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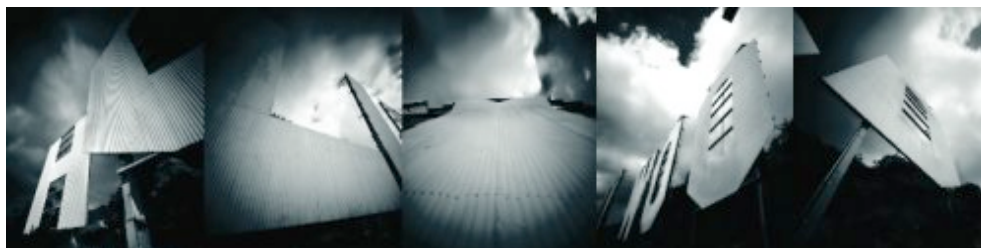
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**Rangefinder Magazine
April 2007**

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Pinhole L.A. by Ethan & David Malykont



"Hollywood Sign." These images were created around 9 a.m., utilizing the best daylight with Kodak Tri-X film (ISO 125 rated at EI 64). Using a Kodak red #25 contrast filter to bring out the beautiful clouds and strength of the sign really make this shot pop. The compensation for the filter is three stops and made the exposure about 30 seconds. The toughest part of the shot was making sure the light was consistent for each exposure so they matched when stitched together.



One apartment, two jobs, three cars, four hairstyles and a few years later, my brother, David, and I found ourselves in possession of a significant collection of pinhole photography. The goal had always remained the same—capture the classic and contemporary essence of Los Angeles.

[Editor's Note: In the November 1999 issue of Rangefinder, Ethan and David shared their experiences shooting pinhole photography in L.A. This is a continuation of their story.]

With the passing of time, Pinhole Los Angeles had matured into a focused and thematic project. We had come to love our primitive camera and had explored all over, around and into the many driving dead ends of the L.A. streets.



One of our most memorable and iconic photographic experiences happened when we left the car though—parked at the end of a cul-de-sac on Beachwood Avenue. It was before

EQUIPMENT REPORTS

First Exposure by John Rettie

First Exposure by Ron Eggers

DEPARTMENTS

Problems & Solutions

Focus

Calendar

Classifieds



"Walt Disney Concert Hall, Downtown L.A." Created at dawn, this image was made using Fuji Velvia film (ISO 50 rated at EI 40) and a Kodak yellow #15 filter. The exposure compensation for the filter was about 1/3 of a stop, making this exposure somewhere in the one-minute range. Processing required pushing the film by 1/4 stop to increase contrast and color saturation.

in a while we would see other climbers, but we could never quite make out what path they were taking before they dropped out of view. Three hours later, our legs tattered and bloodied from brambles and rocks, we approached the sign. We had lost our preferred quality of light and were dead tired from the climb. Nevertheless, having lived in Los Angeles our entire lives, it was something of a moment to stand before the sign for the first time. The white letters soared above us, towering over the city. The clouds overhead seemed more silver than gray. It was 11:15 a.m. We had to be at grandma's for brunch by noon. After shooting, we packed our gear, took one final look at the giant icon, and began to move down the mountain, thinking of nothing but French toast and hydration.



"Watts Towers." This image was shot at dawn using Kodak Tri-X (ISO 125 rated at EI 64). The image was exposed for about two minutes and processed normally. The green tone comes from a duotone process in printing.

Just as light exposes film, our vision of a wilder city seemed to be disappearing like a bleached Polaroid. Not much time left to capture it. Better get back to work. Visit our website for more info: www.studiointake.com.

Ethan Malykont studied at UC Riverside, the University at Westminster in London, and UC Santa Barbara. He has worked as a designer and art director for companies such as Crave Entertainment, Take Two, Natsume Union Entertainment and others. Ethan has also worked with

dawn and we were in Hollywoodland. Far above, we could see the Hollywood sign smattered with the light of dawn.

I watched David strap his backpack on and survey the possible routes up the mountainside. The sign was straight above us, but there was no road and we did not know where to look for one. I picked up the tripod, and we began the ascent through the dense brush.

There was a series of sidewinders and ridge walks littered with old beer cans and discarded sandwich bags. The travelers before us had thought to bring water and food where we had not. Once



"405/105 Freeway." As the morning light crept up, we made this exposure with Fujifilm Velvia (ISO 50 rated at EI 32) and a Kodak yellow #15 filter in the range of about two minutes. The filter compensation was about 1/3 of a stop, and the film was pushed a 1/4 to give it some contrast and punch.

The images were processed and scanned; they were unacceptable.

We knew we would have to leave earlier. We needed different filters. We needed a proper road. We needed a drink. We knew we would have to go back.

When we finally did return in preparedness, almost a year later, the journey was far less dramatic. The fire road left our legs intact, and we arrived before the light had departed. Dirt scattered under our feet as we shuffled to the desired spot. We noticed several changes in the environment since our last visit. Mounted megaphones with matching signs were placed at intervals along the protective fence. Fewer beer cans and graffiti were visible. A helicopter was flying overhead as if in some kind of surveillance. None of it kept us from managing our time efficiently and getting the shots.

As we took our final photos, though, it occurred to me that this experience seemed slightly less personal, slightly less fulfilling than the last. Slightly less Los Angeles. It was as if our town had changed. Or maybe we had. Whatever had happened, the open sprawl that we grew up in seemed divided, and the true identity of Los Angeles, in turn, seemed more hidden than ever before.

the J. Paul Getty Trust, Global Green and Dreamworks Music.

David Malykont studied photography and multimedia at the Brooks Institute of Photography. He has worked for Warner Bros. and successfully built a client roster sweeping from high-end conceptual advertising to automotive and fashion. His name can be seen in such books as Face Forward, by the late acclaimed make-up artist Kevyn Aucoin. David was also commissioned to shoot the launch campaign for the MiniCooper convertible.



Technical Data

The Leonardo Pinhole camera is a very simple concept. It consists of a wooden box that is light-tight and has a brass ring for a lens. The box itself is formatted to use 4x5 film, which can be purchased as either sheet film and loaded into holders, or as Ready-Load film that can be used with a Polaroid 545i back. On the back of the camera are the rollers that allow one to insert the film holders or Polaroid back. The brass ring on the front has a small pinhole punched through it with an f-stop equivalent to f/128. There is no shutter on the camera, so one must use the

wood flap on the front that covers the lens (brass ring). Open the cover to start exposure and close it to stop. The basic exposure—front-lit in full sunlight is one second with ISO 50 film. There is also no rangefinder on the camera to look through, so one must use the scribed guide on the top of the box, which conveys the angle of coverage. The 4x5 Leonardo Pinhole Camera is available from Calumet Photographic at www.calumetphoto.com. It retails for \$114.99. Always use a tripod, as this camera cannot be hand held and retain any quality (the exposures are too long).

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