

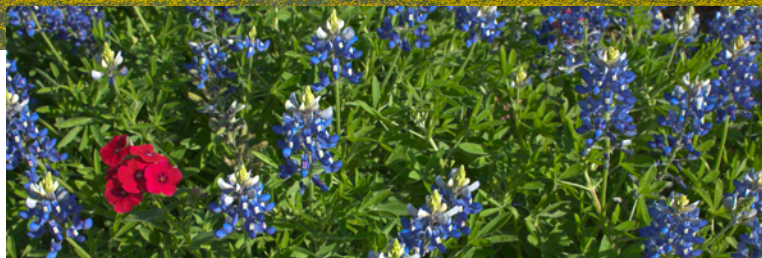


## Springtime in Hell



As much as the non-inhabitants might wonder, the answer is “Yes, there is a springtime in Hell”. Unlike the Dantesque version where Hell is in nine concentric levels with the worst at the center of the earth, Hell is very real and easily located. It is bordered by Louisiana to the east, New Mexico to the west and Oklahoma to the north. South lies a continuation of Hell in the form of Mexico. If you pictured Texas without going to a map on the internet then give yourself a gold star.

I have lived in Hell/Texas all of my life and, as I get older, it just seems to get hotter and hotter. It has become standard operating



procedure for water to be rationed for about 9 months of the year and anything living and green is only allowed out to play in the three weeks arbitrarily designated between March 15th and April 5th. Before that time the climate is dreary and frigid (for us) at near 35 degrees Fahrenheit. After that time all green things shrivel up and turn brown and humans stoke their air conditioners with shovels-full of money. It is a common phrase here that: “If the devil owned Hell and Texas, he would live in Hell and rent out Texas!”.

But during those three weeks, green survives and even thrives. It is attended by multi-colored creatures called “flowers”,

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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.

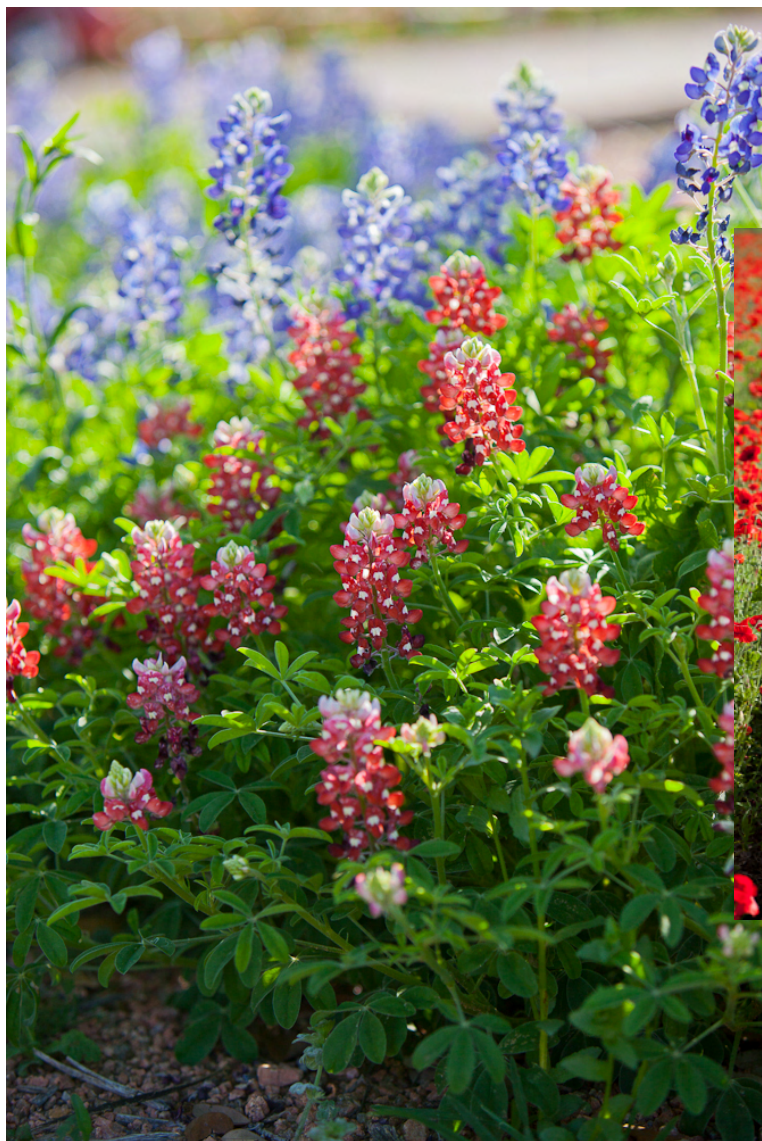
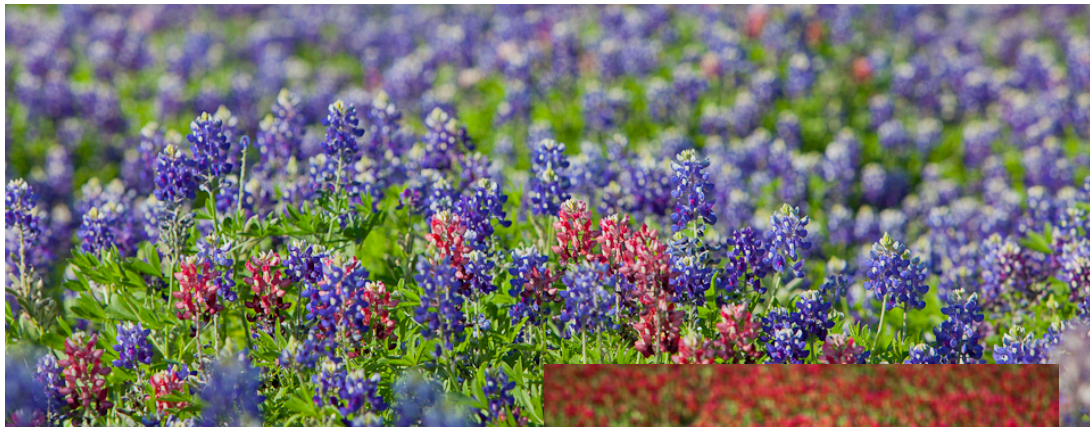
We welcome any and all articles and photos from IAPP members for inclusion into the IAPP e-Monitor. This is a publication for the IAPP, by the IAPP, and about the IAPP.

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something we Texans rush outside in droves to witness as one of the rarest of sights. For those inhabitants of Hell/ Texas who might have not made it outside during those fleeting weeks, and for those of you “non-natives”, or as we like to call you, “the un-condemned”, we would like you to see what occurs during this mad “Festival of the Living”. Here are a few images taken last week from the Hill Country area about an hour or two north of San Antonio.



Images on front page: Bryan Snow, Texas Hill Country field on Hwy 87.

Images this page: Dawn Snow, at Wildseed Farms, Fredricksburg, Texas. 1: Red Bluebonnets in a field of Lady Bird Johnson Bluebonnets, 2: Crimson Clover 3: Red Corn Poppies, 4: Red and Blue Bluebonnets

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# Evolution in Reverse

—Bryan Snow

Evolution is defined as “any process of formation or growth; development”. In photography, the evolutionary process allows us to grow in a variety of ways, not the least of which should be in knowledge of the photographic process, composition, style, and the use of new photographic technology. It wasn’t very long ago that photography was embroiled in the heated discussion over whether or not digital technology would ever make film obsolete. We have progressed beyond that to the point where digital has equaled and in many cases, surpassed the capabilities of film. We see some of the great landscape photographers jumping on the digital bandwagon as they realize that digital is not only the future of photography but also the present. We have seen the demise of Polaroid and, just recently, Kodak, with all the foreboding associated with the end of film as we presently know it.

And yet, not everything associated with film is in decline. Fuji is still generating all of their B&W and color film and even funding the R&D to improve their present line. You can still purchase Ilford and Agfa film so the last nail in the film industry’s coffin has not yet been hammered in.

Younger photographers, who have entered the fray within the last decade have readily accepted the digital world of photography and even many of the die-hard “old timers” are realizing that there are many things you can do with the digital workflow and Lightroom that you couldn’t do with enlargers and a darkroom. But does all of this rush towards the future mean that film and old film cameras should be relegated to the trash heap of history? I think not!

When I first got into the IAPP I was shooting digital and was most interested in learning about the best software that could be used in the stitching process. Most of the members who have been shooting panoramas for years (sometimes decades) were still using the

panoramic film cameras; the Widelux and Noblex, the Roundshot and Hulcherama, the Fuji and Linhof 617s and the Hasselblad XPan. I’ve photographed along side of long time IAPP member Will Landon and watched him load his film cameras, set his exposures, and shoot a panorama, all in the span of 10 or 20 minutes. Within that same length of time I would probably fire off a half dozen panoramas, proving that you can shoot more panoramic images with digital than you can with film. However, that doesn’t mean that I got 6 outstanding panoramic images while Will got only one. Most likely, he got one good one and I got 6 mediocre ones.

Photographers who have grown up in the 35mm film and digital age have a tendency to “machine gun” their images. In the 1970s photographic gurus were always telling would-be photographers that they needed to “shoot, shoot, shoot”. “After all”, they would say, “film is the cheapest thing in your camera bag”. And that was true when you were shooting 35mm film. But, when you are shooting with large format, or even medium format cameras, that



“cheapest thing in your camera bag” begins to cost increasingly more per shot.

Shooting with 35mm film and, especially digital, causes a unique photographic pattern to emerge. In taking less time to set up, less time to meter, and less time to fire off dozens of images, the photographer, consciously or unconsciously, begins to speed up his/her photographic workflow. Being able to “chimp” the digital monitor and instantly alter the exposure prior to committing to shooting the image means that the thought-process normally given over to what exposure to use on the target gets shoved into a position of secondary importance, in keeping with the “hurry up and shoot because we have many more images to make while we are here” syndrome.

Now, this doesn't happen all of the time. In fact, for those long-time photographers who came from the medium/large format film days, it may not happen at all. But for those new to photography (meaning those with less than 20 years or so of experience) there is this tendency to “hurry”. It may be a product of the latest generation, for whom the whole world is in “hurry” mode. Can they make outstanding photos with this wired impatience? Undoubtedly many can. But I believe that it is easier to slow down and take your time, and see to it that all things are thought of before you trip the shutter. I believe that this gives the photographer a better appreciation of the landscape and of their craft.

With that thought in mind and with the desire to better my own photography, I have decided to evolve backwards when it comes to working on my own photographic skills. My faster digital workflow, I believe, is getting in my way when it comes to improving my photography. In every photographic “how-to” book they tell you - when you hit a creative “wall”, go back to the basics. Some tell you to

place just one lens on your camera and spend a day, a week, or longer just shooting with that single lens. It should give you a better understanding of how to see with that one focal length. Other “how-to” authors insist that you meter every shot with a hand-held meter in order to give you a deeper understanding of how to successfully meter a landscape. Still others tell you to “slow down” and visualize your target landscape from every angle in order to maximize the composition. I have found that I just can't do that with my digital cameras. It's just too easy to fall back into the habit of chimping the exposure, or firing off many shots just to get the one “good one”.

So to “get back to the basics” I have decided to force the issue and set aside my digital equipment (except for the paying gigs) and go FAR back to the basics. I have gotten an old used large format 4x5 film camera and lens and a couple of boxes of B&W and Color sheet film. I've placed my Sekonic incident/spot handheld meter in my bag as well as a focusing cloth and will head out to a variety of man-made and natural landscapes to begin honing my skills the old fashioned way. I have never shot with a large format camera before. When I am slowly reproducing some of the shots that were made in downtown San Antonio in the 1920s with this somewhat-antiquated equipment it will be fun to see the expressions on the faces of people walking past and wondering if they are thinking “Poor guy, can't even afford a decent digital camera”.

*This is the first in a series of articles on modern day landscape photography with a large format camera, and will be an attempt to blend the best of what large format film photography has to offer with the scanning and processing of modern day digital technology. Stay tuned...*



3201 Georgetown Loop train - ©2007 - Will Landon

## ROUNDSHOT 220 VR CAMERA

—Will Landon

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**Linear panoramic mode** on a rail and cart system synchronized to match the optical speed of a subject it is passing; an action similar to scanning the subject.

**Turntable mode** in which a subject such as a vase can be photographed as it rotates on a turntable while it is being scanned onto film.

The pictured camera was acquired with a Nikon 35 mm lens mount, I removed that lens mount and had a machinist replace it with a base plate. In a prior project a machinist had made several shift lens mounts with 12 mm rise that had adapted Rollei SL 66 lenses to Hulcherama cameras. I utilized one of these by removing the Rollei SL 66 lens mount and replacing it with a M645 standard lens mount. A further adaptation was a Hasselblad to M645 adaptor. This now meant I could work with three families of lenses to match the most suitable lens for a photo shoot.

After working with the rotational mode of the camera for a while, I then decided to explore its motion panoramic mode capabilities. In this mode additional input data of subject speed and length had to be determined and input. New tools such as radar guns, electronic measuring tapes, stop watches and calculators had to be employed. A

narrow slice of background became important because it would be stretched the entire length of the print. After a considerable amount of trial and lots of errors, there were some successes. Amusing results occurred when an excursion train engineer decided to slow down when he went by me in order to "help" get a sharp photo. What happened, of course, was that the slower he went the more he stretched the cars, greatly distorting them. Wheels became vitally important indicators of matching or mismatches of optical image speeds. When a wheel was pumpkin shaped it meant the speed setting was too slow. When a wheel was shaped like an olive it meant that the speed setting was too fast.

Determining the meters per second speed of the moving subject used a variety of techniques. For trains and vehicles, a radar gun of the on coming vehicle worked quite well. When that



wasn't feasible, measuring the distance between two points and then timing the time it took the subject to traverse that distance was often used. On merry-go-rounds measuring the circumference and then timing a single revolution was an accurate method of speed measurement.

Jupiter. one of the locomotives at Golden Spike NP, was usually the first locomotive out of the train barn, and the first to pass two telephone poles along the track. Wife Pat measured the speed of the locomotive as it came towards her. She also confirmed that the speed did not vary between the two telephone poles. I had set up the camera with an estimated speed. I started the camera as the locomotive approached the first telephone post. I timed the time between the two poles, as well.



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## Congratulations Jan!

If you find yourself in Gettysburg, drop by the gallery and see the fruits of Jan's labor!

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**LEGACIES OF BATTLE**  
Jan W. Faul

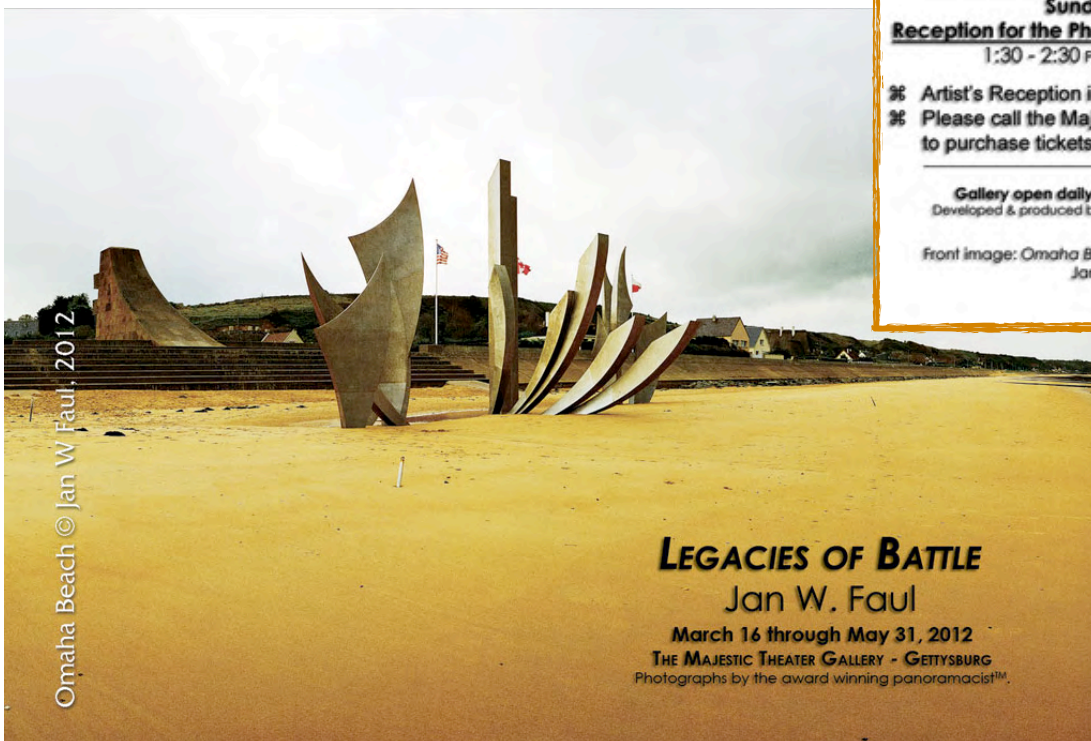
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Front image: Omaha Beach, 17"x 30", photographic print  
Jan W. Faul ©2012



**OOPS!!!**

Due to an editorial mix up, Dave Orbock's continuing Balkins story, complete with panoramas, will continue next month.

panoramic photography . 360° . virtual reality . stitching . rewarding investment . precision  
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 speed very strong motors . highly accurate . flexible  
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