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International Association of PANORAMIC PHOTOGRAPHERS e-Monitor



Grandfather cuts loose the horses - Vantage, WA ©2010 Will & Pat Landon

TOYO 8x10 Camera In An Extreme Rise Solution

On the opposite bank of the Columbia river from Vantage, Washington, is a remarkable two dimensional sculpture of running horses entitled "Grandfather Cuts Loose the Horses". I have photographed it many times, but was never satisfied that I had portrayed the art work in a way that the sculpture was intended to convey. In 2010, wife Pat and I decided to try again, but this time make a photograph as a silhouette early with a morning sky. We did a dry run on the

evening before, and determined we needed to use an extreme rise camera telephoto configuration in order to deliver a proper perspective. I use the Toyo 8x10 metal camera in such a situation, masking a full 8x10 format down to 4x10 format with an internal cardboard mask. Because the sculpture was at some distance away from the public parking lot at the base of the ridge, it was necessary to use a telephoto 800mm setup with a remarkable convertible lens in its

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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.

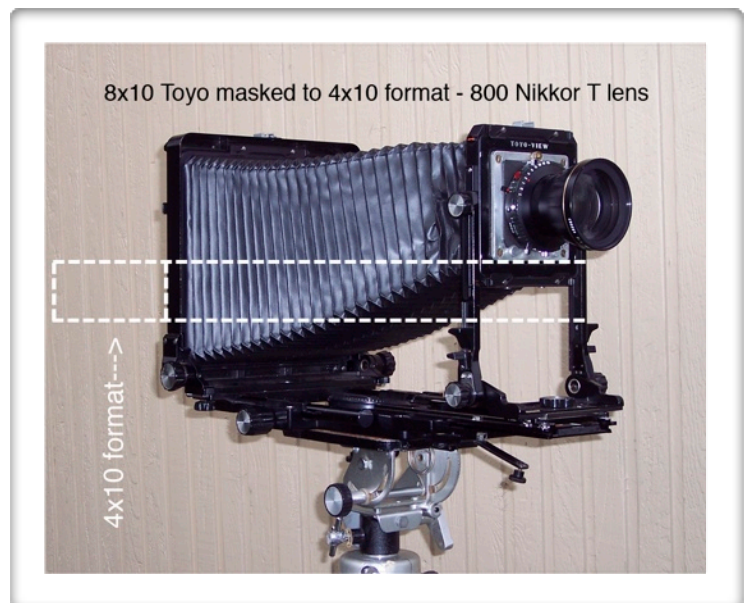
We welcome any and all articles and photos from IAPP members for inclusion into the IAPP e-Monitor. This is a publication for the IAPP, by the IAPP, and about the IAPP.

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mid-range configuration. This lens can convert to a baseline 600 mm configuration, or to an extreme telephoto 1200mm configuration. Because the morning light would be dim, it would be difficult to focus and compose on the ground glass of the camera. The late afternoon preview determined the compass angle to key the left side of the camera to, and where to put a piece of tape to determine the lens extension point for sharp focus.

We have a little RV we use sometimes for early morning shots like this one. We parked it across the river at a camp ground. We were on site at dawn, used head lamps to set up the camera. after positioning the RV as a wind shield. We were fortunate to have a few stringy clouds to add to the feeling of a horizontal subject, and shot both halves of the composition on a single sheet of film.



The dark slide of the 8x10 film holder and the reversibility of the camera back made this possible. The second shot was exposed one stop more on the negative film. We used the photo as our christmas card that year.

Will and Pat Landon

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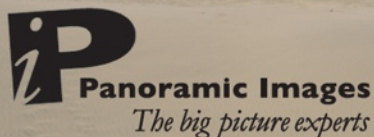
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Large Format Photography 101

Part 1

by Bryan A. Snow

If you are not interested in Large Format photography, or if you know all there is to know about LF then why should you even bother to read this or subsequent articles? That's a good question and I'm not sure I have a good answer for you except to give you the same reason I decided to learn about Large Format photography - because, I believe that learning some of the ins and outs of Large Format photography can make you a better photographer, whether you shoot film, digital, 35mm, DSLR, Medium, Panoramic, or any other format.

If you are totally happy with your photography and feel no need for improvement then you may skip on to another article. However, most photographers, at some time in their careers, get to a point where they feel that their photography is stagnant; that their creativity has hit the proverbial wall, and are looking for a way forward to the next level.

Shooting digital can be a boost to your creativity or it can be detrimental. I have found that any expertise I may have gained in the realm of proper exposure has diminished by relying on chimping with my digital camera. Or, in an attempt at getting the correct moment of exposure I have succumbed to machine-gunning a sequence of a dozen images in the hopes of getting the one, correct moment in the can.

Unless you have been running to capture that Rowellian moment, when the end of the rainbow is directly over the



Potala Palace in Tibet, shooting landscapes does not require the photographer to be in a hurry. If anything, landscape photography should be relaxing. It should be a moment of zen, when everything comes together - lighting, composition, exposure - to make that gallery image that defines your photography. But how many times do you forget to do something that has ruined your shot? Have you ever forgot to focus, set the wrong ISO, left your CF cards on your table at home, or failed to take into account the flare from the sun as you neglected to attach your lens shade? I once took an hour long exposure of the Milky Way and when I closed the cable release, the lack of a shutter closing caused me to realize that I had the shutter set on 1/250 of a second and not on Bulb.

Sometimes you just need to step back and realize that your mistakes may be a symptom of a more systemic problem - trying to photograph at the speed of Life.

Shooting with Large Format equipment forces you to slow down and pay attention to what you are doing. The target of your photograph doesn't just automatically zip into perfect focus by pressing a button. Instead you have to cover your head with a blanket and squint at a magnifying loop on a piece of ground glass to make sure the focus is good. You don't just shoot and shoot until you get the shot you want, you slide in a film holder and carefully examine your exposure before you trip the shutter. And at \$2.40 for each exposure, machine-gunning is not an option. You don't just grab your camera bag and walk a couple of miles down the trail to set up your shot. You load up like a pack mule and must have an intense desire to capture that image because you know how much physical effort you are exerting to accomplish it. Shooting with Large Format equipment FORCES you to do everything right or you don't get the shot. This brings us to the first decision you must make to get involved in Large Format photography - the equipment.

The Camera:

You have all heard the phrase that a camera is just a tool for capturing your photograph. Most people who have been into photography for many years have lots of "tools". I decided that I would use Large Format photography as a way to teach myself to return to the basics. As a result, I was not planning on spending thousands of dollars on this effort. So, my first order of business was to buy all of my equipment

used. I have had nothing but success in purchasing used equipment from KEH (www.keh.com) and I should say, from the start, that KEH has not paid me any money or traded any equipment to me for this endorsement. I have spent a lot of money on equipment and I have never been disappointed in anything that I have bought from them. That being said, I found a used 4X5 Cambo camera that was rated as "BARGAN" for about \$79. You can see this camera in the May 2012 e-Monitor. Nice camera, great price.

The Lens:

Again, you have all heard the phrase that the camera is just a holder for the lens. If you don't have good glass you will not have the best image you can capture. You don't need to invest in the top of the line glass, but used lenses are not that expensive. So for a small investment, you can get good glass. I found a used Schneider Super Angulon, f/8 lens, rated as "EXCELLENT" at KEH for about \$390. Great lens, pretty good price.

The Film Holders:

Unlike 35mm and Medium Format roll film cameras, each piece of 4X5 film has to be placed in a holder. The holder, in turn, is placed at the rear of the Large Format camera before the image can be taken. Each film holder holds two pieces of film, one on each side, and the film is covered by removable dark slides that keep the film from being exposed until you slide the dark slide away. Once again, KEH had 3 EXCELLENT-rated film holders (holding a total of 6 pieces of 4X5 film) for about \$59. I had one holder already so I can shoot 8 images at any one outing.

Accessories:

There are several other items you need before you start shooting. First is a good, stable tripod. We all have one of those already, don't we? The second thing is an old-fashion cable release, the kind that fits the name. It is a cable that you physically press on one end and a flexible shaft pushes forward and out the other end and depresses the shutter on the lens. I still had several of these from old cameras that I used way back in the days. The third is a focusing cloth and these you can find by googling the term "camera focusing cloth" on the internet. I have a wonderful wife and I promised to get her a new sewing machine (her old one died in a house fire about 10 years ago) if she would sew one for me to my specifications. This she did and I now have a cloth about 48 by 60 inches in size. The inside is black cloth and the outside is white, with that white material being what is known as "curtain black-out". It not only makes the cloth completely opaque in the brightest sunshine, but reflects the sun's heat much better than any dark cloth you could use. That cloth is available at any fabric store. The last thing you need is a hand-held meter. I've shot Medium Format for years and I have a great Sekonic incident/reflective meter that I really love.

That is basically all you need to get started in Large Format photography. Next month we will discuss what is needed to know about the use of the camera for shooting landscape photographs. The camera really shines for architectural photography and, one day, I might write more about that. But, for now, we will concentrate exclusively on landscapes.

Keep in mind that I am just getting started in Large Format Photography and I know that there is a large constituent of experts in the IAPP that are far more knowledgeable than I am. However, I want people to know that anyone can get started in this field of endeavor and you will see the benefits and the pitfalls as these articles progress. Those experts are welcome (encouraged) to write articles to correct anything that I say that is wrong or misleading or to add to what is put forth in the series. The idea behind the e-Monitor is to share information, especially from older, more experienced members, before that knowledge is lost to the younger generations forever.

Until next month...

To Submit Articles to the e-Monitor

We encourage all members of the IAPP to submit articles and/or photos for inclusion in our monthly electronic newsletter - the e-Monitor. To do this you must adhere to the following rules of submission:

1. All text should be in the form of an ASCII text document (.txt).
2. All images should be in the form of a JPEG (.jpg).
3. All images should be notated with names that match with matching article notations for ease of layout placement.
4. The resolution of the JPEG image should be set at 300 ppi.
5. The size of the JPEG image should be limited to no more than 7 inches wide.

Failure to adhere to the above rules will cause a delay in the publication of your article/image as we must ask for you to re-submit the article/image in the proper format.

Likewise, remember that the deadline for any article/image is the 15th of the month prior to when you would like to see it published.

Bryan A. Snow, Ed.

Two Brilliant Events

I've mentioned before that I am an Astronomer by profession and that photography was something that has been intertwined with that profession for decades. One of the easiest and hardest of targets to capture is the Sun. It is

easiest because there is plenty of light for you to capture. It is one of the hardest because there is plenty of light for you to capture. Without the proper precautions and filtrations you can easily damage your equipment

and worse, you can easily blind yourself by targeting or looking at the Sun.

There were/are two events that occurred/will occur that involves the Sun. One was an Annular Eclipse that took place on May 20th of last month, and the other will take place on June 5th, just a few days from this issue's publication.

Since the eclipse is over there is not much you can do about it except to see the partial phase that I was able to photograph on Sunday evening. If you happened to be in the path of annularity you would have seen (taking proper

precautions of course) the Moon coming between you and the Sun. In this case the distance of the Moon from the Earth was not far enough for the Moon to completely eclipse the Sun but, instead, it left a ring or "annulus" of the bright Sun around the silhouetted Moon (hence the term -

Annular Eclipse). For those not on the path (including me) the view would be a partial eclipse. It is important that people wanting to view or photograph any eclipse use proper solar filters that block out



Partial Eclipse with Helicopter

98% of the Sun's brightness, or damage can occur to your equipment and eyes (google "Solar Filters" for further information).

The next Solar even will occur on June 5th for those of us in the U.S. and for more information on this and times and locations for all please go to:

<http://eclipse.gsfc.nasa.gov/transit/venus0412.html>

You should also google "Transit of Venus" for a variety of information about this event. The important thing is that this is truly a "once in a lifetime" event. The

next time it occurs will be December 11, 2117.

What will happen is that the planet Venus, the second planet from the Sun, will travel in front of the Sun, much like Solar Eclipses that occur when the Moon passes in front of the Sun. The difference is that the Moon, being so much closer to the Earth, has a large enough angular diameter to block much if not all of the Sun. Venus, while being much larger than the Moon, is much farther away and, hence, has a smaller angular diameter as seen from the Earth. As a result, Venus will be a large black dot that will slowly move across the surface of the Sun as seen from our world. From the U.S., Venus will start its visibility in front of the

Sun an hour or two before sunset and the Sun and Venus will set below the western horizon before the event is over. But Venus will still be visible for about half of its travel across the Sun before they sink beneath the horizon.

In order to see this event, or photograph it, you will need a safe solar filter to protect your eyes and equipment.

However, since it will occur just before sunset, if haze or thin clouds occur at that time you may get a chance to see this black dot “on the Sun” as long as you don’t stare too long.

If it is not cloudy where I am I will be photographing it and will post the images in next month’s e-Monitor.

Bryan A. Snow



Venus Transit

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 brilliant modular hardware . gigapixel imagery
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 combines with 3rd party products object movies . video sweeps . VR
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