



International Association of PANORAMIC PHOTOGRAPHERS e-Monitor

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Shooting Big Deals for Fun and Profits

By: George S. Pearl, Atlanta, Georgia

I can't remember exactly when I made my very first panorama photograph, but I can remember that I shot the early ones way back when in parts, made actual black and white prints and then tried to overlay them and match up the parts. I would cut the parts and then tape them all together to achieve my 'masterpiece'. I think that was in the early 1970's. My pan shooting changed when in 1978 I bought my first roll film swing lens panorama camera to shoot legal photos of such things as intersections where accidents had happened. It was a Panon 120mm camera originally designed for the Japanese Coast Guard to shoot pictures of the entire coastline at one time. It was the 120mm version of the Widelux made by the same company.

The Panon was extremely sharp and I was hooked. I joined IAPP before the Bar Harbor convention, but my first attended meeting was at Flagstaff. There I was in *Panorama Heaven* where I met and or saw the works of the panorama great group shooters Ed Segal, Fred Yake and even E.O. Goldbeck. I met Peter Lorber and Dave Orbock. I saw the big pictures of huge groups and events they had been shooting. I was inspired to also get involved in this sort of photography.

Pan rotational cameras of true professional quality back then cost around \$10,000 and I decided to take the plunge and buy one since the Olympics were coming to Atlanta in 1996. I bought a 65EL Roundshot and 2 Alden 70mm "Daylight" bulk film loaders. I wanted one loader for color 400 ISO film and the other for 100 ISO film.

I had lamented to Peter Lorber, who was selling these cameras back then, how much the camera cost. I can remember him saying to me "George – it's ONLY Money...you will make money with this camera! It will pay for itself, you will see!" Yes, I did make money with it the first time I shot it, but not as you would expect. Read on...

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IAPP e-Monitor

The IAPP e-Monitor was designed to give our membership a quick look at what is going on with the IAPP and with panoramic photography in general. It was originated to give our membership quicker information while they await the release of the PANORAMA.

We welcome any and all articles and photos from IAPP members for inclusion into the IAPP e-Monitor. This is a publication for the IAPP, by the IAPP, and about the IAPP.

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63rd Annual Convention, Communications Workers of America, Minneapolis, MN, July 9 - 10, 2001

I shot a lot of the Olympic Games and processed the film only to find out that most of my shots had a red streak going through them or the film was light struck entirely. None of my shots could be used. Since I had not had the camera long with little experience with it I had a very hard time trying to figure out what was causing my pain. Was it the camera, the film bad, the cassettes leaking light, something wrong in the lab when it was processed were all possible light leak sources. What it really turned out to be was the "Daylight" Alden bulk film loaders were defective. They had leaked light and caused me to lose all of the worthwhile Olympic shots that could have been big money makers. I got a \$15,000 settlement from Alden which paid for the camera just like Lorber had said! I was actually \$5,000 ahead now shooting panoramas.

After that I got proficient with the 65EL and I went down to the Atlanta Braves Baseball team's office and spoke to the marketing manager there about my shooting for them. We worked out a deal and I shot the season opener. They liked my work and I shot more games and also the World Series for the Braves. Too bad Atlanta lost to the Yankees, but at least I got the job and the experience. And experience is something you just can't pay for or learn out of a book. I am NOT a sports person and know little about any sports, but I learned what the fans like to see and shot that. When you shoot one team, then you can use those pictures to be samples of your ability and go on to the next team. One leads to another like stepping stones. I shoot the Atlanta Hawks, the Atlanta Braves, the Atlanta Falcons, soccer games, monster trucks, autocross, Wrestle-Mania, huge religious meetings like T.D. Jakes, Ice Cap-aides, the Honda Battle of the Bands, the Chick-fil-A Bowl, Final Four basketball, the Sugar Bowl, Liberty Bowl and more. For every event I had credentialed passes that allowed me to move freely around during the events. I have always liked going to the press room as they generally serve a nice meal.

I live in a large city where these things happen a lot, but like events happen elsewhere and are shooting opportunities. I have been hired to shoot for the Georgia Dome where the events are most often. Don't always think to go to the teams themselves because there are others that need panorama

pictures taken and they will pay you well. I know other pan shooters that shoot sports and then try to sell the pictures to the fans. I don't do that because I have other things to do with my time and mostly a license is required for that.

I tried to get a license once just to shoot local baseball of Atlanta Braves games and sell some prints around town. I thought it would be a win win situation for them because I would actually be advertising for them free with my displaying prints of the games. They thought differently and wanted thousands of dollars before I had even sold my first print. I gave up on that idea.

There are other big things to shoot panoramas of and some can be quite lucrative if you work it right. I have shot groups as large as 10,000 people for a dinner, union conventions, and church groups. I now shoot with digital Canon 5D MkIII cameras, but still print out on real photographic paper in my in-house lab. Most of the sports shots I shoot using a Nodal Ninja head configured in the horizontal position. The big groups are shot on a Roundshot VR Drive with the camera positioned vertical. Next week I will be shooting a large car group. So far over 200 cars have signed up. I just finished shooting the State of Georgia House of Representatives and the Senate. I do their official group panorama photos every two years. I like to do this every other year so that most of them can be voted out of office and there will be new customers there to buy the photos.

I cannot express the warning enough that these are rather big deals to photograph. If you are a little meek timid unsure-of-yourself person, then you need not apply. Stay with your nature scenic panoramas and interiors for realtors or whatever is no pressure for you and can be reshot if there is a problem. These jobs I am referring to are one shot don't-screw-it-up jobs. Some will place you under a huge amount of pressure. You must plan everything from every angle and always keep your cool even when something isn't going right. I can shoot 3,500 people in 8 minutes from start to finish and every face can be seen. I just shot the Final Four basketball game in the Georgia Dome. It took me 6 hours of prep in order to shoot one shot for one minute and go home. I shot the opening Tip-Off and left. Remember, I am not a sports person.

Some of these shoots I do are on assignment and I have already agreed on a certain payment for the work, but many are shot as speculation. You will need to determine which ones fit into which category best for you. Some big deal pictures can pay you thousands of dollars, but you must fill the orders promptly. Look around you and you will find people everywhere. If they are formed into some sort of a common bonding group, you could have a potential job there. Do NOT shoot any corporate group on speculation no matter how large they are. Employees do not think they should have to buy a picture if it is a company photo being taken. In those groups always get your money from the company and make a deal for everyone to get a print.

One thing that I have learned is that sometimes for groups you will make more money framing the pictures than selling just pictures alone. I bought used framing equipment when I started offering framed panoramas. I bought a Morso Chopper for \$500 and a Miter-Mite under-pinner for \$650. They are your two most important parts for framing. You will also need something like a Fletcher wall mounted cutter. Mine will cut boards and also glass up to 60 inches. Get a good air compressor. Along with those things, you will need to be able to dry mount your panoramas onto foam boards and then have a couple big tables for assembly. Some people doing this will also matt the photos, but I do not have a matt cutter nor want to mess with it. If a photo needs a matt, then I will print it as a part of the panorama. You will need to look really close to see that the matt is just a part of the picture.

Framing is not hard to do especially since you will only be framing one sort of thing over and over. I buy box loads of moulding and then chop it up using my chopper. I do not use saws because they make a lot of dust. Also since my Morso chopper is a manual foot operated machine, I get a little exercise. One thing of caution when operating any of this equipment is that in one second of inattentiveness you can take off some fingers or shoot a nail through your hand or head. So far, I have only cut myself on

the sharp blades once and then while demonstrating to my son how to make a frame I made a wrong move with the chopper and took off the entire fingernail of my thumb. It grew back just fine, but I do have a lot of respect for just how darn sharp those blades are. (If you can't stand the sight of blood, then maybe this sort of work isn't for you.)

You will need a few other hand tools to start framing, but I bet you could be in business for under \$2,000 or \$3,000. You will make that money back in no time. Find a wholesale moulding dealer near you for your supplies.

Years ago when I started, I used to shoot these events with a Roundshot 220VR film camera or the 65EL film camera. Both of those had the drawback of not being able to color balance in any location without filters or high wattage lighting equipment. They also had the disadvantage of the film speed not being able to go high enough and also for action shots; you had to be a mind reader to start the camera rotating before the pitcher threw the ball. Now with digital cameras like the Canon 5D MkIII that I use, I can set the color balance, use a really high ISO rating and always am able to shoot exactly when the action happens. Also one great advantage is that with these cameras we can instantly see if the camera recorded a good shot by reviewing the exposed picture on the viewing screen.

The way that I shoot in a stadium is to set the camera up and point it down at an angle towards the field. I do this to try to straighten out the horizontal lines of the field. Remember that when you point the camera down it makes a frown and up makes a smile. I don't want any curved smiling football fields so pointing the camera down from high up in the stands will help to correct this problem. Also the program Alto-storm is good to help correct these problems as well.

In a large stadium, I usually shoot with the camera in the horizontal position and a pretty wide angle lens in order to try and get all of the players on the field in action in one shot. We don't want to shoot several pictures overlapping and then have 29 players on





one team and 32 on the other when the pictures are stitched together. Once I shoot the action shot, then I rotate the camera and catch the ends of the field and the stands on each side of me. I try to make 180 degree photos of these events. I also try to be higher than the spectators so I won't get a big head of a drunken fan in my picture as the camera goes to the sides.

If you try doing these things, I suggest that you bring ear plugs as sometimes there will be drunks and yelling nutcases near you. Bring extra batteries and extra memory cards. I shoot only on a tripod so that everything will be perfect for stitching. I use Auto Pano-Pro and also Photoshop CS5 for stitching the shots. There are a lot of programs that will do this, but I have had a lot of success with just these two. What one won't do, the other seems to be able to cover. When shooting a lot of plays as in a football game, I always shoot a quick picture of my hand out in front of the camera to separate the sets of pictures. Sometimes when there is a really great shot, I will give a thumbs up on that shot so that I can find it quickly in processing.

If you shoot on speculation a large group, we have found out that you do not really need to show them the picture unless it is a Union Group. Most people will order a picture if you just show them some samples of other groups the same way their picture will be printed. Union groups won't order like that. They all want to see themselves since these groups are usually several thousand people they all want to make sure they can be seen. With digital now all you need to do is have a little ink jet printer and print out a couple samples.

For such a group, we set up an order table and have pre-printed order forms there. You will need to be able to take credit cards! You will not have time to run the cards for huge groups. Just imprint the card onto your order form and have them sign the form. They should have already filled it out along with the mailing label with their address. Just imprinting their card and a quick check of the order form will take only seconds and then the next person can be served. Yes, you will need to type in all of the numbers latter, but that is

better than losing all of your sales when customers do not want to wait in a long slow line.

I will be shooting a car club group photo of over 200 cars next week. We don't even imprint those credit cards because these people are so jumpy and always want to run off to something else as soon as the shot is done. We have them write their numbers on the form and then simply throw their order forms in a box sitting on the table. It's simple and the box fills up all by itself with orders.

Of course I have just touched on this subject as there is a lot more to it, but if you want to get out there and shoot big events for fun and profits, just give it a try. Some of these jobs have paid me in the high 5 figure range for just one shot. Remember that nothing will happen if you just sit by the phone waiting for someone to call you. You must get out there and ASK for the business. *Ask and ye shall receive* you know! Get into a habit of asking for stuff! Good things will come your way.



Review

Fotoman Professional 617 - Medium Format Panoramic Camera

One of the best thing about participating in the IAPP's conference is meeting the people who attend. While there are old friends whom you are familiar with there are also new people that you meet for the first time. One of those people with whom we first became acquainted with this April was Steven Clere from Shenzhen Fotoman Technology Development Co. who specialize in making large format and panoramic cameras.

Steven represents one of the companies who sponsors the IAPP and it was a pleasure having dinner with him and learning about his company. Steven is the Vice General Manager and attended the conference to let us know about the line of panoramic cameras that are available in the Fotoman Professional series. While other cameras in the series included 4X5 and 8X10 large format cameras and medium format film and digital cameras, the cameras that are of special interest to our group were the two panoramic film cameras. One was the Fotoman Professional 624 with an image size of 56mm x 224mm (approximately 6cm by 24cm) and the Fotoman Professional 617 with an image size of 56mm x 168mm (approximately 6cm by 17cm).

Steven had brought an example of each of the two panoramic cameras and he loaned them out to Dave Orbock (624) and to me (617). I had mentioned to Steven that I would like to write up a review of the 617 but I really didn't have time to really get acquainted with the camera in the day or so we were out photographing. Steven said he was happy to let me borrow the camera after the conference and for me to just ship it back to him when I was finished.

Thus, I was able to have time to examine the camera and run some film through it to see how it performs. This Review of the Fotoman Professional 617 will be written in two parts. The first one, in this issue, will deal with the physical aspects of the camera, it's build, functions, ease of use, and range of lenses,



and the second part, next month, will deal with the images that the camera takes, and how they might compare to other types of panoramic images. So, let's start with examining the camera itself!

The camera looks like a medium format film camera on horizontal steroids. In size, it is larger than a DSLR but smaller than a 4X5 camera, sort of. It is nowhere near the vertical size of a 4X5 but it is wider in horizontal size. You would expect this as the film size in this dimension is nearly 17 cm or a little over 6 1/2 inches. The vertical dimension is standard for 120 or 220 medium format film and is about 2 1/4 inches. Let me rattle off some camera statistics from the Fotoman Professional brochure:

Image Size.....56mm x 168mm
Film Size 20
FocusingHelical Focus Mount
..... or optional GG-617 Ground Glass
View Finder.....120 degree
.....with Interchangeable Masks
Body Material6061 T6 Aluminum Alloy
Body Dimensions203mm x 111mm x 62mm
Weight.....1.51 kg (3.3 lbs):
.....Body, Cone, Focus Mount
.....and Viewfinder (no lens)

The camera is a solidly built piece of metal. There are very few pieces of plastic on it except for the dual bubble level, the finger grip on the cable release, and the amber window through which you read the frame numbers on the film. The camera is a no-nonsense, no frills, manual camera that reduces your panoramic photography to the basics. If you are used to and require a camera that automates everything including metering, auto film advance, flash, and other similar features then stick with your DSLR and stitch images together because you won't find that in the Fotoman 617. But, if you are used to working with large format cameras you will find that this camera is easier to



Open

With ground glass focus screen



Top views



Without lens



work with and much faster as well. Is it as easy to use as my Mamiya RZ67? The answer is “No”, but the panoramic format easily makes up for the extra time it takes to take the photographs.

Can you hand-hold the camera to take photos? Yes, you can. But my question would be “Why would you want to?” The camera will give you remarkable resolution on fine grain film and to use it without a tripod would be a waste of film in my opinion. That being said, it was bright enough in the tulip fields during the conference to shoot at a reasonably fast shutter speed that it probably would give you a more than adequate result. But this review is being written by a man who built an adapter to attach his iPhone to a tripod so that will tell you where I’m coming from.

Aside from the finely milled aluminum body of the 617, the Fotoman uses a custom lens cone to hold the lens and the helical focusing unit that fits between the lens and the cone. Being extremely modular, there are a wide variety of lenses and custom made lens cones for the 617. The lens selection for the 617 is very, very impressive and they are some of the finest lenses made. If you are used to using large format cameras then you will recognize the vast lens selection. See the next box for the lenses available.

Door latch



Film windows with hints.
Top: open to see film indicators
Bottom: Closed



Lenses for the Fotoman Professional 617

Schneider Lenses

72mm f/5.6XL Super Angulon
72mm f/5.6 Super Angulon
80mm f/4.5XL Super Symmar
90mm f/5.6 Super Angulon
90mm f/5.6XL Super Angulon
90mm f/8 Super Angulon
110mm f/5.6XL Super Symmar
120mm f/5.6 APO-Symmar
120mm f/5.6 APO-Symmar-L
120mm f/5.6HM Super Symmar
120mm f/6.8 Angulon
120mm f/8 Super Angulon
121mm f/8 Super Angulon
135mm f/5.6 APO-Symmar
135mm f/5.6 Symmar-S
150mm f/5.6 APO-Symmar
150mm f/5.6 APO-Symmar-L
150mm f/5.6 HM Super Symmar
150mm f/5.6 Symmar-S
150mm f/5.6XL Supper Symmar
150mm f/9 G-Claron
180mm f/5.6 APO-Symmar
180mm f/5.6 Symmar-S
210mm f/5.6 APO-Symmar
210mm f/9 G-Claron

Rodenstock Lenses

75mm f/4.5 Grandagon N
75mm f/6.8 Grandagon N
90mm f/4.5 Grandagon N
90mm f/6.8 Grandagon N
115mm 6.8 Grandagon N
135mm f/5.6 APO Sironar N
135mm f/5.6 APO Sironar S
150mm f/5.6 APO Sironar N
150mm f/5.6 APO Sironar S
150mm f/5.6 APO Sironar W
180mm f/5.6 APO Sironar N
180mm f/5.6 APO Sironar S
210mm f/5.6 APO Sironar N

Fujinon Lenses

75mm f/5.6 SWD
90mm f/5.6 SWD
90mm f/8 SW
105mm f/5.6 CMW
105mm f/8 SW
125mm f/5.6 CMW
125mm f/5.6 W
125mm f/8 SW
135mm f/5.6 CMW
135mm f/5.6 W

150mm f/5.6 CMW
150mm f/5.6 W
180mm f/5.6 CMW
180mm f/5.6 W
180mm f/9 A
210mm f/5.6 W
300mm f/8 T
400mm f/8 T

Nikkor Lenses

90mm f/4.5 SW
90mm f/8 SW
120mm f/8 SW
135mm f/5.6 W
150mm f/5.6 W
180mm f/5.6 W
200mm f/8 M
210mm f/5.6 W
360mm f/8 T

I count 65 different lenses that you can choose for your 617 panoramic camera. Certainly there would be no shortage of lenses for you to choose from.

What about film? If you have used medium format film cameras before you should have no shortage of film choices either. When you use 120 film format you get a total of 4 individual images per roll of film. Can you up that number by using 220 film? At this point, the answer is no. There is currently no mechanical frame counter and to advance your film to the correct location you use the really old-fashioned way of peering through the amber window at the rear of the camera and reading the frames off the backing paper of the 120 film. Since 220 film does not have the backing paper there would be no way to count the frame numbers and you would fog the film without the backing paper that is used with 120 film.

That brings up an interesting way the Fotoman 617 helps you count the frames. To understand the

process let's go through the action of loading the film and advancing it.

With the 617 camera's back facing you, first press in a button on the top side of the opening switch on the right side of the camera. While holding this button down, slide the opening switch downwards and the back will pop open. *A note on this: My wife is unable to put enough pressure to push the button in far enough to allow the sliding switch to move down enough to open the camera back. While I have no trouble with the button and switch, it is stiff, and daintier fingers may have a problem with this. My wife wanted me to stress that not every photographer can bench press 400 lbs so keep this in mind when you are deciding if the camera is right for you.*

With the camera back open make sure the take-up spool is on the left side of the camera. The film spool will occupy the spool space on the right hand side of the camera when the back is facing you. After removing the film wrapping you place the film in the camera by raising the knurled knob above the film holder (it is spring loaded) and make sure the film is caught on the bottom pin and allow the knurled knob to spring back down on the film spool, making sure it is seated properly.

Pull up on the knurled knob above the take up spool on the left side of the camera with the back facing you. Remove the take up spool and pull the film from the film spool out enough to push the film tab into the center slot of the take up spool.

Wind up a little of the film on the take up spool, just enough to keep the film seated on the spool and then pull up on the knurled knob so that you can seat the take up spool on the pin with the knob seated down on the top of the spool.

Slowly wind the take up spool until the "Start" marker on the film/paper is aligned with the roller adjacent to the take up spool. Counter rotate the film knob to take up the slack and, with the "Start" marker still aligned on the adjacent roller, close the back until the switch clicks and locks.

On the back of the camera there is a left/right slider that opens and closes the window to the paper backing of the film. Slide it to the right (open) and rotate the take up knob in the direction of its arrow and carefully watch the amber window until you see a series of round dots that get smaller in size and the number "1" appears in the window. Continue to wind the take up knob until the number "2" passes the window and continue until you see the number "3". Stop here. Slide the window slider to the left (closed)

to keep the light from fogging the film. The film is now positioned for the first exposure.

After you expose this frame, you advance to the next frame in the same manner. Open the slider, advance to the number "6" for frame #2; advance to the number "9" for frame #3, and advance to the number "12" for frame #4 (last frame). Once all four exposures are made, continue turning the take up knob until you feel the pressure of the pressure plate on the film release and the film winds easily around the take up spool (Note: the metal plate surrounding the amber window has the numbers "3" "6" "9" and "12" stamped on it so you don't have to remember them).

Open the camera back and grasp the exposed film and pull up on the knurled knob above the film and remove the roll. Secure the film and remove the empty film spool from its right hand side and place it in the take up spool position to be ready for the next roll.

End of Part 1

Next month we will go through the steps to take photographs with the Fotoman Professional 617 and what precautions need to be taken to prevent fogging the film. We will also examine some of the images taken with this camera and see how they compare with digitally stitched images taken with a DSLR camera.



“Every day, more photos are taken with the iPhone than any other camera.” - Apple

Adventures on the Road

When we were packing for our trip to the 2013 IAPP Conference in Everett, Washington, the same dilemma came up that always arises when we go on a photo trip - what photo gear should we take and what should we leave behind?

If I go out for a day trip/photo excursion the choice of camera equipment is pretty easy. I either plan to shoot simple panoramas with my Canon DSLR equipment and manual panoramic adapter; or I might choose to use the DSLR in combination with my GigaPan; or I might decide to take my Mamiya RZ67 and several rolls of Velvia and forgo pans for the esthetics of normal aspect-ratio photography.

But, this time we were going to the Pacific Northwest, the home of volcanos, the Pacific Ocean, various mountain chains, the Hoh rainforest, and numerous other photographic delights that are rarely seen by those of us in the drier confines of the near desert regions. So, again, the dilemma arose of what camera equipment to take to capture those northwestern delights. The answer was obvious! It is the same answer I always come up with when I travel to worthwhile locations - take everything!

So, as we packed up the Jeep for the trip, the space was allocated properly: room for my backpack and DSLR cameras and lenses; the 300 mm f/2.8 lens and case; the backpack for my GigaPan; the camera bag for my Mamiya and medium format lenses; my wife's camera bag and DSLR camera and lenses; her backpack that holds her electronic flashes and large batteries; three tripods - one large one (mine) with tri-axis head for panoramics and for use with the GigaPan, one carbon fiber tripod (mine) for carrying around, and one small/medium aluminum tripod that my wife uses (*Note: while we were up in Everett my wife bought another tripod, a carbon fiber one to lug around in place of the heavier one we brought*). With the gear stowed we had a little room left for snack food and sandwiches

as well as a cooler for water and perishables. All the clothes for three weeks of travel were allocated to the Thule carrier that attached to the roof rack. With all the necessities packed, we set out for 3 weeks of photographic nirvana.

Driving from San Antonio, Texas to Everett, Washington took 4 days of easy, 8 hour driving. Dawn had set out the route as straight-forward as it could be, stopping for the night in Roswell NM, Moab Ut, Boise Id, and ending up in Everett. The weather was next to perfect, and the drive was quite enjoyable. Stopping for gas a couple of times a day was routine except for a stop in Oregon where it is illegal for you to pump your own gas. That was a surprise for me but you learn something everyday.

Dawn took over the driving on I-90 just east of where it headed for the Cascade Mountain Range and Snoqualmie Pass. The weather was clear east of the mountains and as we climbed it became overcast. Nearing the pass we began to see some tiny flakes of snow dancing around us. Now snow, the real stuff, is an extreme rarity for those who live in the southern part of Texas and it is always greeted with joy and celebration. Schools close, people go outside and stare, and grandparents tell their grandchildren about the nine inches of snow we once had way back in the 70s. So, as the snowflakes began to swirl about, my wife and I were grinning like the Cheshire Cat. We were not yet to the pass and the snow was starting to stick to the ground and we eagerly pointed to the little white patches that we could see here and there. Now the snow was falling faster and the white joy of Christmas was beginning to play with our imagination. I whipped out my iPhone and began taking photos through the front windshield and likewise through the passenger side window. More and more white patches were melding together and soon the ground was “white with snow”. Cars were



Clear weather ahead of Snoqualmie Pass

zipping past us in the outside lane because we had slowed down slightly so we could take in the exuberance of the feelings of joy and the splendor of the surrounding sights. As we neared the pass the snow began to get heavier and heavier and soon those tiny patches of snow had taken over the entire field of view and the interstate itself was beginning to get covered with a now-mushy not-so-white covering. I half-remembered seeing some nonsensical sign earlier about “using chains or high traction tires” but that made little sense to me at the time. As I looked out at the snow-covered trees the thoughts of old Norman Rockwell Christmas paintings began to morph into thoughts of



“blizzard” still hurled its white fury at the visitors. In what seemed like hours (really about 15 minutes) the snow started to subside. In a few more minutes the snow began to change into rain and as we neared the lower portions of the mountains the white covering on the land

began to lessen and finally disappeared altogether. Our adventure on the Snoqualmie Pass had ended. Dawn had handled the drive through the hazards of the pass without flinching. I, on the other hand, was thinking about delegating all mountain driving to her in perpetuity.

As we headed towards Seattle the rain finally stopped altogether and the sun actually came out. The drive from Seattle to Everett was only about 30 to 40 minutes and, during that time, the sunshine changed to clouds, it began to hail, stopped hailing and changed back to sunshine.

In Texas, we have a saying - “If you don’t like the weather here, wait 5 minutes and it will change”. I think we should donate that saying to Washington.

(Note: during the entire experience of the drive through the pass and the snow, at no time did I seek to jump into the back seat, ruffle through my camera bag to pull out a DSLR or Medium Format camera. That is why I believe Apple when they say - “Every day, more photos are taken with the iPhone than any other camera.”)



...little white patches here and there

the Donner Party of 1847 (Note: international members of the IAPP can google “Donner Party” to catch the reference). Now the snow that was coating the tops of the rails adjacent to the roadway was piled up at least 5 to 8 inches (13 to 20 cm) and growing. The multiple lane highway had so much snow that each direction was down to one lane and that was getting harder and harder to push through. All conversation about the winter wonderland had ceased and Dawn was concentrating heavily on the road ahead. Natives of the area were still shooting past us at highway speeds but those of us who were from a far warmer and drier place in the world were clinging, white-knuckled, to the steering wheel and wondering how much deeper and thicker the snow would get before we could no longer move. Finally we had traveled over the pass and were heading down the western side of the mountains but the snow

Bryan A. Snow



Donner Party?

How to Submit Articles to the e-Monitor

To all IAPP Members:

This is your opportunity to be part of the Panoramic Community. Over the next 3 months you have a chance to contribute to the monthly e-Monitor newsletter. At the end of August 2013 a decision will be made as to whether this monthly newsletter will continue or not. At the Washington Conference I made a plea to all attending members to contribute articles to this publication. Many promised that they would. The August issue will mark the completion of 3 years of its publication and, at that time, I will decide if I wish to continue putting in the time necessary for its continuation, turn it over to anyone else who wishes to be Publications Editor, or stop it altogether.

If I do not receive any articles it will mean that the newsletter will, quite possibly, die. It all depends upon you.

Please follow the instructions below in submitting articles and images. Please adhere to the specifications of submission. If you do not, it adds more time for me to attempt to adapt it to fit in the publication.

Thanks to all who have contributed in the past and I hope to see more articles in the future.

SUBMISSION SPECIFICATIONS:

Email (to bryan@snowprophoto.com) your article as a document, with notations within as to where in the article you wish your photographs to appear. **Please do not place your photographs within your document as this will compress the images too much.** Please send the images as separate files: tiffs or jpegs; 300 dpi resolution and not larger than 7 inches on the long side.

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