

IAPP

e-MONITOR

www.panoramicassociation.org

Punch holes here

THE CYCLE OF THE MOON



In many photographs of panoramic landscapes the Moon plays an integral part. Whether the photograph contains a Full Moon rising over a particular feature or a crescent moon imbedded in a twilight glow, the inclusion of this design feature can mean the difference between a snapshot and a gallery treasure.

And yet, many times the Moon is an afterthought, something placed in the picture because it happened to be there. There are other times when you absolutely have to have a bright moon to make the shot. Perhaps there is a snow covered landscape that needs to be illuminated by the Moon or the Moon is needed to rise above Pike's Peak for an impressive night shot. You can't just plan to be at your location and HOPE that the Moon will be there too.

Most photographers who have shot landscape panoramas for any length of time know to plan their shots and include the time when the Moon will be visible to their best advantage. With computer software available and apps that chart the phases of the Moon as well as the times of rising and setting, there are really no excuses to miss having the Moon included in your masterpiece. However, even with the technological advances that are currently available, having a basic understanding of the Moon and its motion around the Earth and in the sky will give you a much better chance to plan and successfully capture the panorama you have visualized in your head.

The Lunar Cycle

The most important aspect of the cycle of the Moon that you must

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realize is that IT IS CYCLIC! That is, it repeats over and over and over and over and over again. That means that the different phases or apparent shape of the Moon follows a particular pattern and repeats over and over... well, you get the idea. While this may seem very basic and not worth thinking about, it is all too evident to people who understand this fact that there are MANY, MANY, people who just don't get it. And it shows, sometimes to their embarrassment.

I have read books and watched movies where someone is walking on the beach and sees a thin crescent Moon deep in the sunset glow. And the next night, while they are walking on the beach they witness a beautiful Full Moon rising above the horizon. This is an impossibility! Unless you have been in a coma for two weeks there is no way that a Full Moon can follow a crescent Moon in less than about two weeks time. The phases of the Moon are caused by the combined positioning of the Sun (the light source), the Moon (the target in the sky), and the Earth (the camera position or the receiver of the reflected light of the target). This is basic Newtonian Physics and Keplerian Motion.

The majority of people seem to glaze over when confronting this concept, and yet, when the concept is finally understood, the knowledge gained lasts them a lifetime.

One of the most basic concepts that must be understood before moving on is that almost every movement of natural objects in the sky is NOT caused by the objects themselves moving, but rather it is caused by the rotational motion of the Earth. Every sunrise, sunset, moonrise, moonset, every movement of the planets and stars in their daily motion from east to west is due only to the fact that our planet rotates on its axis from west to east every 24 hours. As our world rotates from west to east, we, as passengers on that planet, rotate with it and our tag-along motion makes everything that is not attached to the Earth appear to move in the opposite direction, that is, east to west. And so (and this is one of the most difficult concepts to under-

stand) when we see the Sun rising above the eastern horizon, what is actually happening is that the Sun is basically standing still (ignoring the entire motion of the solar system through the galaxy and the galactic motion through the Universe) and the Earth's horizon is lowering, thus revealing the Sun by the easterly or downward moving horizon. Likewise, as the day continues and the Sun seems to march steadily westward, it is the Earth (and us) traveling eastward under the Sun, that gives the Sun its illusionary motion to the west.

In practice it is much easier to say that sunset occurs at 8:36 PM today rather than saying that at 8:36 PM today the Earth's western horizon will rise sufficiently to block our view of the Sun.

When we see a thin crescent Moon low along the western horizon we know that, just as with the Sun, it will be obscured by the horizon shortly due to the Earth's rotation. Every westward motion by all objects in the sky is due specifically to our world's motion. However, if you watch the Moon for several clear nights, you will notice something different. On the evening following the thin crescent Moon you saw the night before you will notice that the Moon is now higher in the sky shortly after sunset, and that that thin crescent is a little bit thicker. If you view the Moon at the same time each night you will notice that the Moon has moved eastward by an obvious amount and that its shape or phase has gotten thicker. This is the ACTUAL motion of the Moon as it orbits our Earth. It moves eastward! It revolves around the Earth and that orbital motion takes about 4 weeks to move completely around our world and return to that thin crescent phase we started out with. Four weeks - that's almost a month! In fact the word "month" comes from the word "moonth", the approximate time it takes our Moon to travel once around the Earth.

The Moon actually takes 29 1/2 days to make one complete revolution around the Earth and return to the same phase it started with. It doesn't return to the same location in

continued on next page

space because, in that 29 1/2 days while it was revolving around the Earth, our planet has moved in its orbit slightly around the Sun. However, if we are just interested in the Moon's cyclic phases this is all we need to know. In early days our moonths were a series of alternating days of 29 one moonth, and 30 days the next moonth. This averaged out to 29 1/2 days and every moonth started out with the correct phase of the Moon and ended with the same phase. Now, thanks to Roman calendar revisions, our "months" are no longer equivalent to our "moonths". Pity.

The Phases of the Moon

Early civilizations began their Moonth at the first sight of the thinnest crescent moon in the west. The basic phases of the Moon in our western civilizations begin with the New Moon and are (in this order) 1) New Moon; 2) First Quarter; 3) Full Moon; and 4) Third (or Last) Quarter. There is approximately one week between these phases of the Moon. The motion

of the Moon in the sky is cyclic so it is ALWAYS in this order, no exceptions! Between the New Moon, the First Quarter, and the Full Moon the Moon is said to be "waxing" that is, the appearance of the Moon seems to be increasing in size or brightness (actually more of the Moon that faces

us is being illuminated by the Sun, hence the brightness increase). Between the Full Moon, the Third Quarter, and the New Moon the phase is said to be "waning" or decreasing in brightness (the angle of the Sun on the portion

of the Moon that faces us decreases, hence reducing the brightness). This gives us some further descriptions of the Moon between the four that were just mentioned. The complete list of phases of the Moon, in order, is 1) New Moon; 2) Waxing Crescent; 3) First Quarter; 4) Waxing Gibbous; 5) Full Moon; 6) Waning Gibbous; 7) Third Quarter; 8) Waning Crescent; and back to New Moon again.

Two of the most misunderstood nomenclatures are the terms "First Quarter" and "Third Quarter". The appearance of the Moon at these two phases seem to show the Moon half illuminated, not quarter illuminated. So what's up with this? The two "Quarter Moons" do not describe the appearance of the Moon at these phases but rather describes the location of the Moon in its orbit around the Earth. The Moon begins its monthly orbital motion at New Moon. In the First Quarter phase the Moon has travelled one quarter of the way around the Earth. At the Full phase it is one half the way around the Earth, and at Third Quarter it is three quarters the way around our world in its monthly orbit. Hence the terms First Quarter and Third Quarter.

Predicting the Position of the Moon in the sky

Once you have a thorough understanding of the cyclic nature of the Moon and the phases it goes through you can then begin to predict when a certain phase of the Moon will be available for your landscape photography. You now know that it will be close to one week after the First Quarter Moon before you will have a Full Moon. If you take the time to observe the Moon from night to night you will find that the waxing phases of the Moon can all be seen shortly after sunset. That is, if you coincide your nightly lunar observing to 1 hour after sunset you will notice that when there is a waxing crescent Moon it can be seen low in the west at that time. A little less than a week from that day you will see the First Quarter Moon high above the southern horizon one hour after sunset. A week later you will see the Full Moon above the eastern horizon one



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hour after sunset. After the Full Moon you will no longer see the Moon in the early evening sky one hour after sunset because it is rising later in the evening (and eventually in the morning). The Moon usually rises about one hour later each night (depending on the time of the year).

The waning phases of the Moon are usually visible later in the evening or in the early morning hours because the Moon rises later and later each night. If you watch the sky one hour before sunrise during this time you will see the Full Moon nearing the western horizon at this time period. A week later you will see the Third Quarter Moon high above the southern horizon an hour before sunrise, and a thin waning crescent Moon just above the eastern twilight glow a week later.

Planning your Landscape Panoramic Photos to Include the Moon

Now that you have a basic understanding of the phases of the Moon and the time of night you can expect to see them, you can now begin to plan your photo shoots. Use the computer programs or the smartphone apps (or your local newspaper) to find out when the Moon will be at a certain phase. These software/apps can also tell you what time the Moon will rise on any particular day/night. If you are planning to shoot a Full Moon rising over Chimney Rock in Nebraska during your summer vacation in July then you can do the following:

1. Determine when the Moon will be Full in July. (According to my iPhone app the Moon is Full on July 15th, 2011)
2. Determine how high the Full Moon needs to be for your shot? (You know that it has to be above the horizon and probably no more than 1/3 up from the horizon)
3. Determine moonrise on that day. (8:38 PM)
4. What time will the Moon be 30 degrees high? (12:50 AM on July 16th)



5. Compose your shot anytime after 9:00 PM and before 1:00 AM.

6. Take your shot.

What happens if it is cloudy on the night of July 15-16? You know that the appearance of the Full Moon on the actual day of the phase is practically indistinguishable from the Moon one day on either side of that day so you could arrive the day before Full Moon and have a shooting window of three days centered on the actual date of Full Moon. The times will change but no more than an hour on either side per day.

We all know that the longer focal length of your lens, the larger image of the Moon you will get, but is there a way to calculate how large the Moon will be with any lens. Yes there is, but that is the topic of another article.

Bryan A. Snow

Note: iPhone Apps used in this article include iEphemeris and StarmapPro

TIPS & TECHNIQUES

EASY HDR WITH ONLY ONE SHOT OF C41 NEGATIVE FILMS

Like many veterans of panoramic photography, I use in my "Larscan" system with 120 and 220 format film, in fact I have no choice.

With a single panoramic image on negative film there is a way to generate a full HDR image.

Just scan the film negative at different levels, thus obtaining different images, some focusing on highlights and others on the darkest shadows.

It works best using 5 scans to cover a very wide range of values.



Editor's Note:

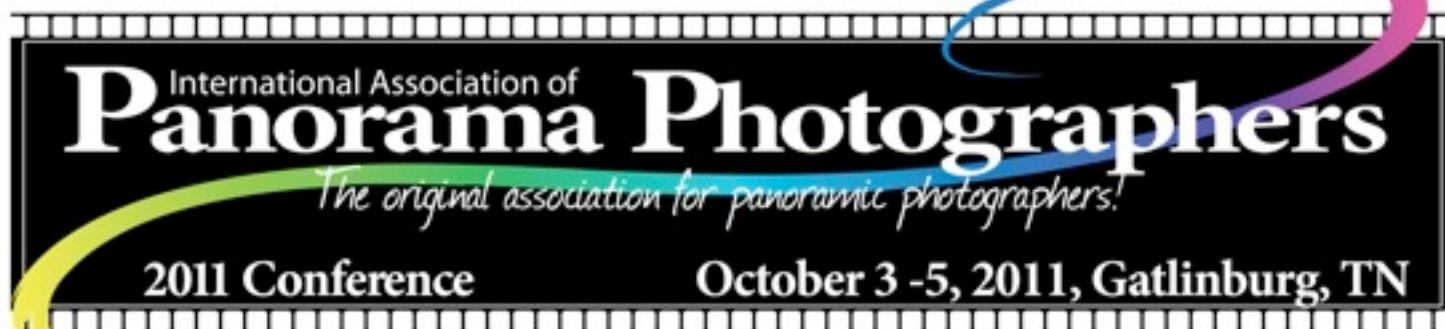
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Before Sept 1: use discount code "EarlyBird"



Join us for 3 to 4 great days of photography, learning & networking at the October 2011 IAPP Conference in Gatlinburg, Tennessee!

Our program is chock full of great seminars completely dedicated to speeding up your workflow, imagining new and exciting panoramic photography venues, and great ideas on how you can make more money.

[Click & Register](#)

DATE/TIME		ACTIVITY/TOPIC	TEAM LEAD(S)/SPEAKER(S)
Saturday, Oct 1, 2011		Arrival Day for Workshop	
Sunday, Oct. 2, 2011		Arrival Day for Convention	
Sunday, Oct. 2, 2012	9 am to 10 am	Workshop Registration	
Sunday, Oct. 2, 2012	10 am to 5 pm	Photo Workshop/Tutorial: <i>HDR Panoramic Photography</i>	Glenn Cope, Bryan & Dawn Snow
Sunday, Oct. 2, 2012	5 pm to 8 pm	Convention Registration & Print Submission	
Monday, Oct. 3	8 am to 9:30 am	Convention Registration	
	10 am to 10:30 am	Welcome & Introductions	President David Orbock
	10:30 am to 11am	Photographing in the Great Smoky Mountains National Park	Brad Free - Park Ranger
	11 am to 6 pm	Heilicon Focus - what it is & how it can help your panoramics	Bryan Snow
		Taking and presenting spherical images	Jeffrey Orbock
		Have you considered Wall, Window, Ceiling or Floor murals	
		My vision for IAPP	Glenn Cope, President Elect

Date/time		Activity/topic	Team lead(s)/speaker(s)
Tuesday, Oct. 4	5 am to 9	Photo Safari in the Great Smoky Mountains	Team Leaders: David Orbock and Mark Segal
	10 am to 6 pm	Keynote Speaker	Denis Tremblay
		Panoramic Photography in Cuba	Ben Porter
		IR Cylindrical Panoramic Photography	Fran Stetina
		Marketing opportunities for Panoramic photographers	Doug Segal
		How to get the most out of your digital pans	Brian Miller
		Vendor's Hour: Hear about tools that will improve your Panoramic Images	
Wednesday, Oct. 5	5 am to 9:30 am	Photo Safari in the Great Smoky Mountains	David Orbock and Mark Segal
	10 am to 6 pm	Photographing in Central Asia & Turkey	David Nicholas
		Building a successful group photography business	George Pearl
		Scanning and restoring your Cirkut images	TBA
		A 100 ways to prepare your images for the fine art market	David Orbock
		Creative images using the GigaPan	Bryan Snow
		Let's all contribute to an IAPP World Panoramic Photographic Project	IAPP B of D
	6 pm to 8:30 pm	Banquet and Awards	
	8:30 pm to 10 pm	Hospitality	
Thursday, Oct. 6		Departure Spend some extra time in the Smoky Mountains!	

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EASTER ISLAND PANORAMIC PHOTO TRIP

by Everen T. Brown



This last February, ten hardy souls joined me for an exploration/photo shoot on idyllic Easter Island. Located off the coast of South America, in the middle of the Pacific Ocean, this remote island was our home for eight days. The trip was timed to coincide with Tapati Rapa Nui Festival – an event created by and for the locals.

We spent three days with one of the island's best tour guides learning as much as possible about the silent stone sentinels, the Moai. These stone statues have intrigued the world and are truly incredible in person. The statues were primarily "birthed" at Rano Raraku and then transported around the island. A feat that no one has been able to easily replicate using tools available at the time they were originally created.

Rano Raraku is one of my favorite sites for 360° Panoramic Images. The Moai came from this quarry and you can still see unfinished statues, frozen not only in stone but in time. National Park rangers work to keep everyone on a trail to protect the statues. You can get great "signature" images from this area, even from the trail. The park is administered by the Chilean government and there is a \$60.00 USD fee to enter. Essentially the entire island is the "park" and oftentimes is referred to as an outdoor museum.

From here the trail to the Moai splits into two different directions. Go right and you end up in the main area with giant statues lining most of the trail. Turn left and it's a short hike into the volcanic caldera, which has a small lake inside. Reeds on top of the water shift throughout the day, creating different looks. There is also a trail that goes around the inside of the crater, with some 70 Moai along the way. Either way you turn - you cannot lose.

I highly suggest both trails and at least 4 hours minimum at this site. If you plan on taking photos, 6 hours or more is not unrealistic. The light is especially nice in the afternoon at Rano Raraku. By then most tour groups have already visited and it is peaceful.

Orongo is another dramatic site. Made famous by the "Birdman" Competition, which took place from the top of this volcanic caldera, all the way to the small islands just offshore. I was lucky enough to get a shot I titled, "Rainbow over Orongo" with a rainbow stretching out to the islets.

Tongariki is also a photographer's favorite, with its 15 Moai all lined up against the backdrop of the ocean. Arrive early for sunrise and capture an amazing sun flare peaking through the statues. We did this several times during our stay, as the clouds shift.



I planned the visit to coincide with the Tapati Rapa Nui Festival. Rooms are sold out a year in advance, and it is one of the best times to visit the island. The festival was designed to keep local culture alive and you will see some of the best dancing in the Pacific during this time. The festival has several different competitions, which lead up to the crowning of the island queen. Groups take sides and work to get points for their choice as queen. At the end, the group with the most points has their lady proclaimed queen. So you will see singing, dancing and sporting competitions.

There is a competition stage where the singing, dancing, and storytelling competitions are held each night. Generally they begin the show at 10:00 PM and go until 2:00AM, which sounds brutal but is actually quite nice. A cool ocean breeze makes the evening enjoyable. Just plan on a short nap after your daily activities/touring/dinner, then arrive at one hour before to get a chair. Food is available at the site as well.

A favorite sporting event is the island triathlon, which takes places inside Rano Raraku crater. Men and women compete in this fun filled competition. Most of the island comes out for the afternoon to see this spectacle.

I suggest eight days. It takes one day each way to get there, so that really leaves only six full days for exploring. We did three days of guided tours to learn about the island in-depth, and had three days free for photography, beachcombing or just enjoying the festival events. Everyone we met at the airport who stayed for 2 or 3 days was disappointed they did not stay longer. You travel so far to get there, why shortchange yourself and miss it?

With the success of our trip this year, I have decided to offer two different departures next year. If you are interested in joining up, learn more at www.360atlastravel.com

TIPS & TECHNIQUES II

WE DON'T NEED NO STINKIN' UMBRELLA

Nothing strikes terror in the heart of a photographer than to be caught in a flash downpour with nothing to cover their camera/lens. If you have a camera bag/backpack in which you can quickly insert your expensive equipment then there is no problem, but if you have taken your camera and tripod for a shot and left your bag in the car then you are spending an awful lot of contortions trying to cover the camera with your shirt/body/hat or whatever you have.

Whenever I go out to shoot I always put a trash or lawn/leaf plastic bag in the hip pocket of my jeans, just in case. If it doesn't rain, well, it didn't take up much room and it wasn't too heavy. If the rain does materialize, then the bag is out of my pocket and around the camera in less time than it takes to think up an appropriate explicative. If you take a lawn/leaf bag you can tear a hole in the bottom of the bag, towards the middle, just large enough to put your head through, and wear it upside down like a rain poncho, keeping your camera inside the bag with the rest of your upper body. A word of warning: If you don't cut out openings for your arms don't attempt to run in the rain. If you stumble you'll end up catching the ground with your face and not with your hands.

Keep this in mind as you go into the Great Smoky Mountains during the Gatlinburg Convention.

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ARCTIC CIRCUMNAVIGATION 2011

ONE ICEBREAKER, 66 DAYS, 360 DEGREES



Fifteen years ago, I embarked on a 66 day circumnavigation of Antarctica, aboard the Russian Icebreaker, Kapitan Khlebnikov. 12,565 miles, 400 rolls of film and 52 hours of video, I arrived back home with intriguing 360° images and fond memories of the white continent.

This summer I will board the Khlebnikov once again for 66 days and instead of the “bottom” of the world, my travels will take me around the “top” of the world – for a circumnavigation of the Arctic! I will circle the globe in the high Arctic, exploring areas seldom visited. Remote regions of the world – so important to our daily lifestyle but a world away.

I like to think of this trip as a “grand lap” of the world, a chance to put the finishing touches on the 360° World Atlas Global Edition software. Once again, I will be using my Globuscope panoramic camera to capture 360° images, which will be included in this version of the atlas, scheduled to launch this year.

I invite you to join me on this journey of discovery, via Twitter, Facebook and my Blog. It should be a great trip, but don't forget to dress in layers, it will be cold!

Everen T. Brown

Facebook – [360 World Atlas](#) Twitter - @360atlas Blog – [blog.360atlas.com](#)

Or use links from [www.360atlas.com](#)

IAPP BOARD OF DIRECTORS ELECTIONS

The Conference of the IAPP is also the time for a new Board of Directors. The Board consists of eight members, six of whom are up for election. The President-Elect, the Secretary, the Treasurer, and 3 Board Members at large will be voted in at the conference. The current President will continue as the Past President and the current President-Elect will continue as President.

If you would like to help shape the future of our organization we need you to let us know that you would like to be considered for a board position.

Interested? Contact the current Secretary, Bryan A. Snow at bryan@snowprophoto.com to throw your hat into the ring. The nominating committee is now taking names. Requirements: Members in good standing, including Life Members, shall be eligible to be elected members of the Board of Directors, provided that they have maintained continuous membership for a minimum of one year and attended a minimum of one International Convention.

A SERIES ON

A BROAD SPECTRUM OF PANORAMIC CAMERAS AND THEIR USAGE

My first #10 Cirkut was made in 1903 before Kodak bought out the Century Graphic company and began making Cirkut cameras themselves. I got this one for \$200 because it was missing the spring motor drive. To make it a functional Cirkut camera a machinist friend had to mount an auxiliary plate and a drive gear to the drum



shaft. An external electrical motor was mounted on a horse shoe shaped bracket. The motor was connected to the fan governor shaft with a short section of surgical tubing. Because the governor gear train had about a 450:1 reduction from the original spring motor to the external fan, this enabled

MOTORIZED FAN CIRKUT IN NORTH CASCADES 1981

WILL LONDON



a small electrical motor to turn the drive gear with a great smooth force. It was so strong that it could turn the 43 inch turntable of a telephoto Cirkut camera. My machinist next mounted a matching reversing idler gear, modified with a threaded socket that would accept standard Cirkut gears. Because this made the camera mounted on the rotating ring gear an inch taller than normal, I had to make a one inch spacer mount so that the reversing gear would engage the fixed base gear attached to the tripod legs. This tuned out to be a providential solution for several reasons. The first was that it provided clearance for dropping the lens bed downward, and the mounting of a 210mm wide angle lens onto the fully retracted front standard. The second was that the one inch longer than normal shaft was a perfect fit to engage the over-sized telephoto ring gear used to make the subsequent Seattle Skyline poster.

The most important panorama taken with the modified #10 Fan Cirkut was from the top of Sahale Peak in 1980. I had just finished determining through tests the proper gear for

a thirteen inch FL Wollensak lens, but hadn't determined the proper exposure for color Aerochrome film. In desperation for a solution, I loaded 220 roll film in the dark room at home, and 20 feet of Aerochrome on a custom made metal spool. Perched on the tiny top of Sahale Peak we tried a variety of exposures on the 220 film. Then, dismantled the motorized back from the camera, which remained on the base ring gear snugged down with shock cords to rocks. The 220 film was removed from a large changing bag, and the camera back was loaded with the Aerochrome spool of film. The best estimated exposure was set, and a 400 degree single exposure was made. From the 220 tests I decided the lab should pull the development by one half stop. It was a perfect exposure. The 88 inch transparency was made into the North Cascades poster, and its third printing is still selling today.

Of interest, perhaps, is that I knew that I would need the help of an expert climber to put that heavy a camera on Sahale Peak. Our

church held an auction fund raiser, and it so happened that such a climber put his services on a weekend trip up for auction. The bidding was fierce between two of us, and finally I won. The weekend we chose was very clear, fortunately, so my climbing friend, Dick Burwell, and his son Jim and my wife's nephew, John Wamvig, made the overnight camp, and the ascent the following day. The two boys stopped just short of the summit, and waited while Dick and I climbed the remaining very steep pitch, under belay. With very limited useable space and a drop off on the northern side of the summit, all proceedings were done carefully and slowly. Also, what can only be called good fortune, the one half stop pull of development time brought out more shadow detail and reduced contrast in the mountain noon time light.

Will Landon June 2011

IAPP e-MONITOR

The monitor on the rear of a digital camera is a device we use to quickly examine information about our photos. 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.

IAPP

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How to Submit Articles to the e-Monitor

This is your organization. And your newsletter. If the subject matter isn't what you want to read about, then send in the perfect (to you) article. If the organization is making a turn that you do not agree with, step in. We welcome all volunteers.

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

The deadline to submit articles is the 15th of the previous month you wish the article to appear.