second order for prints with me on Breathing Color Sterling 300 which is an archival alpha-cellulose-based fine art paper. Check out his website. He's a shooter too and I believe that he shoots mostly weddings. Nikon D70 user with some pro glass and some Speedotron Brownline studio lighting (ewww). His blog isn't very well developed yet but he does have a pretty cool design portfolio though he could probably use some colour management and colour workflow guidance. Everyone to whom I have shown prints made on Sterling 300 have been very pleased and I am slowly converting people to a matte surface way of thinking. I'm currently printing it at just \$6/square foot. Check out the rest of the paper selection and services at this makeshift site.

Posted by Klyment Tan in Equipment at 05:40

Tuesday, November 22, 2005

New Printer: Xerox Phaser 7400

Photo taken with Fuji Finepix F10 at some ISO value that is probably beyond what most point and shoot cameras have a setting for. The Xerox Phaser 7400 arrived about a week ago but it has yet to do a full production run. Apparently the printer shipped with a defective fuser assembly which caused it to streak stuff across pages, especially thicker sheets. This problem was first misdiagnosed as a toner/imager problem when it only appeared in the black channel. Even after Xerox sent me a new toner cartridge at their expense, the problem persisted and subsequently worsened. Now black smearing happens in all four channels so there's a tech coming [hopefully] today but most likely tomorrow. This printer is spec'ed to do up to 36 pages per minute in full colour. It can handle 12 x 18" (and slightly larger) cut sheets of paper and banner lengths up to something like 40". Through the multipurpose tray, this printer is also designed to handle paper weights up to 100lbs or 270gsm and I have seen reports of people using 330gsm, 14pt card stock in this printer with no problems but I'm not going to try it. This printer will be used to produce trading cards, post cards, advertising mailers, and other similar products. All stocks ordered for this printer so far are relatively environmentally friendly and are at a minimum oxygen bleached in a chlorine-free process. Most of the stuff that I'll be running through this machine will be on Unisource's Save-a-tree paper line which is a 100% post consumer waste paper which is also oxygen bleached. The paper is more expensive than virgin pulps and usually isn't quite as white or have as perfect a coating due to the shorter fibres associated with a recycled pulp but the imaging characteristics of the paper are still excellent and I don't feel that I'm making a print quality sacrifice to gain the environmental advantages. The only problem so far is that the line only has a 96# cover stock that isn't especially thick or stiff which means that I'll be using Oji's Topkote product for trading cards until they develop a heavier product or I find a 100% recycled alternative. The Topkote line is oxygen bleached but as far as I know, it's a 100% virgin pulp. I can offer printing services with this printer economically up to about 1500 copies. At that point, it'll be cheaper to seek a traditional or digital press. Still, I suggest pushing the press operator to use a recycled stock unless you absolutely need to have a certain feel or caliper. I feel that, compared to most presses, the print quality from this printer is actually much better. Wider colour gamut and virtually invisible dot pattern. I know of a couple presses in the city that are still running sub-100LPI line screens for their plates or webs. This results in a really coarse rosette pattern that's visible to most people under thirty from about eight inches away. Some of the cheaper presses also ask only for sRGB JPEGs without bleeds and just tell you to deal with the miscuts that they may make. I feel that running a printing operation is something to be proud of and something that should be done well. Anything that should be printed should be printed well. I hope that I'm upholding this belief in my work.

Posted by Klyment Tan in Equipment at 16:18

New Tool: FujiFilm Finepix F10

A "screenshot" of the FujiFilm Canada's F10 mini site opening screen. After destroying countless F10's with drool I now have one of my own. I got one price matched at McBain Camera and I picked up a 1gig xD card with it . . . good for close to four hundred full resolution, low compression JPEGs. The camera produces cleaner ISO 1600 shots than my D2X and most dSLRs that I've seen. And it's a point and shoot that doesn't even have aperture priority or full manual mode. You could read most stuff about this camera on other sites. I suggest looking at FujiFilm Canada's F10 mini site (visit main website or scale down your window since clicking on the previous link stretches everything), DP review's review of the camera (it only got a "recommended" and not a "highly recommended", something that I don't agree with but it's not my review), and PBase's camera-filtered photo database. I found the camera to be incredibly responsive. Focusing was fast and shutter release lag was non-existent. I recall reading that it was clocked at 7ms which is actually faster than the D2X's 37ms which already feels non-existent. Balance and feel of the camera is very natural and everything just works the way you think it should . . . or at least the way I think that it should. Beautifully auto white-balanced JPEGs almost all the time even in quirky, artificially-lit environments. It also comes with a nifty little USB card reader that can store an xD within so that you can use it as a big memory key. Transfer rates are a bit slow through the included card reader. The camera feels so small and elegant that the "equipment" category almost seems to coarse and unrefined for this wonderous little camera.

Posted by Klyment Tan in Equipment at 04:43

Photo and Printing Deals

Calumet's Demo Clearance Sale official site. I also have a copy of the product list in which I highlighted interesting stuff. Some great deals on PocketWizard standard kits (\$199US instead of \$300+ US and includes one receiver and one

transmitter. Vistek's price for a Plus receiver and transmitter is over \$500CDN.), colour management tools, a Fuji GA645Zi (point and shoot medium format "compact" camera with zoom lens), and some great deals on some other medium format gear and some Bowens lighting. FujiFilm Finepix F10. Edmonton local shoppers can get McBain Camera to price match this price. Saves a couple bucks. The price-matched price ends up being about ten dollars more than what the F10 costs through niche market distributor Synnex/EMJ and you don't pay shipping and get in-store warranty. It's quite possibly the best point and shoot digital camera available to the North American market. Japanese shooters are getting the F11 which adds a few of the features that would have made the F10 kill anything within a 50% price radius of the camera. Stuff like aperture and shutter priority shooting modes and I think a fully manual exposure mode. Then again, it's a point and shoot . . . those of you that know how to use those other modes probably have an SLR or professional range finder anyway. Lexjet's clearance sale on lots of signage materials. Discounts average 50% off. I just ordered more water resistant satin cloth, Flagtex, water resistant matte, photographic polypropylene, and a clear polyester which I have no idea what it does but people have apparently used them to create negatives for offset printing plates. The Flagtex wasn't on sale, though but I needed it anyway. If you're in Canada be aware that their default shipping method is UPS. Instruct them to use FedEx Ground or any method other than UPS and also inform them that you'll reject any international package shipped UPS and will reverse credit card charges if they won't refund you. UPS charges exorbitant brokerage fees . . . if you ship via UPS economy, once brokerage has been accounted for you could have shipped via FedEx 2nd day international express for less since Express includes brokerage in the shipping price.

Posted by Klyment Tan in Photography at 00:36

Music: Ultimate Jesse Cook

Another Leanna and Klyment shopping entry. Leanna was waiting for some weird lab procedure to finish in the medical sciences building on the University campus and she joined me in searching for some discs. This trip was prompted by several complaints and somewhat negative responses to music I had available in my studio. Everything from Jonathan's burning a music CD on his PowerBook and popping it into my machine without asking and then offering to be my studio DJ any day to Huy's blatant complaint of having his energy completely drawn out by the repetitive drone pumped out by WinAmp to Meags not even venturing to complain about the abysmal lyrics of some song that was in my playlist (I swear it's not all mine). Anyway, we visited Blackbyrd Myoozik, Megatunes, and Southside Sound all on Whyte Avenue. From Blackbyrd I picked up a two disc Jesse Cook collection and a disc by Granddaddy which was definitely NOT what I thought it was. Nasty. The music on the Jesse Cook collection was awesome and it even came with a couple interesting features . . . Cover Art . . . doesn't actually look like the cover on the disc but it's fairly close. And I'm sorry . . . I love your music but you're uhhh . . . not very good looking. And I mean it in the nicest way possible. Hmmm . . . a disc with its own player. Cool. This keeps getting better: a disc with its own disc ripper and, *gasp*, lossless, rights managed audio extraction. Exciting. Save error? I love how EMI Music thought that it would be nice to help me protect myself from my own copyright. Well fuck you too. The next time I see anything from EMI that smells of copy protection it's staying on the shelf. Yup, I said that in that frickin' survey you linked to from this disc, too. Fuckers.

Posted by Klyment Tan in Music at 00:22

Sunday, November 20, 2005

Book: The Dark Side

These details are totally irrelevant for this entry but for those of you that care, this photo was shot with the Nikon D2X through the Micro-Nikkor 60/2.8 at F/8, ISO 100. Light source was a single Power Z head driven by a Balcar Nexus A3200 modified with an FX60 reflector and 20degree spot grid. Leanna and I were supposed to be baking cookies and banana bread today but scheduling got all screwed up. She recently received one of those mystery savings cards in the mail and we decided to take a trip out to Chapters. Savings range from \$5 to \$1000 but the clerk jinxed the card by saying that everyone gets the \$5 discount and he got a \$100 discount. Bastard. On the way, we noticed that Athabasca Books at 105 St. and 82 Ave. was doing their final clearance so we popped in for a look. Everything was 60% off and even the book shelves were for sale. The heartless business person in me scoffed at the closure and screamed "it's about time!" But I could hear the soft sobbing of another voice within me that sympathized with the independent book store owner. It felt her pain. But that didn't stop me from enjoying some nice discounts on some books. I just started reading the pictured book. It's subtitled "The Personal Price of a Political Life" and though I've barely cracked the cover I can already tell that it's going to be an interesting read. It's littered with witty, pessimistic quotes that would make Dr. E. L. Kersten proud. I've gotten through the preface and I'm going to stop here until later considering that I just got to enjoy the sunrise at the END of my day through my studio windows. Other books included a traditionally-bound copy of Emily Bronte's classic work Wuthering Heights in a matching bone board case, an early edition collection of Alexander Pope's minor poems, and Thomas Hobbes' most famous work, Leviathan. Total bill was about \$36 or about as much as what Leanna paid for Jack Welch's book Winning. Leanna got this book for me and I am very happy. Thanks Leanna for driving me out and reuniting me with some fun reading. I'm dedicating the new "Reading" category of my blog to you. During my four year degree program I read no more than 200 pages from the 10,000 or so required pages of text for my classes. So at this same rate, November 19th's purchases should keep me occupied until my 40th birthday. Then again, these books should be far more interesting those those books about supply chain management, performance and quality measurement, and that book that we had to read for that class that was filled with kids waiting for their parents to die so that they could inherit their parents' companies . . . I mean ORG A 488: Managing Family Enterprise. Anyway, there's no measure for the value of a good literary work but the business voice inside of me says it's a good deal. Athabasca Books will be opened until November 26th and at the end of that day it will close its doors forever. Don't miss the sale. The store is at 105th street and 82 Ave. A short walk from the high school that Leanna and I attended that will remain unnamed. While there we saw Justin, Jonathan's friend. I didn't recognize at first because he was wearing sunglasses . . . and it was really dark outside. Yeah, man, Leanna says you're hot. Or something.

Posted by Klyment Tan in Reading at 08:12

Wednesday, November 16, 2005

New old news: car fire

Dong forwarded these photos to me just over a month ago so I suppose there's nothing new about this news. But that makes four consecutive entries starting with "new". Here's the story as quoted from my request to Dong for commentary: "Well, it was the middle vehicle that started to smoke up just as the family pulled up and parked their van. Apparently the smoke came from the undercarriage . . . The vehicle to the left of it was a dark green Honda Odessey, one of our doc's car and the other one was a pathfinder, one of our senior therapist's car. The whole thing was whack!" Dong also adds that "[t]he photos were taken with a piece of shit 2.0 MP HP camera. Piece of shit is an understatement." From left to right: Nissan Pathfinder (Senior therapist's vehicle), what's left of a Dodge caravan (client vehicle that started the fire), doctor's Honda Odessey. There's a cop and a fire investigator checking out the client vehicle. A look inside of the client's vehicle. Doctor's vehicle. Senior therapist's vehicle.

Posted by Klyment Tan in News at 01:09

Tuesday, November 15. 2005

New Little German People

But of course being lazy and posting random links is just too easy. Those who like my ideas for new studio furniture may also like this site:<http://www.planetdan.net/pics/babies/index.htm>Enjoy.

Posted by Klyment Tan in Cool Sites at 04:31

New Love

Okay people, read this text before looking further so you don't get the wrong idea from the title. I discovered something that I really enjoyed doing when working with a young actress and visual arts student this past weekend. We were going to do something a bit different in addition to working on her headshots but in usual Klyment-style what could have taken a few minutes ended up taking several hours. The relaxed, thoughtful pace of the headshot session appealed to me and I think that it would make me happy if I did more headshots. In a way, fashion, glamour, editorial, and headshots are all very related . . . but I feel that working on a headshot with someone gives the photographer a brief glimpse into the soul of whom he or she is photographing. Often I see photos of people who I know in real life and normally find very attractive. However, I have difficulty transferring this attraction to the photograph. Something is usually missing. It's like the person in the photograph isn't speaking to me but is drifting in some distant bubble, filed away in a display case, untouchable. I see this in a lot of my own photos. I don't have a formal portfolio right now but the few traces of a portfolio that I do have right now will hopefully soon be replaced by photos that tell a viewer who these people are . . . and perhaps a little about myself as well. Breaking from the usual routine of laziness and half-assed attempts at making witty commentaries to some other sites, I have included a few photos from Meags' shoot. She is one of Rapid Fire Theatre's improvisors. All photos from the shoot were taken with with the Nikon D2X at ISO 100, 1/250s, and either the Micro-Nikkor 60mm F/2.8 AF-D (not latest generation) or the Carl Zeiss/Hasselblad 80mm F/2.8 Planar C T* with an adapter for F-mount. I suppose I have also discovered new love in the 60mm. I was prepared to sell it to Dong (get your frickin' content to Jonathan so he can finish your site already) because shooting with it only reminded me of the beauty that I lost when I left the Contax/Yashica mount and the Carl Zeiss 60mm F/2.8 Makro Planar and defected to the F-mount camp. All lighting was performed with a single Balcar Power Z head connected to a Balcar Nexus A3200. Light was modified with a Plume 40 x 53" Wafer. Light reflected with a 45" white reflector to the bottom left of the composure.

Posted by Klyment Tan in Shoots at 04:14

Tuesday, November 8, 2005

New Studio Furniture

<http://www.liberatorextreme.com/http://www.bodybouncer.com/>

Posted by Klyment Tan at 04:32

Saturday, October 29. 2005

Rapid Fire Theatre Photos

*****HERE*****You can search the string "Rapid Fire Theatre" or "Improvaganza" in the search box in the bar on the right. Users using lower resolution screens may have to open my blog in a new window if linked from another part of my site since I have scrollbars disabled in my master layout. I'll soon become unlazy enough to think of an aesthetically pleasing solution to this problem.

Posted by Klyment Tan in Weblog Specific at 03:45

Thursday, October 13, 2005

Interesting unrelated stuff

http://www.defenselink.mil/news/Oct2005/20051012_3025.html I can see the university spinoff company's tagline now . .
. Less human, more bomb!

Posted by Klyment Tan in News at 01:56

Tuesday, October 11. 2005

2005.10.07: Rap album shoot with Daryl, Edric and crew

The long-awaited reshoot of the people behind C.D.E. Records happened Saturday. All photos were shot in RAW with the D2X at ISO 100 and processed with Phase One Capture One Pro 3.7.1. Here is a sampling of what we produced: Edric (left) and Daryl in an abandoned parkade next to a smoke stack. Big thanks to Jonathan Puckrin for suggesting the shoot location. Illuminated with the Balcar AQ pack and one Iris head with FX60 faceted reflector. ISO 100, F/8, 1/250s to artificially darken the sky (about 6pm, there was still light). D2X, 17-55/2.8. Daryl in the overused back alley just off of Rice Howard Way. AQ pack w/ Iris head, fired bare bulb at minimum power with flash tube fully extended. F/3.5, 1/60s, ISO 100 (spot metered to properly expose lights in building in background). Daryl along the graffiti wall behind a restaurant. Close range firing of AQ pack w/ Iris head mounted with FX60 reflector with flash tube fully retracted to limit angle of illumination. Shot with 17-55 at 17mm. F/13, 1/60s, ISO 100. Edric posing for a close-up along same wall as before. Light moved even closer. Micro-Nikkor 60/2.8 used at F/22 and 1/60s. Group shot. Same location as first photo. From now on, all RAW files will be processed in Capture One Pro unless I find something better. The quality of the conversion is beyond anything I've ever seen before, even from my previous encounter with Capture One and a Phase One P25 22MP back mounted on a Contax 645. D2X images are pretty clean right up to ISO 800. ISO 1600 looks just a bit noisier than ISO 400 when the same images are converted using RawShooter Essentials and ISO 3200 looks a bit rougher than ISO 800 processed in RSE. As Joe Zasada put it, RSE's not bad for a freebie. However, there is better stuff out there. Capture One not only processes with significantly wider exposure latitude and lower noise but it gives the most control over white balance and colour right out of the RAW conversion without having to bring the image into Photoshop for further processing. With the Pro variant you can also crop and straighten/rotate QUICKLY (modifier missing from description of Adobe Camera RAW which also does this). The system is very well integrated and it also has the fastest interface of any RAW converter that I have ever used. However, the actual conversion process takes a bit longer than RSE though it's still faster than ACR or Nikon Capture but since it's sitting in the batch queue anyway while you continue to work it's not a huge deal. Average physical memory foot print when working with D2X files with a queue full of files is about 200megs. If you haven't tried it already, download the 30day free trial and see if it's worth the 500Euros. I'll be shelling out for it once my trial is over. It gives me the dynamic range and colour out of a D2X file that I was getting out of the S3 Pro with the Fuji Hyper Utility software while giving me the a similar workflow involvement as working with S3 Pro JPEGs. C1 lets you output up to three files from the same instance of the RAW file . . . so one giant lossless file in 16bit TIFF and ProPhoto RGB colour space if desired (I usually reserve this for when I want to print to save space), one for web-sized medium quality JPEG which, to this moment, I have yet to see any artifacting, and, of course, one tiny file for the blog. Obviously I could make blog-sized photos whenever I wanted to from the full-sized file but since it doesn't take much longer to make the third file and each file is around 20KB it has now become part of the workflow. With a JPEG, you'd still have to do scaling and possibly some colour adjustments and the adjustment palettes are no where near as accessible in Photoshop as they are in C1 or RSE.

Posted by Klyment Tan in Shoots at 06:00

Thursday, October 6, 2005

New imaging goodies

The Fuji S3 Pro seemed to have taken a price hit in Canada last week. About two weeks ago I returned a Fuji S3 Pro to a local camera store at \$2650 plus GST. Today I checked and Camera Canada and found the camera available for just \$2351.60 plus GST including the Hyper Utility software. One could go to McBain Camera and get it price matched at below McBain's cost. Don't worry . . . they'll have to clear it out sometime. Beware - the reason why I returned the camera was because I wished to use it as a JPEG camera. However, with the original firmware, the camera has really awful auto white balance and if you wish to derive any benefit from the new secondary sensor set for increased dynamic range, the buffer depth drops to three shots in RAW and since the camera doesn't compress the RAW files, even a 45x memory card takes about ten to twelve seconds to write. The camera also seems to have focusing problems. The new firmware requires an optional \$80 adapter to flash. This adapter, or any Fuji variants of this adapter, are unavailable anywhere in stock locally and would have to be special ordered. Without the adapter and firmware upgrade, anyone who needs to shoot more than about 10FPM (that's frames per *MINUTE*) hopefully brings a grey card with them and white balance every shot. Better to bring a light meter as well as metering on the S3 Pro can be a bit wonky at times with the original firmware. I grabbed a couple of Kingston 2GB Elite Pro compact flash cards for about \$145 each plus about \$5 of shipping the other day. They are 50x cards and perform a tad bit faster than the Transcend 45x cards that I was running with earlier with the D2X. I haven't performed extensive tests on it with any other digital camera. These cards feature a lifetime warranty whereas the \$210 Transcend cards don't. Furthermore, locally, even the cheapest 2gig compact flash cards are selling for over \$200 and they are 4x cards by Sandisk (blue and red label). If you need these cards and don't know where to find them in Canada for a decent price feel free to e-mail me as my supplier can drop ship anywhere in Canada for about \$5 for this card.

Posted by Klyment Tan in Equipment at 17:56

Tuesday, October 4, 2005

Amazon.de Wishlist: Revisited

After upgrading Serendipity, I remembered that the Serendipity developer that helped me out had an Amazon.de wishlist which I had tried to get him something from. The challenge is documented in German in an entry in Garvin Hicking's blog. In fact, it is also documented in this blog in another entry. Anyhow, I retried the process and I think that I may have just completed an Amazon.de wishlist transaction in German. I hope that it works.

Posted by Klyment Tan in Weblog Specific at 15:39

Gallery 2 upgrade: Failed

As some of you are aware, I used a beta version of an online, database-driven gallery framework named Gallery for my newest online gallery. The upgrade from my beta version of Gallery 2 to full Gallery 2 was less than seamless . . . however, this was to be expected. The installation documentation for my earlier version of Gallery 2 warned that the database schema from the beta version of Gallery 2 that I was installing then was likely to evolve into something very different even at later stages of beta. I may consider restoring Gallery 2 from a backup file later but I'll likely black hole it and officially blackhole the Yappa Next Generation gallery system as well and start fresh since Gallery 2 has now been fully released as version 2.0.

Posted by Klyment Tan in Weblog Specific at 07:16

Friday, September 30, 2005

Delta Upsilon Fraternity composite digitization project

The Delta Upsilon Fraternity Alberta Chapter celebrates its 70th anniversary this year. As part of the anniversary, the fraternity's alumni have decided to digitize their composites so that they may be projected during the reunion event in October and so that they will have a digital copy of the composites in case something happens to them. Andy Nguyen, an aspiring photographer, accompanied me to the frat house to photograph the composites. He shot some interesting photos of Andrew McCready and I working on the composites. Andy was also instrumental in insuring that we finished sorta on time; there were supposed to be two more current fraternity members that were to help us with the cleaning of the composites but after Andrew left, Andy ended up doing most of the cleaning and setting up. Thanks a lot, Andy. => You'll probably see some more photos by Andy in this blog in the near future until he gets his own site up. I'm polishing off the bottom of an especially-dirty composite as Andrew looks on. This shot was taken in the fraternity house's board room. Composites were shot with the Nikon D2X through the 60:2.8 1:1 Micro-Nikkor AF-D and illuminated with a Balcar Nexus A3200 with two PowerZ heads with FX60 reflectors. Andy shot this photo with a modified Fuji S2 Pro (he bought this from me a few weeks ago . . . so I'm happy that it is in good hands) with the Nikon 18-70/3.5-4.5 AF-S DX lens. A shot Andy took from behind the D2X. I'm adjusting one of the composites on the wall. The hooks were really hard to use. The following is an example of one of the single-shot captures of a composite. I had originally suggested other alternatives to the alumni and had the D2X as the "low end" alternative but after doing a sample shot for them I was amazed at the resolution and clarity of the capture. 1947's composite. The fraternity has had many notable alumni. Here, Eldon Foote was the president of the fraternity. Previous members include Francis G. Winspear, Clare Drake, and E. Peter Lougheed. Also interesting to note is that vice president this year is R. Macdonald. Well . . . I guess some people find that funny. I know Andy does. A close-up view of a small portion of the previous photo. It's at about 20% magnification and compressed poorly but you can see the texture in the paper at this level. All from one shot, not stitched. Many of the composites suffered damage due to poor storage before they were framed. This one appears to have sustained water damage and prior to framing not all of the dust was removed so there are still particles under the glass.

Posted by Klyment Tan in Shoots at 19:17

Thursday, September 29, 2005

Canon 5D - In stock at McBain Camera Edmonton!

Yes . . . there's an exclamation mark in the title of this entry but to be honest, I'm not terribly excited. For \$4299 + GST you get a 12.8MP "full frame" body with a metal shell. Sure, it sounds great on paper and I'm sure it'll sell well. I guess it also feels nice in the hand, much nicer than the 20D or either of the Digital Rebels and the placement of the controls is very nice. But beyond these, you realize that picking up the 5D buys your way into a system with few OEM wide angle lens options. Anyway, they are in stock at McBain Camera in Edmonton. If you are looking for one, buy one through Jonathan Puckrin. He usually works at the Kingsway Garden Mall and West Edmonton Mall locations but call any of the locations and they should be able to track him down. Weekdays he'll work after 5pm MST until 9pm closing at the mall stores. I always buy my big ticket items that are carried by McBain Camera through him. McBain Camera also matches prices which retail stores will sell at anywhere in Canada and gives you fourteen days to find a better deal for a price match. Two left unallocated in stock as of the writing of this entry. Here are some photos: Sitting pretty in the box . . . hahah, I guess I now have records of six valid serial numbers for the Canon 5D . . . oops, now I don't anymore. A shot of a box. I put the camera back into the box to take the shot . . . this unit is earmarked for demo. The Canon 5D sitting beside its box. All photos shot w/ Nikon D2X @ ISO 400, 17-55/2.8 @ 2.8. It's kind of funny . . . Nikon digital SLR's tend to have almost a year from announcement to unallocated stock situation. Upwards of a year for Fuji. But the 5D, leaked just over a month ago, can now be purchased without a back order from a retail store IN CANADA. Anyway, I highly recommend checking out the DPReview preview before going forward with your purchase. Seems like there are mixed feelings about the camera already in the forums . . . some complaints that per-pixel acuity isn't great. But the thought did cross my mind of mounting a 14mm F/2.8 Sigma EX aspherical rectilinear lens on this body . . . but then again, I could pick up a Kodak SLR/N and get the same focal length and still stick with F-mount.

Posted by Klyment Tan in Equipment at 01:08

Sunday, September 25, 2005

Teaser: More Rapid Fire Theatre photos to come!

Rapid Fire Theatre's TheatreSports and Chimprov is back in session at the Varscona Theatre (103 St. and 83 Ave.) Shows are 11pm Friday and Saturday respectively and run for about an hour and a half to two hours. I'm tired so here's a list of some coming blog entries for which I already have photos: TheatreSports Opening Night Chimprov Opening Night Sold my S2 Pro - tribute to a special camera Purchased S3 Pro - some bitching about Fuji, Nikon, McBain Camera, workflow and other stuff Printheuge.com - updates Burning thistle seeds - experimental photos CHIPS!!!!

Posted by Klyment Tan in Events at 07:10

2005.09.17 Shooting on Movie Set

Opportunity courtesy of Huy. Thanks, dude. From left to right: I don't remember his name or what exactly he does but he plays with the camera, director of photography, director/producer (director for sure, don't know with certainty who's producing). DP shooting an actress who's in Maurice's acting class. Eric - he sure has that director look. One of the main characters. Probably the main character. Dude acting as a tailor. One of the extras who was very cute and had a unique look with some resemblance to Winona Ryder. Environment shot with the main character plastered to what, at least until that point, was a very clean window. Left to right: mannequin torso, Greg (Huy's buddy, props guy), and Stephan (extra . . . same year and graduated from same high school as I). We knew that Huy was a bit different . . . but I never would have guessed he was into gay necrophilia. Makeup artist. Assistant director (right, I think that's him), and I don't know what the other girl was supposed to be doing. I'm not sure if I'm supposed to post this stuff so those are all of the details that you're getting for now.

Posted by Klyment Tan in Shoots at 07:01

Leanna's studio glamour shoot

I started building Leanna's official model "portfolio" today. It's a fun project that Leanna and I decided would be cool to do. Okay, Leanna. You have to admit that you already have enough photos of you that would build better portfolios than a lot of non-pro models but yes . . . this is your first official shoot for the portfolio. For the rest of you, here's a sampling. Maurice did an awesome job with the hair makeup as always . . . and, as always, somehow finds his way into the photos. Single 40 x 53" Plume softbox driven by a Balcar Power Z head and a Balcar Nexus 3200 asymmetric power supply. Shot with a Nikon D2X in RAW at ISO 100 and converted in Adobe Camera Raw. Carl Zeiss Planar T* 80/2.8 CF for Hasselblad used as the lens with an adapter. F/11, 1/250s. Similar info to previous shot but now with both Leanna and Maurice. Everyone is still wondering where those amazing arm muscles came from. Just Maurice. He does his own hair, too. Crazy.

Posted by Klyment Tan in Shoots at 06:13

Thursday, September 15. 2005

Canon being over-represented?

Forum linking to photos of photographers from the 2004 Olympic Games in Athens. <http://forums.dpreview.com/forums/read.asp?forum=1014&message=15015441> Excluding the video camera in the right on the second photo for which I have no idea what the value would be, I'm guessing that there's in excess of a quarter million dollars of gear pictured in that single photo and virtually all of it Canon. Too bad they don't make any decent fast wide angle zooms.

Posted by Klyment Tan in Equipment at 06:12

Saturday, September 3, 2005

Live blog on location in New Orleans post Hurricane Katrina

<http://mgno.com/>The guy's in an office tower with internet access and diesel generator backup with an OC-3 connection. Possibly one of the few buildings with electricity and internet connectivity in the area. Talk about up time!His fiance is a professional model and she's on OMP. She's hot, check out her page:http://www.onemodelplace.com/model_list.cfm?ID=85637

Posted by Klyment Tan in News at 23:38

Tuesday, August 30, 2005

Delta Upsilon Fraternity Composite Finally DONE!

After months of learning and approval delays I printed off two copies of the Delta Upsilon Fraternity's University of Alberta chapter's photo composite for 2004-2005. All photos were shot on location in the basement of the frat house using a black muslin backdrop and two Balcar Concept Z2's connected to a Balcar Concept P4 power supply. Two white Balcar 42" umbrellas were used in conjunction with the Balcar FX60 reflectors. Very simple lighting setup with one light set high up and farther back as key and another near lens axis and stopped down about three and a half stops as fill. "Official" composite with everyone posing seriously. The fun composite where most people have some sort of goofy photo. This was my first composite but hopefully that doesn't show. I guess you can't see much on each anyway.

Posted by Klyment Tan in Shoots at 06:37

Monday, August 29, 2005

Printing Gamut Mumbo Jumbo

As a connoisseur of mindblowing colour brilliance and accuracy in digital workflows I am the proud owner of a GretagMacbeth Eye-One Pro UVcut and ProfileMaker 5. I use these tools, sometimes in combination with a production raster image processor (RIP) to realize colour accuracy and colour gamut beyond what is available with a manufacturer's standard printer drivers and canned ICC profiles. I recently built profiles for Epson's PremierArt Water Resistant Canvas, Breathing Color's Brilliance I, II, and Chromata White canvases using the Eye-Pro UV/PM5 combination for my Epson 9600 Ultrachrome. I have been extremely happy with Breathing Color's Brilliance I and Brilliance Chromata White canvases and my eyes told me that colours are much more brilliant and contrasty on the Breathing Color canvases than on the PremierArt canvas. However, I wanted to check to be sure that this was the case. Using PM5's gamut viewer I compared several profiles including those above. A three dimensional (L*a*b) representation of three different medias for comparison purposes. The translucent blue is the PremierArt Water Resistant Canvas, grey is Breathing Color Brilliance I, and the red is UNCOATED, non-inkjet specific Fabriano fine art paper, profiled for professional graphic artist and printmaker Rina Chan. Oddly, Breathing Color's canvas which is advertised to have wider gamuts than many other canvases, sometimes with special note to PA's WR Canvas, actually has a noticeably smaller gamut and, at some points, even smaller than the uncoated Fabriano! PAC profiled with gloss black on an Epson 9600. The other two profiled with eboni (Matte) black. Qualitative tests seem to show completely different results. Could be the glare from the PAC. The widest gamut, strangely, came from my Premier Art's Water Resistant Canvas profiled followed closely Bill Atkinson's PA WR Canvas profile and then by Chromata White and then by Brilliance II and then Brilliance I. There were some points at which a high quality fine art paper which came uncoated and not designed for inkjet use actually demonstrated wider gamut than the special canvas with special coatings. If I showed you a series of prints of the same image varying only in substrate printed (and the associated printer colour profile), I'm sure that you'd very easily pick out one of the Breathing Color canvases as having the most vibrant colours, deepest blacks, and highest contrast and most detailed shadows. What's strange is that the plots show a very different picture. My inference is that all of the Breathing Color products profiled were matte finished and the Premier Art canvas was glossy and exhibited glare under most lighting conditions which reduced visual contrast. In short, the Breathing Color substrates look really awesome and much better than the Premier Art canvas even though the Premier Art canvas produces a profile with a wider gamut. I still have some Premier Art Canvas on which I'll print your work for a ridiculously low price. Check out my new large format printing service website. It's ugly right now but it has the information that you need to get accurate colour on a variety of papers in widths of up to 44" and unlimited lengths. For accurate colour in your digital workflow check out GretagMacbeth. I recommend the Eye-one Display and Eye-one Pro line of products for display and printer profiling. If you'd like a demonstration or would like to purchase GretagMacbeth products feel free to contact me as I am currently using some of their products in my workflow and I am also an authorized reseller.

Posted by Klyment Tan in Epson Stylus Pro 9600 at 05:12

Brian Zinchuk Nominated

Brian Zinchuk, the only photojournalist with whom I semi-regularly communicate, was just nominated for three provincial newspaper awards in the Saskatchewan Weekly Newspapers Association Better Newspapers Competition: Best News Story - Norma Jean Mooswa kills six at Cochin sentencing Best Hard News Photo - fatal semi accident at Battleford, semi jumps overpass Best Columnist of the Year He also adds that of the twenty four awards available at this level to him and his newspaper, his newspaper, Battlefords News-Optimist was nominated for nine awards and he was a significant contributor in the pieces involved in two of the other awards: Best Front Page and Best Overall Paper. I referred to Brian in a previous entry and he's also commented on it. I'm sorry Brian, you've told me before and you've repeated it . . . which newspaper do you work for again? I did a Google search for your name but it came up in some of the oddest places, the first hit was a link to this blog. Congratulations, Brian. Good luck with the awards. Edited: Added the formal name for the newspaper competition and also the name of his newspaper.

Posted by Klyment Tan in News at 04:54

Balcar AQ Location Lighting Test

This entry is out of chronological order - it should be before the entry with Jessica's shoot with an alleyway photo illuminated by the Balcar AQ Pack self-contained studio lighting system. Anyhow, here's a photo from my first shot with the Balcar AQ Pack. Nikon D2X, 2s, ISO 400, F/8, 17mm, one Iris head stopped down five stops on the Balcar AQ Pack,

focused at 20degrees w/ Balcar LFX 30 12" reflector and area of illumination further reduced with large set of barn doors. Processed in Pixmantec RawShooter Essentials 2005 and scaled and exported in Adobe Photoshop CS2. I don't enjoy having my photo taken but without a proper model I didn't have much a choice. I composed this photo and chose to showcase it in this entry for a number of reasons: it demonstrates how one can have accurate, effective control of lighting anywhere (all lighting, camera gear, a boom stand and a tripod were hauled up to the roof of the studio, up a ladder and through this roof hatch without assistance); it shows that artificial lighting can be achieved without the inconsistencies of using a standard TTL flash and without the harsh and difficult-to-control nature of such a flash; the flash can be used to achieve sharp detail with perfectly white-balanced colour for neutral skintones thus eliminating the need to unnaturally-alter the white balance of the photograph to achieve this neutrality and; I look so damn good in my hat. I am making this Balcar AQ Pack (1200W/s) available for rent with one focusable Iris light head, your choice of Balcar reflector and your choice of umbrella or softbox plus a light stand or boom stand for \$150/day or \$400 per week for the package. The pack allows power adjustment over a six stop range in 1/10th stop increments throughout which the pack holds colour temperature consistent within 1-2% variance of the median. Refreshes to full power in about three seconds and has enough power for about 200-250 full power flashes. In realistic usage I have yet to fully empty the battery even hafter a 350+ flash discharge with ample use of the modeling light and lots of idle time with the pack and fan on.

Posted by Klyment Tan in Lighting at 04:41

Another Edmonton Blog

My brother's uhh . . . female friend's blog. Rather organized-religion-oriented at the moment and may be for a while after but interesting to read nonetheless. Yes, fasting during Ramadhan sucks especially in a muslim country cuz everyone's cranky. I like food. Check out the associated, currently crappy photoblog. She linked to it with that name . . . just repeating it. I hope these Atom feeds are working properly.

Posted by Klyment Tan in Cool Sites at 04:17

Sunday, August 21, 2005

2005.08.14 - Shoot with Jessica

Jessica, a schoolmate from high school and a friend of Leanna, wanted to do some fashion- and glamour-oriented shooting. We scheduled a shoot for a Sunday and arranged to have Maurice as her makeup artist. What you see below is merely a wafer-thin cross section of the output of the 10+ hour (!!!) shoot. We shot both in studio and on location in a back alley just off Rice Howard Way, a few steps from where the photo of Leanna with the green background that's on my business card was shot. Here's a wide angle shot of the lighting setup used to achieve most of the photos that were shot in studio. Two Balcar V-PLB 65's, one on each side about 15 degrees behind the subject and a single silver umbrella for frontal fill. This will likely be my last shoot with my beloved Balcar Concept lighting system. It will now be sent in for upgrading and then sold to Dong. Back alley photo. Ever since I got the Nikon D2X I found myself doing significant amounts of editing of my photographs to achieve anything that I was even remotely happy to show to people. I don't know what's up with this camera or if it's because my values in photographic imaging have changed. Photograph was lit with two Balcar Iris heads attached to a Balcar AQ battery-powered studio pack. 1s exposure at ISO 400 to bring out ambient lighting.

Posted by Klyment Tan in Shoots at 18:23

2005.07.26 Klondike Days Documentation - Blue Willow Restaurant

The grandson of the owner of Blue Willow Restaurant commissioned me to document their new, used concession trailer. This concession trailer was purchased off of Tony Roma's and is this grandson's pet project. The owner's grandson, Patrick Mah, is a university buddy of mine. He has about another year left in his bilingual Bachelor of Commerce degree since he decided to go on exchange to France and then travel southeast Asia last year. Blue Willow, like many other independent restaurant and food thingies, got shafted this year by the organizers of Klondike Days. They were placed in an area with no real rides, just a couple of carnies and garbage bins. They were also stuck paying the same price per square foot for rent for the ten day event. Image is a composite of about half a dozen other photos. The fireworks display looked awful from this area due to the poor location and the density of the display was very low. D2X tripod mounted with roughly 1/2 to 1s exposure times at ISO 100 and maximum aperture. Two cool carnies. I don't know what game they were operating but they wanted prints of this photo and exchanged a few stuff toys for the prints. Thanks Patrick for handling the exchange.

Posted by Klyment Tan in Events at 18:14

2005.06.22 - Tara Lynn, Campus Eye Center window ad

My friend and father of a former business partner commissioned me to shoot an eye catching scene for a 3.5 x 10' window sign for his store, Campus Eye Center. The store is on street level on the main floor of the Campus Suite Hotel which is located just across the street from the Telus Professional Development Centre on the University of Alberta Campus. This store's window is prime advertising space and it was a good idea to get a sign up in it as there is a lot of pedestrian traffic. The sign is taking a lot longer than usual since optical stores feel it appropriate to consult with the optical sanctioning body to approve verbage for their signs. This sign is going ahead after not having received a response about the verbage for about two months. This photo was selected for use in the window ad. The grass and sky will have to be grown and stretched to accomodate the odd aspect ratio of the window ad. I haven't built the ad yet but we may have to compromise on its size. Hopefully not, though. Model is Tara Lynn. Makeup by Maurice. Shot in the same field I shot Leanna in but this was before any grains started showing up. Just wanted to experiment with some fabrics. Maurice helped with the fabrics to get them to drape better and something really weird happened. According to Maurice, Tara dug her nails into the back of his head and he reacted by pushing her forward, thus creating this image.

Posted by Klyment Tan in Shoots at 18:05

2005.07.15-17 Grand Prix Edmonton

Jonathan Puckrin's client, On Location Pictures decided to get a booth at a large, international motorsports event. The client's business model is to shoot and print on location for both wallet-sized souvenir identification cards and larger group photos in a mock-up of the grand prix winners' circle with one or two models. My photographer's release prevents me from posting photos from the booth itself but here are some photos taken outside of the booth. As you may have

guessed, shooting in the booth meant no shooting cars. But the entire group was great to work with and I was fine not being able to watch any of the races. I don't know who these two people are but they were nice enough to pose for me for several photos. Looks like fun. =P It was raining pretty heavily on the second day and there was mud everywhere. Our two models, Tiffany (left) and Sarah, hitching a ride with some dude driving a golf cart. On the third day, Jonathan got at least one paddock pass from a press photographer that had done enough shooting for the event. Seemed like the sentiments were fairly similar between many of the press photographers - two days seemed to have been enough for most of them. Anyway, that's my observation and I'm sticking to it so I don't feel bad for not having shot any racing.

Posted by Klyment Tan in Events at 17:53

2005.07.09 Leanna in my neighbor's grain field

I was out with Leanna one Saturday and we decided to take some photos. Actually, we didn't decide to take them that day. Rather, I believe that Leanna WANTED to take some photos and I had to think of something or else we'd be stuck doing tourist photos by prominent land marks or photos in a booth. =P One of the properties neighboring my family's acreage is a large farmer's field. It rotates between being a hay field, canola field, and grain field. I think this year it's barley. Here's one of the photos from the shoot. Shot with Nikon D2X. ISO 100, aperture priority, exposure compensated -0.7EV. 1/4000s, F/2.8. Processed in Adobe Camera RAW 2.4-ish. Grass changed from deep blue-green to yellow to balance the rest of the photo. Sky and grass colour saturation increased and hue/saturation layers were masked off to retain neutral skin tone in subject.

Posted by Klyment Tan in Shoots at 17:40

Tuesday, August 16. 2005

Recent Events

It's been well over a month since I updated this blog. I've been avoiding the update because Rapid Fire Theatre's page is linking to the main part of my blog and not to specific blog entries about RFT events and I haven't been able to contact the person that I normally talk to about photographic content. But it's time for an update so here are a selection of photos from recent events: A photo from Perugia Salon and Spa's launch of a photography and stage-specific makeup line called "Smashbox". Three female models were selected the day before the shoot and I have no idea where Jarrett came from but he made the shoot a lot easier to do. It was lots of fun. A shot from Derks' first fashion show of summer 2005. It was Grand Prix-themed. Mostly casual stuff . . . I wasn't impressed with the clothing but the lighting was interesting and gave me a good opportunity to get acquainted with the D2X at ISO 800 and above with the 70-200/2.8 VR. A photo from my convocation from the B Comm program at the U of A. The guy to my right is laughing because University president Rod Fraser just asked what I'll be doing for work and I responded by saying I was a pornographer. Dr. Fraser didn't find it quite as funny as I did. Neither did my girlfriend. But she took this photo. A photo of Leanna and her middle sister, Jessica, on the day of Leanna's convocation from the B Sc. program at the U of A. Photo taken in the mini rock garden between the administration building and SUB. There were two weddings during my absence from my blog. One wedding produced mediocre results due to poor lighting conditions and locations the entire day. The other wedding had a large number of very beautiful photos.

Posted by Klyment Tan in Events at 19:16

Sunday, June 26, 2005

Improvaganza 2005 - Full Photo Gallery

I have uploaded all of my photos up to the end of Day 10's matinee in this gallery. The gallery will Theatre Groups: you're welcome to use the photographs for promotion purposes. It would be nice to be credited and tearsheets would be cool, too. =) If you are using the photos on the web please e-mail me with a link and I'll link back to you. For print, e-mail me with a requested file number and I can pass along a full resolution version of the photo. Photographic prints of the photographs are available to performers and the theatre groups involved for \$0.50 for 5 x 7's, \$2 for 8 x 10's and \$2.50 for 8 x 12's. Blog entries with highlights to follow.

Posted by Klyment Tan in Events at 22:52

Monday, June 20, 2005

Improvaganza 2005 - Day 3

I photographed the 8pm and 11pm Improvaganza 2005 shows for June 7th, day 3. All were shot with the D2X at ISO 800, 17-55/2.8 at F/2.8 and various shutter speeds and focal lengths. All RAW conversion was done with Rawshooter Essentials. No post processing outside of Rawshooter other than web scaling. That means black and white conversion was also done in Rawshooter. For more details on this series of performances click here. Rapid Fire Theatre's banner boys, Mike and Matt. Twin brothers . . . I hope I remember their names correctly. Thanks for your commitment and help with the banners. Chris the sound and light guy. If you like the colour in the photos you have this dude to thank. Thanks, Chris. Craddock sulking in the green room. Lynette and a very enthusiastic volunteer . . . can't remember his name. Lynette (sp?) was Huy's former drama teacher in high school. Arlan (left) and Drazen. They aren't twins . . . and those are Oli's glasses. This photo was Joe's idea. Drazen (still not spelled quite right) is one of two performers representing Slovenia and Teater Narobov. Enter the judges Becky and Graham of Iron Cobra (Toronto). Becky and Graham. =) I believe this ring is yours, Jacob. Ummm . . . yes . . . Chris helping Mark birth one big, hairy baby. A shot from Atlanta's perfect scene: 5-5-5. Any teams with websites are welcome to e-mail me with links and other information. =)

Posted by Klyment Tan in Events at 08:29

Friday, June 17. 2005

Improvaganza 2005!

June 15-25 Rapid Fire Theatre hosts teams from around the world in Improvaganza 2005 - Canada's largest improvisational theatre festival. The shows all happen at the Varscona Theatre located at 10329 83rd Avenue, Edmonton, Alberta. For more details please visit this site. Most shows start at 8pm and regularly scheduled Rapid Fire Theatre shows have been converted to Improvaganza shows as well. I will be covering most of the ten days of what has, at least so far, has already proven to be a series of extraordinary, non-scripted performances. Here are some of my favourite photos from opening night. All photos were taken with a Nikon D2X w/ a Nikon 17-55/2.8 AF-S DX ED lens shot hand held in RAW with existing light. Yann, a Belgian improviser enjoying a Kokanee. ISO 800, F/2.8, 55mm, 1/100s Chris, did you just pinch my ass? 35mm, F/2.8, 1/30s, ISO 800. European connection. 19mm, F/2.8, 1/20s, ISO 3200. I understand that ISO 3200 images are of special interest to some prospective Nikon D2X purchasers so if there's an ISO 3200 raw file you'd like to play with please e-mail me. Oops . . . did I get in your shot? 17mm, F/2.8, 1/20, ISO 1600. Joel - most awesome improv sound dude ever. 38mm, F/2.8, 1/2s, ISO 3200. I know there's a blue cast - there was a blue gel over a fluorescent light so there wasn't a lot of colour information to pull out of the NEF. Upstanding, one of the two Toronto teams. Kevin (left) is formerly of RFT. 38mm, F/2.8, 1/90s, ISO 800. Chris Craddock, a very sickly-looking Jacob Banigan, and Mark Meer. When converting these photos from RAW I found that Mark's skin tone was always green cast when I managed to neutralize most of the other players' skin tones. I'll follow up on this skin tone issue in a later entry. Jacob just returned from Austria, Chris and Mark are RFT residents. 28mm, F/4.0, 1/125s, ISO 800. I have no idea what the hell this part was about but the shot looked pretty cool so . . . 38mm, F/2.8, 1/160s, ISO 800. Julian suckling on "The Magic Cow" with a hand from one of the players from Oregon as "The Twins" (both of them!) and Mark as "The Handsome Nurse" doubling as an udder. 44mm, F/2.8, 1/320s, ISO 800. A HUGE thank you and acknowledgement to all of the people back stage and in the light and sound booth. The lighting on Wednesday made my job as a photographer so much easier as you can see from the shutter speeds achieved for many of the shots. When I shot one night of Chimprov last year with the Fuji Finepix S2 Pro, I was shooting everything at ISO 1600, F/2.8 and I was still getting shutter speeds of 1/30s and below. All images were processed with Pixmantec's incredible and FREE raw workflow software Rawshooter Essentials 2005. D2X NEF support is still in a version 1.00 release but as you can tell the results are more than usable and I've experienced a huge improvement in workflow throughput with the software. When you're finally tired of unbearably sluggish performance with Nikon Capture even on computers with 4gigs of RAM and 3GHz+ processors it may be time to check out Rawshooter.

Posted by Klyment Tan in Events at 03:08

Tuesday, June 14. 2005

Quick Update: Nikon D2X

As of May 27, 2005, I am the proud owner of a brand new Nikon D2X digital SLR. I have taken almost 2000 photos with the camera already over the last few weeks and the camera is literally an orgasm in a magnesium alloy can - there's no other way to describe it. The ergonomics on this camera are incredible - everything you need frequently is within reach whether you're using the camera in normal orientation or from the vertical grip; focusing is near instantaneous and shutter lag is almost non-existent; write speeds are fast and even with fashion shows I'll run out of memory before I buffer out even when shooting full resolution RAW files in high speed continuous servo mode; metering is dangerously precise, even in horribly backlit situations. For image quality, detail is nothing short of eye-popping. Sure, it's no PhaseOne P25 or Leaf Valeo 22 but I have yet to use a compact system such as the D2X coupled with a few good F-mount lenses that has produced the detail that the D2X has. Add to that a usable ISO 1600, surprisingly clean ISO 800, and relatively noise free images ISO 400 below and you soon realize that you have a very serious piece of machinery that almost guarantees that you are your own barrier to taking good photos. Anyhow, I'll have photos and more info posted shortly but I felt I had to write a quick update and dedicate it to Brian Zinchuk, the only working photojournalist within my circles, and congratulate him on his recent photo-related awards. Nice work, Brian, I'll e-mail you in a bit. Thanks for leaving a comment in my last entry.

Posted by Klyment Tan in Equipment at 06:35

Monday, May 9, 2005

The Happiest Moment During my Time on OMP

Today I "met" Jeffrey Scott, the visionary artist behind the works of Factory 1019 in the One Model Place chat system. I've caught a few fleeting glimpses of his handle during the last year and but never had a chance to chat with him. Today I did. I had acknowledged his OMP Profile many months ago and sent him an e-mail but I didn't receive a reply. I had assumed that he had such a high volume of acknowledgements and e-mails that one small compliment was just a drop in the bucket for him. But today he told me that he liked my work and that he had acknowledged me. Though I find it difficult to believe that Mr. Scott would like any of my comparatively "sterile" works, I am still very flattered. Apparently he's only been shooting for four years and he was painting and sculpting before this period. Irregardless, what he has already achieved I fear I may never achieve in my entire lifetime. His profile on OMP is by far the single profile which I admire most. I felt almost cocky not asking how he manages to create the images he seems to produce on a routine basis; often I feel the insatiable temptation to ask. However, even if he would be willing to divulge some hints as to what his secrets are I would prefer to learn at my own pace and discover these techniques on my own. Still, if the opportunity ever arises to work with Mr. Scott in any capacity I would do everything within my means to realize it.

Posted by Klyment Tan in Photography at 23:05

Northern Lights over Edmonton

Two nights ago I witnessed a rather unremarkable occurrence of the Aurora Borealis (northern lights). The show was far less than spectacular. The sightings are usually rather colorful and much brighter than what I saw that night but I decided to try photographing it anyway. As you can see, only the greens seem to have shown up. The photograph was taken at ISO 100, F/2.8 with an exposure time of about fifteen seconds. Exposure time guessed from experience. I tried ISO 1600 but the long-ish exposure time produced a lot of noise which did not look very pleasant. Camera used was the Fuji S2 Pro. I'll try shooting another northern lights show with the D2X seeing that the D2X has a noise reduction feature that reportedly does a great job controlling noise during long exposures. This photograph was taken in my back yard. I'm guessing that the lights would have been visible from all parts of the city had it not been for the light pollution of the more populated areas of our municipality.

Posted by Klyment Tan in Events at 17:00

Party for Scott's 23rd Birthday

Scott's girlfriend Manchi organized a surprise birthday party for him at Boston Pizza on Calgary Trail April 30, 2005. Scott was my closest friend starting from year two of my university degree. He was still buzzed from the night before as him and his associates at KPMG were celebrating the end of tax auditing stuff with a "tax party". As you may have guessed, this individual has been forced into a life of boredom and monotony as an accountant. I kept telling him he should reconsider but he didn't listen to me. =PPatrick suggested we get Scott a book about how to feed fussy eaters (Scott will not eat his food if individual components of his dish are touching and he won't go near sushi and most oriental food) but we couldn't find any good books that were in stock. I suggested we book Manchi in for a really sexy nude shoot and afterwards we'd make a large canvas poster for Scott on the Epson 9600 but Manchi turned down the idea on the basis that Scott's home was too small to fit anything of that size . . . among other reasons. Leanna, Patrick, and I ended up chipping in and purchasing an iPod Shuffle. Leanna picked it up and, yes, for the record, Leanna did wrap it. Thanks, sweetie. I hope you enjoyed your party and your night at Stoll's, Scott. Happy birthday. I wasn't able to go clubbing with the rest of the party since I had an assignment due three hours after we finished supper at Boston Pizza.

Posted by Klyment Tan in Events at 00:58

Cathy's Test Shoot

On April 25, 2005 I photographed a fitness model named Cathy. I was, admittedly, apprehensive about this shoot seeing that I was just starting to get used to doing fashion shooting but I couldn't resist: the prospect of very unique subject matter with a very enthusiastic and articulate individual promised a rewarding experience . . . and it was. I'd definitely like to work with her in the future though I'm having difficulty coming up with ideas for shoots. Anyone have any suggestions? Cathy competed in a fitness competition in Toronto at the end of April. Still waiting to hear about how that worked out. Working with Cathy has made me think about getting back in shape more seriously . . . shortly after the

shoot I recommissioned my cyclocross bicycle and replaced my worn out, crappy tires with a pair of much lighter, stickier, narrower, and faster tires from Hutchinson. Hahah . . . thanks, Cathy.

Posted by Klyment Tan in Shoots at 00:25

Tara Lynn's Test Shoot

On April 17, 2005 I photographed a young, aspiring model named Tara Lynn. Her mother accompanied us during the shoot. Maurice did a fantastic job with hair, make up, and direction in studio and Huy was also present participating in the shoot as a photographer. I feel that Tara Lynn has an enourmous amount of potential. She's nearly 5'6" and recently turned 14. She just got braces for her teeth and has about 11months before they will be removed but she'll be ready to shoot again then. Tara Lynn's photos were photographed on one of the Old Scona Academic High School fire escape ladders, the newly-renovated Sir Winston Churchill Square, and, after the sun had set beyond salvage, in my studio on Roy's studio grey paper which he has graciously lent to the studio. The studio grey was tinted with a light magenta gel at about 1/5th of a stop below the key light. Some fill lighting was used along with a paint dryer to add motion to hair. And no matter how I try to arrange these photos they still don't seem to be laid out quite right.

Posted by Klyment Tan at 00:03

Sunday, May 8, 2005

Roy's and Cherrie's Catalogue Shoot

On April 16, 2005 Roy ([link](#)) and Cherrie booked my studio for a catalogue shoot with models Celia, Emanuela, and Reinalyn (sp?). The shoot was for Cherrie's new fashion line of which I can't remember the name. There were a variety of pieces ranging from casual and funky to very formal and extravagant. Some interesting fabrics and textures were used though my amateur eye for fashion told me that some of the black underlayers beneath some of the translucent fabrics may have given some of the pieces an unfinished look. Nevertheless, there were some good shots to be had. Emanuela went to my high school, Old Scona Academic. I believe she is a year or two younger than me. Roy was shooting with the Canon EOS Digital Rebel (300D) w/ the kit lens and with a Sigma 28-300 and also the Olympus Camedia C-5060. Shots on the dSLR were taken in RAW recording mode and I believe the Olympus was recording to JPEGs. Most of the shots were taken on a seamless studio grey 9' wide paper backdrop which Roy had purchased for this shoot. Additional photos were shot on a black muslin backdrop which belongs to my studio. This news is rather late as I was trying to finish a few overdue assignments for two of my university courses. Also, the black corners in the photo are shadows from the petals of my lens hood . . . I didn't fully lock it in when I took this photo.

Posted by Klyment Tan in Studio at 23:55

Tuesday, April 26, 2005

Fire at Hub Cigar Store/Funky Buddha on Whyte Avenue

I can't say that I saw the fire with my own eyes but there was a lot of smoke around Whyte Avenue at about 1am. The smoke was spewing out of the top floor of a building that I believe houses The Funky Buddha and Hub Cigar. The Funky Buddha is a pub/restaurant-type establishment and Hub Cigar sells a variety of cigars as well as many specialty publications, mostly magazines, of international origins. I submitted some of these photos to the Edmonton Journal. Perhaps the photo editor may find a use for them. Running into this photo opportunity was not planned. I was heading out to meet someone on my way home and, having a shoot today I had brought my camera to the studio. I avoid leaving my camera equipment in the studio so I brought it with me expecting to head home right after my meeting. Whyte Avenue around Calgary Trail was blocked off by police and fire trucks as well as some other emergency response vehicles. I parked my motorcycle, grabbed the S2 Pro and the 70-200/2.8 VR and started shooting. All photos were taken at F/2.8 and ISO 1600.

Posted by Klyment Tan in News at 03:27

Saturday, April 16. 2005

Obscure, fast, modified optics

An article on Bjørn Rørslett's website entitled Need for Speed: Shooting with Very Large-Aperture Lenses inspired me to find some of these "mystical" optics to use with my own F-mount camera. One of the lenses noted on Mr. Rørslett's site regarding these very wide aperture lenses was a 50mm F/0.75 Rodenstock TV-Heligon. The term "Heligon" seemed relatively easy to search so I starting looking for Heligons around the internet. My search wound its way to eBay where there were a number of these "Heligons" for auction including one of these F/0.75 TV-Heligons. All of these lenses need to be adapted and I had no resources to adapt these lenses. My curiosity surrounding these lenses continued, however. After months of searching I actually came across one auction where a Canadian seller had actually modified (or ordered the modification) of the lens mount of a 75mm F/1.1 Rodenstock XR-Heligon (out of an X-ray machine most likely) to be used with Nikon F-mount cameras. I quickly purchased this lens for the buy it now price and the seller, William Gower, very promptly shipped the product to me. Prior to the lens' arrival I inquired into the prospect of getting other lenses modified. It appeared that selecting and modifying these lenses was a hobby of his and he demonstrated experience in the areas of choosing and modifying these Heligons. I shall likely pick up another lens from him in the future. The lens proved to be a remarkable piece of optical engineering not only in specification but also in physical dimensions. The lens weighs about 1.5kg's (about 3.5lbs), has a 77mm front element, has a press-fitted lens mount adapter which maximizes the focal distance of the lens, and at F/1.1 it's about 8x as bright as my fastest zoom lenses. The lens has no focusing mechanism or any way to stop down the lens. As it has been modified, the lens can project a focused image when its front element is about nine inches away from the subject. All of the images rendered have extremely shallow depth of field and though the viewfinder doesn't always show it, stray light seems to fog the images and add to the soft, "dreamy" appearance of the output. Shown at the top of this entry is a photograph of some motherboard components off an ECS motherboard which happens to have a purple PCB. The second image is of some strange plant which I found in the Visual Communications Design studio at the University of Albert. Neither image was edited beyond scale down and export for web. It is also important to note that the images are not completely out of focus and that I did make an effort to focus on "something" when composing and setting up each photo. Images were manually exposed as the Fuji S2 Pro refuses to meter through non-CPU-equipped lenses. These were among the first images I took with the lens. I expect to explore the capabilities of this lens more and I am looking to expand the collection of high speed, F-mounted lenses. This entry is dedicated to Steve in Belgium who contacted me regarding the possible purchase of an Epson Stylus Pro 9600 UltraChrome.

Posted by Klyment Tan in Equipment at 01:20

Monday, March 28, 2005

Long Exposures of Construction Sites

After dropping Leanna off at her home after my graduation banquet, upon my approach to my home in the deep west of Edmonton I noticed that the street lamps were illuminating the layer of fog along the highway. Furthermore, a near full moon was lighting the clouds to produce an eerie effect. I rushed home to change and come back out to attempt to photograph what I saw. I failed but I managed to catch some other photos along Anthony Henday Drive. To the right you see the reinforced concrete beams and connecting braces of an overpass bridge. Exposure time according to the EXIF information was 30 seconds, F/8, ISO 100 on the S2 Pro. The camera was cable-released and mounted on my tripod, a Manfrott 055Pro w/ a Manfrotto 352RC4 triple axle head. Lens was the Nikon 17-55/2.8 AF-S DX. Here is a capture from another part of the highway. This photo was taken near ground level around an intersection of 69 Ave. and Anthony Henday Drive. Exposure information was identical to that of the above. The moon illuminated the clouds in the top right of the photo and the street lamps illuminated thin patches of fog. South of White Mud Drive was denser fog but the angling of the hills and lack of safe places to park prevented me from getting a shot. As you can see from the thin streaks of light, some people were still out and about . . . even at about 4am. To the right is a photo taken from below the bridge construction where I took the first photo in this entry. Camera was set at F/4 and exposure time was 8 seconds. I attempted to do a dark frame subtraction from all of these images but since these photos only had random noise and no characteristic hot pixels, dark frame subtraction techniques actually yielded a noisier image. The images were all noisiest in the blue channel and there were noticeable streaks and bands. In fact, I notice these streaks and bands even with shorter exposure times but at ISO 800 and above. Perhaps there is something wrong with the sensor in the camera or perhaps I am just being picky. I'm making it a point to contact Fuji Canada this week regarding these issues. I also need to send in my Balcar lighting units for a compatibility upgrade to improve the interoperability of some of my older lights with the newer control unit.

Posted by Klyment Tan in Shoots at 00:43

Sunday, March 27. 2005

My Graduation . . . stuff

Saturday, March 26, 2005 was the date of my graduation banquet for my Bachelor of Commerce degree at the University of Alberta. It's obviously not a big deal considering that I could easily be failing all of my classes and still attend. Personally, I found the purchase of the banquet ticket a waste of money and I have the suspicion that a fair bit of the money paid was used to subsidize the alcohol in the hospitality suite of which I did not make use. Anyhow, here are some photos journalizing the event. All photos were taken with the Fuji S2 Pro, Nikon 17-55/2.8 AF-S DX, SB-80DX flash bouncing off the ceiling except where noted. To the left you have a photo I took in an elevator. From left, Chelsea Barron, recipient of this year's Commerce Cup (whatever that is, but congrats to her anyhow), me, Enoch, Allison, and Leanna who's sorta there in the corner. Photo was taken at ISO 400 and lens was set to 17mm. Here I'm sneaking a photo with one of the most reputable professors in our faculty, Erhan Erkut. He was my professor for BUS 201 which was a course I took in my first year in the School of Business. It was by far the most enjoyable class I have ever taken in my entire academic career and was probably one of the most useful. And check out my swanking new pink and baby blue tie. :-) 17mm. Here's Leanna posing in the lobby of Crowne Plaza Chateau Lacombe. The seats are actually a nice pink colour but I shifted the white balance so that there would appear to be a green cast over the entire frame . . . looks a lot more interesting this way. :-) No flash, ISO 1600, F/2.8. To the right is Jen. She claims she hasn't had any more than the wine at our tables to drink . . . I guess she really is normally like this. She is in my MGTSC 488 class and was in my MGTSC 426 class. 488 is a supply chain management course taught by Payman Jula who was our nominee for a sessional teaching award which he consequently won. Congrats to Payman. Here gapes Mike. I'm not sure why he's making such a face, but it sure looks funny. He has a pair of glasses with tint that looks about as urine-coloured as the liquid in the glass in his hand but he's not wearing them today. Boo. Behind him is his girlfriend of whom I am unable to recall her name. Sorry. From left: a very small fire extinguisher in a big hole in the wall, a lady I don't know, Sam, and some dude holding a wine bottle of whom I can't remember his name. Anyway . . . onto another photo where I can remember more than three of the five entities portrayed. Here seated were some of my table mates. From left: Jocelyn, Catherine, Enoch, and Tim. This photo was taken at La Ronde, the revolving restaurant above Chateau Lacombe. Photo was taken with existing light at ISO 1600. Noise Ninja was applied using an automatic profile to the original image as the dark areas of the photo were certainly noisy. The lights in the background are from the city below. La Ronde is on the twenty-fourth floor of the hotel if I'm not mistaken. The first three are graduating from business. Tim is doing his residency for medicine. Congratulations to all. Here is Curt the Banana. I became acquainted with him in my first year of business at the Jasper Park Lodge where we were attending the Rocky Mountain Business Seminar. As usual, it looks like he is having a lot of fun. Cheers, buddy. Here we have Ryan and some dude outside of the hospitality suite. Ryan was in at least one of my classes before. He's in the Canadian military's reserves and has worked as a teaching assistant in some classes which are usually classified as part of the Operations Management Department. I'm not sure who that other person is but it's interesting to note that he has a drink in each hand. The photos probably make it appear as though the event was more fun than it really was. Or at least that's how I felt. Apparently Leanna enjoyed herself. I suppose as long as there were people that had fun then the event was justified. However, as with my four years of post-secondary education, I feel that all of this has been, for the most part, a waste of my time.

Posted by Klyment Tan in Events at 22:44

Wednesday, March 23, 2005

Lexjet Canvas and other media follow up

After trying out Lexjet's Instant Dry Satin Canvas on a friend's Epson Stylus 7600 w/ ImagePrint 6 I discovered that it was probably just Lexjet's profile that wasn't very good. Nonetheless, the purchase of ImagePrint (\$3000US-ish for the Postscript version, which I'd need for signage and stuff) is taking a back seat to the prospect of purchasing a GretagMacbeth colorimeter, densitometer and some profile making software like their ProfileMaker 5 Photostudio. I haven't looked up the pricing yet but I've heard rumours that it's around \$3000US as well. Problem is that it won't process PostScript. =P The reason why I'm interested in this profiling system is because I'm looking at a bulk feed system from Lyson for their Cave Paint/PhotoChrome ink sets. These ink sets are supposed to increase colour gamut and reduce bronzing and also reduce running costs of the printer as ink can be purchased in jugs. :-P Problem is that they only have colour profiles for their own media and not for anyone else's. There may be value in making my own. Anyhow, my Lexjet rep has begun the refund process. He's been incredibly helpful and tolerant with my "greenness" with this giant piece of Epson printer and his recommendations for media so far have been excellent (yes, Lexjet's Professional Semi-matte 10mil prints much nicer and has lower glare than Epson's Premium Lustre and my customers have noticed this difference). He's also been very responsive with the interesting quirks of this printer, like how it doesn't like rolls of media which aren't exactly 44" or 24" or some of the smaller sizes . . . The problems arose with two of my rolls of media from LexJet: LexJet's water resistant printable polypropylene and 3p's FlagTex fabric printable translucent stuff. Both of these rolls come as 42", a couple inches short of the standard 44" rolls. As such, the Epson 9600's photo detector told the printer that the paper wasn't loaded properly as it couldn't detect anything around the last two inches of the roll. My Lexjet rep promptly e-mailed instructions on how to bypass the photo detector sequence so that the printer would print on non-standard rolls. Here's how you do it (copied directly out of his e-mail =): LCD Screen-->select type-->printer setup-->select type-->hit paper feed down button til paper (ppr) size check-->select type-->it will say on*-->set the asterisk to off by pressing the cut eject enter button-->press pause-----done. Looks simple? You're right, it is. =) If you are running an Epson 9600 and have trouble following these instructions feel free to drop me a line asking for help . . . so that I can mock you! =P j/k Seriously, if there's something you don't get as part of these instructions or need more info on how these problems came about feel free to drop me a line or give me a call. =)

Posted by Klyment Tan in Epson Stylus Pro 9600 at 02:06

Tuesday, March 15. 2005

Little Shop of Horrors - Play and Eastglen High School

Last Saturday Huy suggested that I see his old high school's drama class' performance of "Little Shop of Horrors". I took him up on his offer to allow me to shoot and I didn't regret it. It was a very polished and entertaining performance and, having also seen the performance once on a television broadcast I can honestly say that I enjoyed this performance much more. Photographs from the play are viewable in this gallery. Even though the lighting was very dim the movement was usually slow enough to freeze action. Many shutter speeds were sitting in the 1/20s to 1/60s range and all were taken at F/2.8 in the 200-300mm equivalent range with the Nikon 70-200/2.8 AF-S VR mounted on an S2 Pro operating at ISO 1600. All shots were batch converted from RAW files and overall, the conversion of the 120 or so photos was done in about half an hour. I used Fuji RAW Converter EX 2.0. Most were toned with standard or hard tone curves and exposure kicked up by half a stop to a stop. Colour was set to high. Sharpening was turned off and I used a Photoshop CS action including two unsharp mask passes at different thresholds for the conversion from TIFF to full resolution, low compression JPEG. Another pass of USM was applied to the web-scaled image before saving for web. It may seem like a lousy workflow but it worked pretty quickly. I didn't want to use Adobe Camera RAW after seeing what it did to some skin tones (yellow-grey transitions . . . no pretty) and feel that using Fuji RAW Converter EX in the workflow is an acceptable additional expenditure of time. Update 2005.11.21: the gallery was recently moved. I have just corrected the link.

Posted by Klyment Tan in Shoots at 22:40

Sunday, March 13. 2005

Canvas Trouble

I think I received a bad roll of canvas. I use two different types of canvas at the moment: Epson's Water Resistant Canvas by PremierArt and LexJet's Instant Dry Satin Canvas. The prints on the LexJet ID Satin Canvas look fine right after being printed but within a couple of hours they all seem to exhibit a green shift and the blacks lighten up noticeably. For example, the print of Leanna that I'm "posing" with in the photo to the left now appears to have a yellow-green cast to it and the blacks are nowhere near as black as they appear in this photo. BTW, I accidentally had my camera set to "high colour" so everything looks a bit more saturated than it should. Anyhow, this colour shift doesn't appear with Epson's Water Resistant Canvas. Lexjet's canvas was recommended by a Lexjet sales representative and though I remembered asking him to drop this canvas from the order as Epson was giving away free cutter blades with every two rolls of their PremierArt canvas purchased that was 17" or larger, the canvas still managed to stay in the order. I guess I wasn't as explicit as I could have been when saying that I didn't want to even try the Lexjet canvas at this time. Anyhow, I was shipped and billed for the canvas. Beyond this colour shift, the canvas is great but that's a pretty big exception. I'll wait until Monday to see what my sales rep has to say about this colour shift. I received a call last week from LexJet regarding one of my media rolls having a fault in the coating. It was about the ImagePro Satin 8mil paper. Being kind of curious, I thought I'd try the paper anyway. It worked great . . . no colour shifting, excellent colour and touchability, nice gloss. Perhaps they got the two "satins" confused. =P Perhaps that's the case . . . hopefully. Because the landed cost of this roll of canvas was actually higher than Epson's Premier Art water resistant stuff and it's definitely not performing as well. More about the print: it's a 20 x 26-ish inch print with 2" borders on canvas. It's a very late Christmas present for Leanna. I intend to stretch the final print once I figure out what's up with this canvas. Sorry for the delay, Leanna.

Posted by Klyment Tan in Epson Stylus Pro 9600 at 18:23

Tuesday, March 8, 2005

Big new printer

The Epson Stylus Pro 9600 arrived today. A full blog entry is on its way but I'm posting this interim entry as I am very excited about this new piece of equipment. :-) There are two other similar printers that are available for hire in Edmonton but I am going after a different market than either of these companies. In addition, my cost of materials allows me match pricing with the University of Alberta's Computer Network Services large format printing service which is only available to staff and student and prints on plain paper for prints on rolls wider than 36" and basic coated glossy poster paper for prints 36" wide and narrower and they are using machines which are not designed primarily for true photographic reproduction. My 9600 will be driven by Colorbyte's ImagePrint RIP (raster only) which will allow me to achieve a wider gamut and better colour accuracy (I think), than Epson's driver while using the same archival-quality UltraChrome pigment inks and photographic substrates. It will also allow me to quickly gang and next multiple images for printing and proofing on pieces off larger rolls of paper. More on all of this later and hopefully with some photos.

Posted by Klyment Tan in Epson Stylus Pro 9600 at 12:41

Sunday, March 6, 2005

Leanna on Churchill Square

Shortly after taking our leave from Maurice's birthday Leanna and I went to Churchill Square to experiment with the lighting. We began behind City hall, shooting by the pool. Photos taken with an adapted Hasselblad Zeiss 80/2.8 T* on a Fuji S2 Pro, ISO 1600, wide open w/ sodium lighting. Moving on we tried a couple of shots in the newly-renovated parts of Sir Winston Churchill Square. Leanna's showing off her new shoes in a colour matching her top. Photo taken while lying on my back shooting with the 17-55/2.8 at 25mm and F/2.8, ISO 1600. Shutter speed probably ended up being about 1/90s. I could have probably gotten away with shooting at 1/45s and ISO 800 or even ISO 400. I'll be more careful next time. Psssst! Guess what?!..... I just peed in your thermos . . . The last good shot of the day . . . or perhaps last good shot before 3am the next day. Leanna braved the wind and cold so I could experiment in the construction corridor covering the sidewalk beside a construction side on the university campus. Ever since they started building on this site I've wanted to shoot in this corridor. It means a lot to me to be able to shoot in it. Thanks, honey. Photo was shot at ISO 1600 from about 10m away w/ the 70-200/2.8 AF-S VR at 120mm, 1/30s, vibration reduction on and a huge amount of white balance shifting in Fuji RAW Converter EX 2.0. Perhaps we can shoot in it when it's warmer and differently lit. Thanks, sweetie!

Posted by Klyment Tan in Shoots at 06:29

Maurice's Birthday

After having supper with Leanna's family to celebrate her father's birthday, Leanna and I headed over to Eastbound in Oliver Square for Maurice's birthday party. Maurice is a hair stylist and makeup artist with whom I have worked together on some shoots. He also models and . . . stuff. Lots of familiar faces were there, including those pictured to the right. From left, Rachel (met her Saturday, not a familiar face), Tannie, me, and Leanna. There's a strange appeal to using the Nikkor 17-55/2.8 AF-S DX G lens wide open at 17mm w/ an S2 Pro at ISO 1600 in an attempt to take a group photo including yourself: My face has never looked so wide. =P

Posted by Klyment Tan in Events at 06:22

Saturday, March 5, 2005

Free what?!

Check out what just arrived in my inbox: In a way I'm kind of excited . . . but scared at the same time. Making this entry was almost as interesting as getting the e-mail:

Posted by Klyment Tan in General at 01:57

Monday, February 28, 2005

P&S is where it's at

My friend, Jonathan Puckrin (Junior, hahah) forwarded me a link to a video clip that he describes as what "[k]eeps me sane working in a store with so many temptations." I suppose the conversation stemmed from what appeared to be a sudden, impulsive desire that possessed him and almost drove him to pick up a used Nikon D1X even though he's currently an Olympus E-1 shooter and really has no justification for switching to Nikon at the moment. But that's not the point of this entry. What is important is that the video clip (~8megs, download and save to your computer, unzip, play with Quicktime 6.5, M-player or other MPEG-4 compatible player, please don't directly link to it or I shall be forced to remove the file from my server) shows one photographer's interesting approach to fashion photography. If you intend to download and view the clip, please do so before reading any further. For the benefit of those that have not viewed the clip I shall first describe its essence. The clip is about a fashion and swimsuit photographer named Terry Richardson. According to what I've found on the web Richardson really does his serious shoots with point and shoot cameras. When I first viewed the video I thought it was some kind of joke. So I viewed it again, just to make sure that there was some footage of him actually doing a shoot and not just spliced frames . . . especially considering that Jonathan's a videographer. Not quite convinced, I looked him up. If you Google with the keywords Terry Richardson Photographer, you'll find a few rather entertaining stories about him and some of his acquaintances and gigs. The linked story is actually quite fascinating. With his point and shoots he has photographed for Gucci, Calvin Klein, and A|X to name a few and his photos have been published in French Vogue and even a Sports Illustrated swimsuit edition. Richardson gives all of us photographers something to look towards. I think he's a real-life example that what one lacks in equipment one can make up for in creativity. But seeing my own approach to photography I hope that the complement is also true. Happy [point &]shooting. And thank you, Jonathan. =)

Posted by Klyment Tan in Equipment at 19:21

Sunday, February 27. 2005

When F/1.0 just doesn't cut it

http://verba.chromogenic.net/archives/2004/12/kubricks_50mm_f.htmlThe blog entry speaks of a Zeiss Planar 50mm F/0.7 (!!!) used during the filming of a movie called "Barry Lyndon". Maybe something cool to check out.

Posted by Klyment Tan in Equipment at 01:59

Friday, February 25, 2005

Nikon D2X Review!

Bjørn Rørslett's review of the highly-anticipated Nikon D2X has been posted here. It is also being debated on <http://www.dpreview.com> in this thread. Thanks Dong for the link-up.

Posted by Klyment Tan in Equipment at 23:08

Tuesday, February 22, 2005

Photo for Leanna

I figured it was time I dedicated an entry to Leanna so I'm craftily masking this equipment blog as something for her. =P j/k. Anyhow, Leanna, I think you've already seen this photo as a preview but I've just completed a black and white conversion on it. As you probably remember, the fountain ledge across the path between the legislature stairs took this photo for us . . . so you can blame it for not holding the camera perfectly level. =P I'll work the rotation and pincushion distortion out of the image once I figure out how to do it properly. Anyway, let's see how long it takes for you to find it. Photograph was taken at ISO 400, 54mm, F4 w/ a 1second exposure time with an S2 Pro on ten second self-timer and with the 17-55/2.8 AF-S DX lens. Manually metered with manual flash output. Duotone conversion performed using Greg Gorman's black and white conversion technique. I highly recommend trying it out. The procedure is documented in a PDF file on his website. I'd rehost it here but I do not feel worthy even messaging him to ask for permission to do so. If you like it, I'll have a Photoshop action to automate the basic parts of the conversion so that all you need to do is choose the base colours for the dutone and adjust curves. This technique is, by far, my favourite for doing duotone conversions.

Posted by Klyment Tan in Shoots at 03:22

Monday, February 21. 2005

Strange referrers?

I noticed some strange referrers on my side bar. In fact, there are two domains from which credit card application-related information is being hosted. I checked on the exact address under the webhosting domain to see what was linking my page and it, too, turned out to be a credit card-related site. Not sure what's up with this. I checked on both sites and couldn't find any links to my pages and I wasn't able to identify any random links.

Posted by Klyment Tan in Weblog Specific at 12:32

Red Storm Basketball Club weekend workshop

Edmonton's elite basketball school, Red Storm, held a two day workshop over the past weekend. I believe the age range was from those enrolled in elementary school all the way up to grade 12-aged students. There was a well-known and highly qualified coach coming up from the US that was nothing short of phenomenal. I was a bit skeptical of shooting this event at first but after the first hour and a half I was treated with some really interesting shots. All of the photos from this event are available online. I'm not exactly sure what is up with this photo. I see that there is no net in sight but it looked like everyone was doing something and it looked sort of cool so I thought I'd post it here.

Posted by Klyment Tan in Shoots at 12:28

Tuesday, February 15, 2005

Looking for glove?

Just before MGTSC 431 I was sitting in Winspear Business Library and noticed that on the bottom of the "Arts & Life" section of the National Post there was a small lost and found announcement accompanied by a photo of a mitten. This mitten happened to have been found in Ottawa. Though the URL was misspelled it was simple enough to figure out. Missing a glove or a mitt? Check out this site: <http://www.nationalpost.com/mittens>. What a weird project. Whatever . . .

Posted by Klyment Tan in Cool Sites at 19:15

Monday, February 14, 2005

Painting canvas backdrops for special projects

About two weeks ago I started painting this canvas square measuring roughly 5.5 x 5.5 feet. I need it to do a mockup hair ad for a marketing class at school. Michelle sold me the remains of her roll at a really, really good price and lent me some paints, brushes, and acrylic medium. Leanna's mother hemmed one edge to make a loop to drape over the crossbar of my backdrop stand. Though the photo shows it in an unfinished state, it's currently drying in my basement with some purple semi-regular cross-hatched pattern embedded with this gold interference stuff. I have absolutely no idea what I'm doing with it but it looks good . . . I took a test shot of it with fluorescent lighting and I was pleased with the results but I'm not going to post any photos of it until after I have a finished product. More about the assignment - our class, arranged in groups of four or five students, is to develop an integrated marketing communications plan. I must admit that I haven't really been paying attention in class but I understand that this plan consists of a detailed identification and profiling of potential market segments for a product or service, analysis of a product's current or desired placement within a competitive continuum (inexpensive --> expensive, negligible time expenditure --> time intensive, etc.), development of a proposed budget for promotions, and some sample advertising for the product or service. I likely won't be able to contribute much to the more theoretical parts of the project however I sense that I'll be useful when it comes to developing the actual ads for the product. In addition, our group has discussed repackaging of our product and, price permitting I might be able to get one of my good friends to build the new package.

Posted by Klyment Tan in Studio at 01:59

Robert S.'s Studio Day

Though this entry is filed under my shoot journal, this entry is really about a shoot held by Robert, a local photographer who shoots models for various projects. He shot four models in my studio on Sunday. I have to say that all shoots went pretty well and there seem to have been some good shots out of the session. Furthermore, Robert is very good at posing his models, keeping on schedule, and keeping a good pace of work and supporting the model's interest in the shoot. However, out of all honesty, I was a bit disappointed with his self-proclaimed "laziness" when it came to setting up lighting and attending to little details. I suppose there are several philosophies when transitioning to digital imaging from film. One is that the transition should make it possible for a good photographer to, with practice, become even better at what he or she does as he or she will have new and more flexible tools along with the addition of instant gratification available to them to develop images for themselves and their clients. Another is that digital photography will allow a shooter to become lazy and still leave with a decent-looking set of shots. Often, "symptoms" of the latter involve disuse of a light meter, mal-exposure of backgrounds, notice and disregard of details of a shoot that could have been corrected at time of shoot as opposed to during post-processing. Please don't be the latter! I already had a preformed opinion of three of the four models that Robert shot during his studio session. Of these three, all performed better than I had expected. If any of you three see this entry, good job to you.

Posted by Klyment Tan in Shoots at 01:29

Tuesday, February 8, 2005

Hasselblad-Nikon Lens Adapter

I've decided to bid on a lens adapter to allow me to use Hasselblad V-system lenses on Nikon F-mount cameras. The idea is to be able to use high quality medium format lenses on my S2 Pro in hopes of achieving that beautiful bokeh and increased depth that I've seen in photos done using a larger lens. I currently have the standard Hasselblad 80/2.8 Carl Zeiss T* lens (older version). On a full frame camera this lens would work as an 80mm but on the S2 Pro (or any other camera with a 1.5-1.6x crop factor) this lens will have the equivalent focal length of about 120mm. On my Hasselblad 501CM, this lens was not able to magnify enough to fill the frame with a person's face as the minimum focal distance is roughly three feet. You have to remember that an 80mm on a 6x6 camera is the equivalent of a lens with roughly 50mm focal distance on a 35mm full frame camera. Therefore this lens will now perform (at least in theory) with almost 2.5x the effective focal length on my S2 Pro. In other words, if I was getting a full torso and headshot on the 6x6 I'll likely be cropped down to just a headshot from three feet or head and shoulders from about four feet. That would be the distance from which I would normally shoot when in studio.

Posted by Klyment Tan in Equipment at 21:24

Canada's Top Model

It looks like my link and banner has been posted up in the official photographers' section of Canada's Top Model's website. I have to admit I was a bit apprehensive about getting my name attached to this event/contest but after seeing another local name attached to the site I decided that it was pretty legitimate. The name of this other photographer is Francis A. Willey of Brightsoul Photography. On top of that, it appears that Canada's Top Model is being co-produced by Model Management International which is a name that I have heard before and they seem to have a good collection of models that they are looking after. There are up to three official photographers chosen per city or town. I'm still waiting to see who the third photographer for Edmonton will be. To be honest, I would liked to have seen Dong as the third photographer but one of the requirements is that the photographer must have some sort of website up for their operation and Dong's isn't up yet. Dude, get your site up!

Posted by Klyment Tan in Shoots at 03:42

Interesting ex-model's/artist's website

<http://blumchen.space-halo.net/blog.html>The self-degrading comments are sometimes speckled with insight. Check it out. =) I found this link off of One Model Place. The artist has posted an apology to photographers who have contacted her and has stated that she is no longer working in the industry. She seems to be hosted on a [free?] hosting service, <http://www.space-halo.net/>. There are some interesting requirements for getting hosting here.

Posted by Klyment Tan in Cool Sites at 03:23

Monday, February 7, 2005

"Average" consumer photographers and their photos

While searching for information on alternative DNG RAW processors I happened upon an interesting blog entry. As distilled by the blog author, an "average" person (whatever that means) has 600 photos and that's expected to go to 3,420 (or 7.2gigs) in five years. The blog owner seems to be well over what's expected to be an average collection in five years. And so am I . . . over 50,000 photos with about a third in Fuji S2 Pro RAF format at 12megs each. That's about 200gigs there. Heheh, most of the people I know have well over 1000 shots in their collections, film or digital.

Posted by Klyment Tan in Photography at 16:04

Tuesday, February 1, 2005

Rantings of a tired mind

It's about bedtime . . . all of my homework is done for tonight, both for school and for work. I just finished an e-mail replying to a Saskatchewan-based press photographer. He doesn't appear to have a website yet but once he does set one up I'll link to him. In my e-mail to him I mentioned my decision to purchase the Hasselbad H1 w/ a Kodak DCS Pro Back 645H and my intentions to use it for on-location event coverage like wedding photography and even selected special events. I scoured the internet for more information regarding the use of this digital back for wedding photography outside of a studio but was unable to find anything; it appears that everyone uses this back only for commercial, still life, relaxed portrait, landscape, and other similar, lower-paced work. I hope that my decision to purchase the system in hopes of using it as my primary wedding camera aren't fool-hardy. I've seen forum threads raised where people have complained about the lack of active cooling (built in fan) to keep the sensor cool. I believe that heat build up may affect the level of digital noise introduced into an otherwise grainless capture. Others have complained that the back burns through batteries (50 shots per battery?! Perhaps an older model of the back, as there appear to be two earlier iterations of the back.) Anyhow, this lack of concrete information from a person who actually uses their cameras for location work has inspired me to make writing a comprehensive review of this system over the coming weeks. In this review I shall also explain the reasons why I chose the H1 as my platform for digital adaptation, my lens purchase strategy, and the reasons why I have chosen the Kodak DCS Pro Back 645H instead of any of the offerings of Leaf, Imacon, Phase One, and Sinar. As you may have guessed, price was a big one but there are also other good reasons, many of which can be better attributed to the appearance of alternatives not involving the H1 at all. I have decided to hold on to my Fuji S2 Pro and my 70-200/2.8 AF-S VR and my 17-55/2.8 AF-S DX lenses though I'm selling my macro, two cords, and my Nikon Coolscan 4000 ED w/ slide feeder to my friend Dong and my 50/1.8 to my friend Huy. Huy was considering the 17-55/2.8 and Dong was considering the 70-200/2.8 AF-S VR but Dong has talked me out of selling my S2 Pro and I'll have to break the news to Huy . . . or he may see this post before I speak with him. Still, the thought of tying up about \$20,000 in depreciable capital assets distresses me. I spoke with a longtime acquaintance from my faculty yesterday. I discussed with him my feelings of displacement and my sense of distance from my peers. I feel that I no longer belong in my school and the need to do something more worthwhile for my time tugs at me with increasing force every time I close my eyes and reflect on what nearly four years of accredited post-secondary education have given me, let alone the financial investment of roughly \$30,000 plus a significantly higher figure in opportunity costs I see a dark void which consumes all that surrounds it. Speaking for myself, school has been a pit of fruitlessness and disappointment. I don't learn anything worthwhile in class, my contributions, though appreciated by my peers, are of trivial substance, and I have no respect for the vast majority of my instructors. I keep telling myself that I only have a few months left before I finish my degree. In fact, I could count the weeks if I were so inclined to find out when my last final exam is scheduled. However, I often could not care less for due dates. I find myself poring over technical documents about imaging, maintaining flows of orders with my computer businesses, and largely neglecting my girlfriend. What's ironic is that she is one of those people that told me that it would be more "pathetic" for me to have come so far and not to have gotten my degree than for me to possess a degree and perceive it as a badge of shame and disgrace for having been so stubborn to trudge through four more unrewarding years on top of a few more equally unrewarding years before those. I'm often told that the world belongs to the educated. However, virtually everyone who has told me this has been financially less successful than I already was before finishing highschool and these comments are almost always made in an economic context.

Posted by Klyment Tan in Photography at 05:31

Monday, January 31, 2005

So beautiful . . .

<http://www.luminous-landscape.com/reviews/cameras/hasselblad-h1.shtml>. . . and so mine, with a 16MP digital back, within roughly 72 hours . . . maybe.

Posted by Klyment Tan in Equipment at 05:28

Friday, January 28. 2005

Getting even: website thieves

A few days ago I noticed hits on my server from a page on AsianAvenue.com. Thinking that I had a fan club going, I decided to check the site out. Turns out that the guy was directly linking to a background rotate script that I was using and was using my backgrounds and robbing me of bandwidth. Photos were of Leanna so I had Leanna kindly write him to change his background. No such luck. So I decided to resolve the issue myself by changing his background images for him since I wasn't using the background rotate script anymore. If you don't mind seeing shemales, gay porn, or animal sex, check out his new website, complete with professionally remodelled backgrounds! Link to some loser I don't know! I'll check his site daily to monitor his progression back to the path of integrity. While he has his background like this, I'll be taking suggestions and even direct submissions for alternative backgrounds for his website. Have a lot of fun.

Posted by Klyment Tan in General at 03:06

Monday, January 24, 2005

Terry's and Tannie's Shoot

Terry and Tannie are schoolmates from my junior high school, S. Bruce Smith. I bumped into Tannie a few weeks ago and mentioned that I was into photography and she informed me that Terry was soon leaving to Ghana for her nursing practicum and would like some photos taken. We planned for a shoot and after much delay finally got down to it. We shot at the legislative grounds as well as in my studio. Terry's on the left, Tannie's on the right. It was a lot of fun shooting with you both. And Tannie is wearing something . . . it only looks like she isn't. Totally unintentional. This time we had heat in the space as I correctly estimated the time which we were going to be in the studio and my father programmed the thermostat for the space. Thanks, Dad . . . though I'm pretty sure you'll never bother reading this.

Posted by Klyment Tan in Shoots at 02:34

Leanna and a paint dryer

I photographed Leanna in studio on January 22, 2005. I used Elecia as my makeup artist for this shoot. She will remain my primary choice for makeup artist in a studio shooting environment and from the quality of the work I've seen so far I feel that this decision is more than justified. The beautiful model combined with the impeccable attention to detail in makeup artistry allowed me to output this photo without any editing. Wind effect was created with a paint dryer/industrial blower thingie on "low speed" (which was hardly low speed). Sorry to both of you for not having any heat in the place, especially Leanna who was barely clothed and standing right in front of the blower. Fabric used was a metallic chiffon mentioned in a previous blog. It was 40% at Shirley Potters. =)

Posted by Klyment Tan in Shoots at 02:14

Saturday, January 22, 2005

8 rolls later

So, I've shot about eight rolls of film with the Hasselblad system. Of which probably half will sorta turn out. To be honest with you, my experience so far tells me that this system is far from being my dream system for studio. However, there is a possibility that my focus is as dead-on as I hope it is as is my exposure and understanding of light. It is a pleasure to shoot on location where there is plenty of light and even though shooting is much more involved the process is so much more enjoyable than the casual clicking of a dSLR. Film doesn't allow me the flexibility in colour that digital does so I think I may have to resist the urge to shoot colour unless shooting outdoors. Still the system holds promise for serious location shooting. Leanna's shoot later today if all goes well. Road conditions are terrible and my parents and I are competing for usage of our only vehicle with studded winter tires.

Posted by Klyment Tan in Shoots at 04:44

Friday, January 21. 2005

The 501CM is MINE!!!

Finally, closure to the case of the mis-sent Hasselblad. I finally got in contact with Jack Gold of Adorama's used department this morning. He had been trying to contact me for about 24hours. He expressed his deepest appreciation for reporting that I was sent a significantly more valuable model of camera. I was asked if I wished to return the camera or if I'd like to pay the difference. He looked up the price difference and deducted something out of it, thus making the difference only \$110US. I was thrilled . . . considering that the Acutematte-D focusing screen in the body, which is not standard with any of the 500's or 501's before the 501CM, usually runs over \$200US on eBay, I very happily agreed to the charge. Mr. Gold also had a Hasselblad A12 chrome back sent out to me after I told him that the one I just bought from Adorama was unopenable (the insert won't come out so I can't load film). Just before ending the conversation, Mr. Gold extended an invitation to deal with him directly in the future for used equipment so that he may give me a token of appreciation the next time I make a purchase. Thanks, Jack - because of this encounter I shall be a loyal Adorama customer for life and I can honestly recommend Adorama for all used items and film. Haven't purchased any new non-consumables from them yet but I'll definitely write something about that when the time comes.

Posted by Klyment Tan in Equipment at 13:06

Upcoming shoots

Friday, which I suppose is today, I'll be shooting TJ in studio. The goal of the shoot is to produce some high impact, polished, simple portraits which will be suitable for a model portfolio. I'll be shooting with both the S2 Pro and with the Hasselblad 6x6 systems. TJ was the first male model I have ever photographed. I met him through OneModelPlace.com. In addition to the work posted on Klyment.com I also have some work posted on my OMP profile. Nothing much new here but you never know. I find the acknowledgements section is fun to look through to see who has visited your page and would like to work with you or who likes your work. I encourage aspiring models and photographers to register with the site. It's not the greatest web system but it is the most established I've found. There is no charge to open a basic model account. I didn't think it costed anything to open a photographer's account either but other people I've referred seemed to have hit a "roadblock" with a \$10 annual fee or something like that. Anyway, it's worth it if you want to develop your skills in the modelling and fashion photo industry. If you're a model, performer, or makeup artist and you don't feel ready for OMP or do not have a complete portfolio yet, please contact me. I am always looking for new faces and there are still some faces that I am seeking for my portfolio but have not been able to find them yet. Saturday I'll be doing a fine art shoot with my girlfriend also in studio. The chiffon material purchased earlier was purchased for this shoot. It'll be a semi-nude-ish type of shoot . . . not sure exactly how to do it. If the shots are presentable they'll likely go into my portfolio. As a delayed Christmas present to Leanna I intend to use the photograph to make an enlargement on canvas and have it mounted or framed for her room. Don't bother telling Leanna to ruin the surprise: she already knows. Anyway, I'm not aware of any modelling aspirations that she may have but if you agree with my opinion that it's something she should consider, please drop me a line and add your name to the petition.

Posted by Klyment Tan in Shoots at 04:01

Wednesday, January 19, 2005

A cool news and photoblog

<http://www.beardsworth.co.uk/news/index.php>

Posted by Klyment Tan in Cool Sites at 23:55

40% off fabrics at Shirley Potter's

Not sure of the exact spelling of the store name. Anyway, Shirley Potter's appears to be seeking a new warehouse-like location to move to in order to combine all three floors of the current floor into a single-floor building. While they are planning a move, ALL of their fabrics are priced at 40% their regular prices. I was told by an employee that they may continue reducing prices until it is all gone but only up to a point where it would be more profitable for them to sell the fabric than to make costumes from it. I just picked up some iridescent, sheer, chiffon-like fabric for about \$8/m which is roughly what it would cost at Wal-mart for a narrower width and poorer-quality material. The store does not appear to have a website. I believe its address should be about 106 St. and roughly 102 Ave. in Edmonton.

Posted by Klyment Tan in News at 21:00

Tuesday, January 18. 2005

Buying film . . .

. . . for the second time in a year. A whole pile of medium format stuff. If you have any need for the following film: 120Fuji Reala (100)Kodak Tmax (100)Ilford XP-2 C-41 (400)220Fuji NPS (160)Fuji NPH (400)I'll sell each roll for \$1 less per 120 roll or \$2 less per 220 roll than the lowest local selling price even if that lowest price is from a propack. =)

Posted by Klyment Tan in Photography at 02:42

Monday, January 17, 2005

Bringing the Hassey to school . . .

I'm going to bring my new old camera to school today. I also have to bring along a light meter. =P Since this term will likely be my last ever in the University of Alberta School of Business I have decided to start taking photos of people with whom I have worked with and spoken to extensively over the past three years + one (for pre-professional). I'm doubtful many people I will be shooting will see this entry but if you see this guy: Around the school with that beautiful black and chrome box he's holding, be sure to stop him for a pic. In exchange, after I've had the film processed I'll give you a small print of the photo I took of you. Looking forward to photographing everyone over the next four months. The back is currently loaded with TMY. I'd shoot Reala (and it'd be cheaper) but it's only available at ISO 100 and I don't want to use a flash. And I'm not a big fan of Portra or NPH. We'll see. =) Thanks go out to my girlfriend, Leanna, for the photo above. Love you lots.

Posted by Klyment Tan in Equipment at 01:16

Sunday, January 16. 2005

Cheating on my Hassey . . .

. . . with a Ukrainian-made TTL prism finder. Hey, don't blame me . . . Hassey metered prism finders starting at about \$1000US will have to be able to drive me to school and make breakfast in the morning if I'm going to pay that much for them. Here's what I'm considering: Photo from the auction site. Hopefully the copyright holder won't mind me using this photos: bringing his auctions some extra attention. Anyway, as you can see, for about \$130US including shipping, plus GST, I can get a CW and spot metered TTL prism finder for my camera. Biggest concern is that it uses three batteries. Hopefully they last a long time and can all be identical; the auction description is a bit awkward. I'll pose some questions to clarify before I buy.

Posted by Klyment Tan in Equipment at 02:11

Saturday, January 15. 2005

VHPICTURES/1234567890

Yesterday, I brought "my" Hasselblad 501CM and 80/2.8 T* into McBain Camera's main store to find it a back. I called my friend Robert, the only "Bob" in the entire chain of at least four in the main store that is insistent on being called by his full name, to check for the availability of any Hasselblad 500 series backs. Robert called around the chain and found two A12 backs (12 6x6 exposures on a roll of 120 film). One was in Red Deer and the other was in Edmonton and would be available in the store Friday 3pm. I was back in the store by 3pm as was the back. Unfortunately, the back had black trim instead of the classic chrome, was in pretty rough shape, and was missing the dark slide. Too bad, I thought. Plus, they wanted \$300CDN . . . a bit pricing considering A12 backs with chrome trim are usually about \$120US plus shipping online in excellent condition. Still, Bob Edwards was willing to help me work out a deal. \$219CDN (About \$170US) including a brand new dark slide. He spent a lot of time with me and helped me out and, in a way, I felt obligated to buy the back. So I did. But between yesterday and today I've been having second thoughts. The back worked fine . . . I ran a roll of my favourite black and white film, TMY, through it and it at least seemed fine. I think I'll wait for the other back to arrive from Red Deer. If it's a chrome back I'll exchange them. If it's also black I may, sadly, have to return this back and find a used chrome one online. Bob thought me a trick to figure out the year of manufacture of Hasselblad camera equipment from the two letters in each piece's serial number. I know it works for Hasselblad 500 series bodies and backs. You take Victor Hasselblad's initials and spell "PICTURES" after it like so: VHPICTURES You then number off each of the letters from 1 through 9 and then 0 like so: VHPICTURES1234567890 Then, look up the two letters in each serial number against this "decoder". For example, if you had a camera serial number 123SP34234, you would have a camera that was made in "03" or 2003. Or if you had a back that had a serial number like UT2394235, you'd know that that back was made in '76.

Posted by Klyment Tan in Equipment at 23:22

Adorama.com - could be the coolest place for used photo gear

My Hasselblad 500C and 80/2.8 T* arrived on Thursday from Adorama.com. I paid \$189US for the 500C and about \$350US for the 80/2.8 T*. However, I didn't get shipped a 500C in E+ condition - I was instead shipped a 501CM in mint condition. It was an odd dilemma that I spent most of the night following the camera's arrival deliberating upon: should I call up Adorama and tell them what happened? I talked to my mother and she seems to have said that I should keep the camera. I talked to my girlfriend and she said the same thing and added that I should keep my mouth shut. I spoke to Dong, my primary shooting buddy, and though his first reaction was to ask whether or not I was going to return the camera he seemed to have rationalized the situation later on and figured that I couldn't be responsible for what happened. So I decided to do something very un-democratic and called up Adorama Friday morning. The phone conversation went something like this: Jeff L: Hello and thanks for calling Adorama. Jeff speaking. =) (he didn't really say "happy face" but it sounded like he was smiling . . . probably wasn't early enough for him because it was 9am MST and they were two hours ahead) K: Hi Jeff . . . is that "Jeff L" by any chance? ("Jeff L" was the sale person whose name shows up on my invoice) Jeff L: Yes, yes it is. How may I help you? K: This is Klyment calling from Alberta, Canada. My Hasselblad 500C and 80/2.8 T* CZ arrived yesterday and I'd like to thank you. So . . . thanks. Jeff L: You're welcome. K: However, I wasn't shipped a 500C. I was instead shipped a 501CM. Jeff L: . . . K: Ummm . . . the Hasselblad 501CM is three generations newer than the 500C. It's worth more. A lot more. Jeff L: . . . :-o (

Posted by Klyment Tan in Equipment at 05:48

Controlling equipment lust - scaling back my target to film scanner

Looks like I'm aiming for the Minolta Dimage Multi Pro. They seems to be available online for around \$1500US new. It all depends on whether or not I can sell my current film scanner, the Nikon Super Coolscan 4000 ED and the fifty mounted slide auto feeder. I'm selling the feeder and the scanner together for \$900US (about \$1100-ish CDN). That's lower than the lowest eBay prices (last sale of the scanner was just shy of \$600US and the feeder was about \$350US). I'll throw in free shipping anywhere in Canada. For those interested, here's a list of specification highlights and benefits which I discovered while using the setup: Fifty slides can be loaded and automatically batch scanned unattended (scan for friends, coworkers, businesses, artists, etc.) Highspeed Firewire interface (higher sustained transfer rate than USB 2.0 despite a slower maximum burst speed), card and cable included Very high dmax . . . 4.8 or something like that. I guess it doesn't say much, especially considering that we're now all aware of what Ken Rockwell has written about dmax and how that differs with dynamic range but I can assure you image quality is very good I have produced 40 x 60" prints from

35mm Provia 100F scans with this scanner that are currently being used in advertising boxes outside a high profile local eye wear retail location. If you're not yet ready to shoot digitally and you intend to shoot 35mm and shoot a lot of slides, this is one of the most cost effective and automated solutions you can get. Even if you have just a whole batch of slides to scan and nothing else, you can pick up this system, do your scanning, and probably unload it for barely less than what you paid for.

Posted by Klyment Tan in Equipment at 05:35

Thursday, January 13. 2005

Amazon.de wishlist - ARGH!

So I tried to pick up something on a Serendipity developer's amazon.de wishlist. Problem was that there's no way to do an English checkout and I don't speak German. Sucks. Looks like he wrote an entry in his blog about it. Check out the details there. He's written a bit in English about how picking up stuff like DVD's on Amazon.com probably won't cut it either. I'm a Canadian, BTW. =)

Posted by Klyment Tan in Notepad at 05:52

Equipment lust - drum scanner =P

So equipment lust has kicked in again. First the Hasselblad 500C and 80/2.8 Carl Zeiss T* w/ A-24 back. Now a drum scanner . . . lust for which was originally kicked off by lust for a medium format film setup. Man, if I just stuck to digital, I wouldn't have to worry about getting a scanner for the film. =P I've looked at a couple scanners which handle medium format (or larger) film including: Minolta Dimage Scan Multi Pro (review) - \$1900US or so Nikon Coolscan 9000 ED (review) - \$2000US or so Older Nikon scanner, like the 8000 ED - \$1300US (?) However, Ken Rockwell's article about scanners and scanner technology got me thinking about a drum scanner. For anyone looking for a serious photo scanner, I highly recommend reading the aforementioned article. Thanks to Mr. Rockwell for writing such a comprehensive general article - I feel a few thousand dollars poorer already. =P I'm not aware of any drum scanners which are available for public use. If anyone knows of anything, please comment on this entry. If I can confirm that there are no public use drum scanners in the area, I may consider getting a scanner. If you think you have a need for drum scanning of your photos please comment also, including what you think is a fair price for a drum scan. I believe drum scans typically run from \$40US for a 35mm-sized scan. See this page off of Mike Strickler's site for one person's pricing details. It's the only site I'm aware of where a photographer has offered drum scanning services. Also, if you or anyone you know is selling a used drum scanner please drop me a line. Thank you. =)

Posted by Klyment Tan in Equipment at 05:25

Monday, January 10. 2005

Wow, that was weird . . .

I didn't think that all blogs would show up on the main page and not only in the categories I assigned them to. No matter . . . And that's a lot of Asian people in that candid of the studio day . . . just happened that the web community everyone was from has a high proportion of oriental participants. Yes, it does look a bit funny . . .

Posted by Klyment Tan in Studio at 01:15

First open studio day

On December 21, 2004, Michelle Poon, a local photographer, hosted a handful of amateur photographers from a web community in my studio. The idea was to allow people who would otherwise not have been able to experiment in-studio to try their hand at controlled lighting. A very broad range of backgrounds of the participants. Michelle is an industrial design and visual communications student at the U of A, Maurice is a makeup artist, and then three others who had backgrounds in finance and commerce and another person who was looking to get into some sort of graphic arts program. There was no cost to the participants. If there are any sessions like this in the future there will likely be a nominal fee and better screening of the candidates. Only two of the participating photographer's cameras were used . . . the rest had to resort to using my dSLR as they were either unable to get their camera to properly trigger the studio strobes or their gear wasn't suited for studio shooting. Furthermore, some candidates came without even basic knowledge of exposure and shutter speed! Good going, MICHELLE! =P I'm guessing around \$50 per person for a two hour block shared with another photographer next time. Ideally, makeup artists/stylists could be paired with more advanced amateurs to get some basic portfolio shooting done, too. I could have a printer on demand to make prints and included in the fee would be the use of a dSLR and an allowance of two 8 x 10 prints and then I could also cater. But most importantly, the nominal fee would (hopefully) help weed out those who are just toying from those who are serious and would benefit from studio time. Here's a list of current studio equipment that will be posted on klyment.com once I get the rest of the site up: Balcar Concept P4 digital control unit (5stop range) Balcar Concept Z2 lightweight flash heads (2) Balcar PS Z4 focuseable flash heads (2) Balcar opaque white vinyl 45" umbrellas (2) Balcar diffusers for umbrellas (2, turns them into round soft boxes) Balcar FX60 7" faceted reflectors (3) Balcar LFX30 12" faceted reflector and intensifier Balcar 65cm prismatic light box (2, can also be used as oblong softbox) Balcar basic 7" spot grid set Digital incident and reflective light meter Many different 7" coloured gels 12' aluminium light stands/boom stands (2) 9' aluminium light stand 3"-2' aluminium backdrop stands (2) Radio slave trigger Backdrop support system 9' x 24' muslin backdrops (Black, white, and chromakey green) Improvisational light table for small product photography If you're interested in participating in a future open studio day please drop me a line or give me a call. It should go without saying but just in case . . . please come to the shoot knowing how aperture and shutter speed affect exposure! There are lots of books in the public library system to help you with photography and there are even a number of studio-specific books.

Posted by Klyment Tan in Studio at 01:08

Sunday, January 9, 2005

Still working on it . . .

There's still a lot of stuff left to do to get this blog system looking and working the way I want it to. There is so much left to learn and so little time before classes begin. It's getting addictive! I'm going to put a few new entries into some of the other categories. Please browse around and feel free to leave some comments. =)

Posted by Klyment Tan at 04:03

Saturday, January 8, 2005

About the new site - first blog

I'm grinning widely as I write this passage; many photographs that I have taken that I thought were unsalvageable suddenly seem portfolio-worthy. It is my personal illustration of how differences between expectation and perception can skew one's appraisal of an experience. It also shows that an impromptu, potentially-disappointing circumstance can often yield the most interesting and original creations.

Posted by Klyment Tan at 05:11