

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 pepping 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 Billingshams 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 Bowens/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