



International Association of PANORAMIC PHOTOGRAPHERS e-Monitor

July 2013 Volume 3, Issue 11



Refinery shot during the IAPP Conference photo shoot

On Location: The Pacific Northwest

After leaving a wonderfully successful IAPP Conference in Everett, WA, we had planned to spend a couple of weeks traveling to several “must photograph” sites that we had been to before or had always wanted to visit. While the photography during the conference provided much needed interaction with other panoramic photographers and gave invaluable lessons that could only be gained by shooting side by side with true masters of the art, it is usually not the way I shoot. I’m usually a loner or shoot only with my companion of a few decades, my wife. It is where I can

spend as much time or as little time as I choose immersed in the landscapes I have planned to photograph.

In the days following the conference we headed west to the Olympic peninsula and to the Hoh rainforest. From there we went to several of the pacific beaches, including Rialto and Ruby beaches, and then onto Multnomah Falls, the Avenue of the Giants, San Francisco and Yosemite National Park.

Whale Watching

Before leaving the Everett area my wife and I decided to take a whale-watching cruise the day after the conference board meeting was over. Not knowing if we would get to see a whale or not I took my Canon DSLR and the 300mm f/2.8 telephoto. It was cold and I took three fully-charged camera batteries and 5 CF cards with me, just in case. The boat was comfortable and, even though we didn’t get to see a whale jump

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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.

Table of Contents

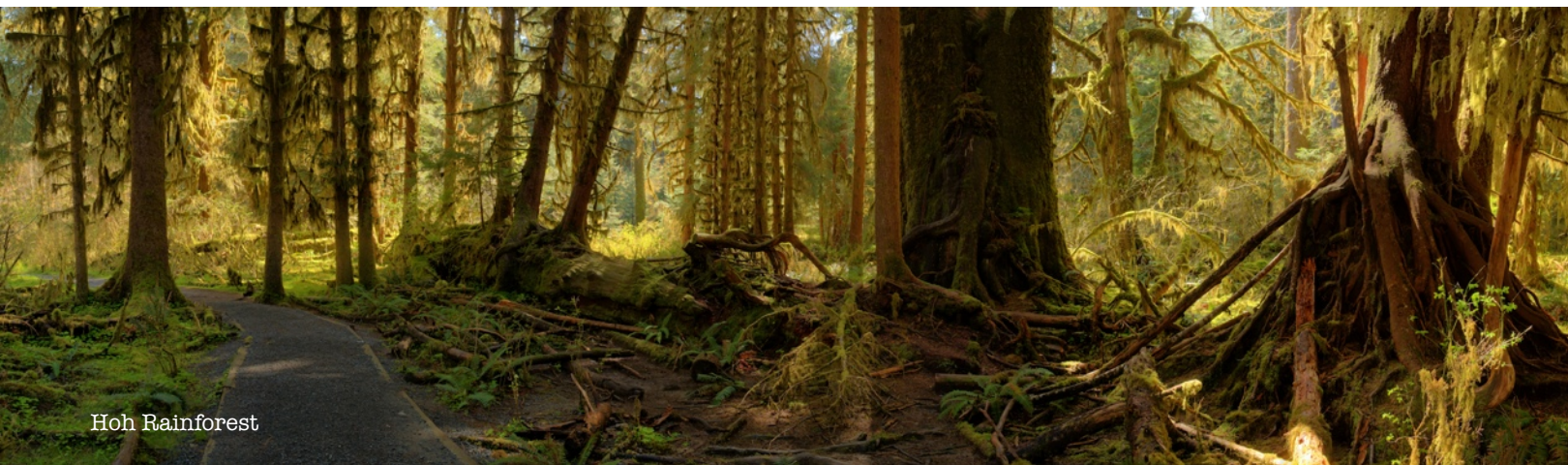
- 1 The Pacific Northwest
- 7 Controlling your Little Planet
- 11 Thanks to the members
- 11 Future of e-Monitor



Whale Watching



Dawn caught "shooting" whales

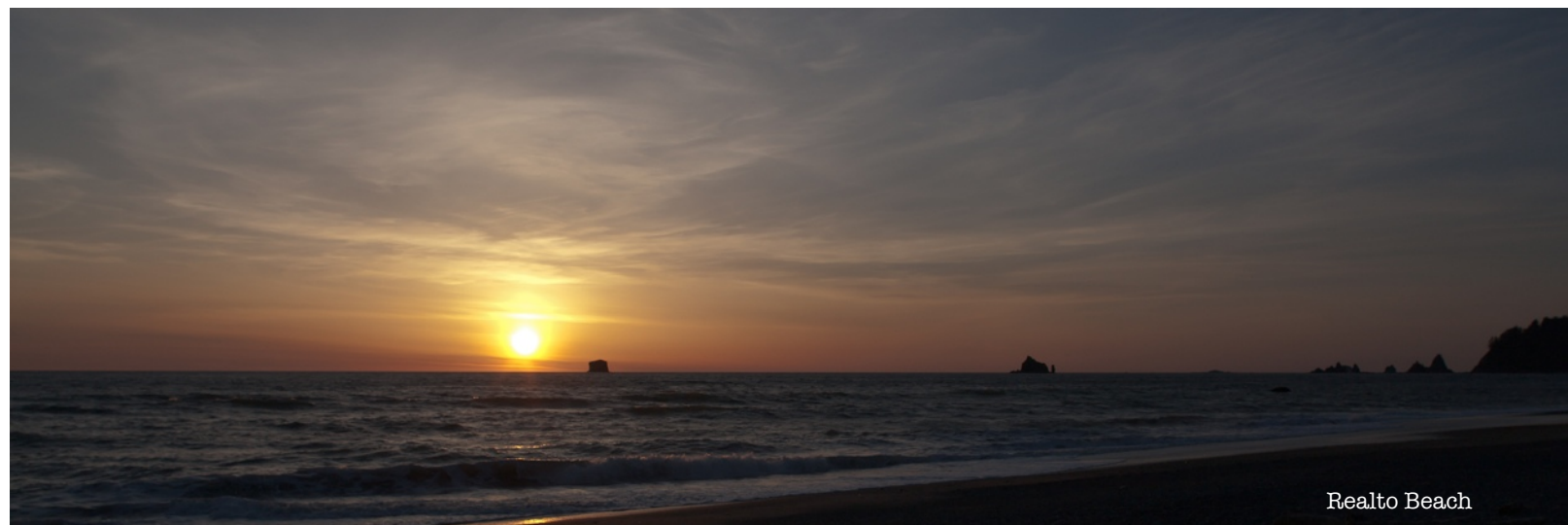


Hoh Rainforest

completely out of the water, we did see their backs as they "blew" when they came up from a dive. Other watery critters awoke from their naps as we cruised by. For the 3 hours we were out I had to change batteries three times as the cold took its toll. Once a battery warmed up in my pocket it was good to go again, so I continued to switch back and forth between the three batteries.

Hoh Rainforest

Our next trip took us to the Olympic Peninsula. From our Bed and Breakfast to the Hoh Rainforest was about 20 miles but the trip was well worth it. The otherworldly nature of this unusual forest was truly a sight not to be missed. The Hoh averages about one half inch of rain per day so I was prepared to cover my equipment in plastic in order to get the images I wanted, but it turned out that the rainforest had



Rialto Beach



Ruby Beach

bright sunshine for the day we were there. The green of the forest reflected that light on everything that was visible, making the Hoh panoramas very special.

Rialto and Ruby Beaches

After we got back to our Bed and Breakfast from the rainforest we made an evening excursion to Rialto Beach. Very windy, but quite lovely. Sea Stacks abound along the Pacific Northwest coastline and form small islands just off the beach, presenting very photogenic targets, especially at sunset.

The day following our trip to the Hoh, we left and drove south along the coastline and spent an hour or so at Ruby Beach. Beautifully deserted at mid-morning, it was the location where I did my comparison of beach panoramas last month between the Fotoman 617 film camera and the DSLR stitching.

Multnomah Falls

Very few natural wonders are as appealing as waterfalls. The cascading of a river over a precipice as gravity causes it to plummet on its continuing trek, is a sight to behold, and instills in us a feeling of power and majesty that very few other sights can equal.

Our return drive from the Everett IAPP conference gave us the opportunity to view a number of waterfalls and to hone our photographic skills on these natural beauties. Our first target is located east of the city of Portland, Oregon just off Interstate 84 as it parallels the Columbia River. It is Multnomah Falls, an absolutely beautiful falls and, at 620 feet (189 meters), it is listed as the the second highest year-round waterfall in the United States. It is a two tier falls, the upper falls drops 542 ft (165 m) and the lower falls drops 69 ft (21 m).



Gigapan of Multnomah Falls

There is a 9 ft (3 m) drop between the two. The bridge above the lower falls is 45 ft (14 m) long. Multnomah Falls, with its bridge and near-by lodge, seems more like a domestic waterfall that is meant for a quick pause in a person's journey, to relax, have lunch, see this wonder, and then return to the Interstate to continue their travels. It is a luxurious oasis, a respite, before continuing to an original destination, rather than a destination in and of itself. Nevertheless, it was planned as one of many destinations on our travel back home.

Photographing Multnomah Falls is not difficult. You don't have to climb primitive trails, make your way through dense forests, or hike miles and miles to a remote location. You just pull off the highway, park in the parking lot, and walk about 75 yards or meters to a railing from which you can take in this magnificent sight. While

there you are surrounded by other tourists, most with their small point-and-shoot digital cameras or, more than likely, their smartphones. Actually, this is what I usually do in my workflow in preparation for landscape photography. I usually carry my camera gear but first do a walk around and take in the surrounding sights. With my iPhone I click on my app Map-A-Pic. It is my location scout app that allows me to take photographs and it adds the GPS location data as well as any personal notes I wish to make concerning this location. This allows me to look for what I consider to be the best positions from which to take my photographs.

For the initial shot of Multnomah Falls, the selection is fairly easy, shoot it from behind the railing that is set up for the tourists. With many others shooting the signature shot of the falls, I decided to take the Fotoman 617 medium format

film panoramic camera and climb a bit higher and back from the railing so I wouldn't be in the tourist's way and in a position that I could get not only the falls, but the people near the railing as well. Once the panoramic film camera came out and was positioned on the tripod the crowds of onlookers came out as well. While I set up the camera, my wife answered questions concerning this strange instrument to everyone's satisfaction. I metered the scene and quickly fired off 4 bracketed photos and completed the 120 roll (see last month's issue for photo). With those images literally "in the can" I returned the panoramic camera to the Jeep and returned with my Gigapan Epic Pro to get the shot for which I really came. I set my camera backpack and Gigapan backpack off to the side and away from the rest of the tourists while I proceeded to attach the Gigapan to the Tripod and the DSLR and lens to the Gigapan. I always have the Gigapan programmed to take the following sequence: Pulse #1 - Trigger the mirror flip-up; Pulse #2 - Take first image 1.5 stops underexposed (HDR sequence #1) and close mirror; Pulse #3 - Trigger the mirror flip-up again; Pulse #4 - Take second image at proper exposure (HDR sequence #2) and close mirror; Pulse #5 - Trigger mirror flip-up again; Pulse #6 - Take third image at 1.5 stops overexposed (HDR sequence #3) and close mirror; Move position of camera/lens to overlap the previous HDR image sequence, and repeat Pulse #1-#6.



Gigapan Epic Pro with Canon 5D and 45mm Tilt/Shift lens

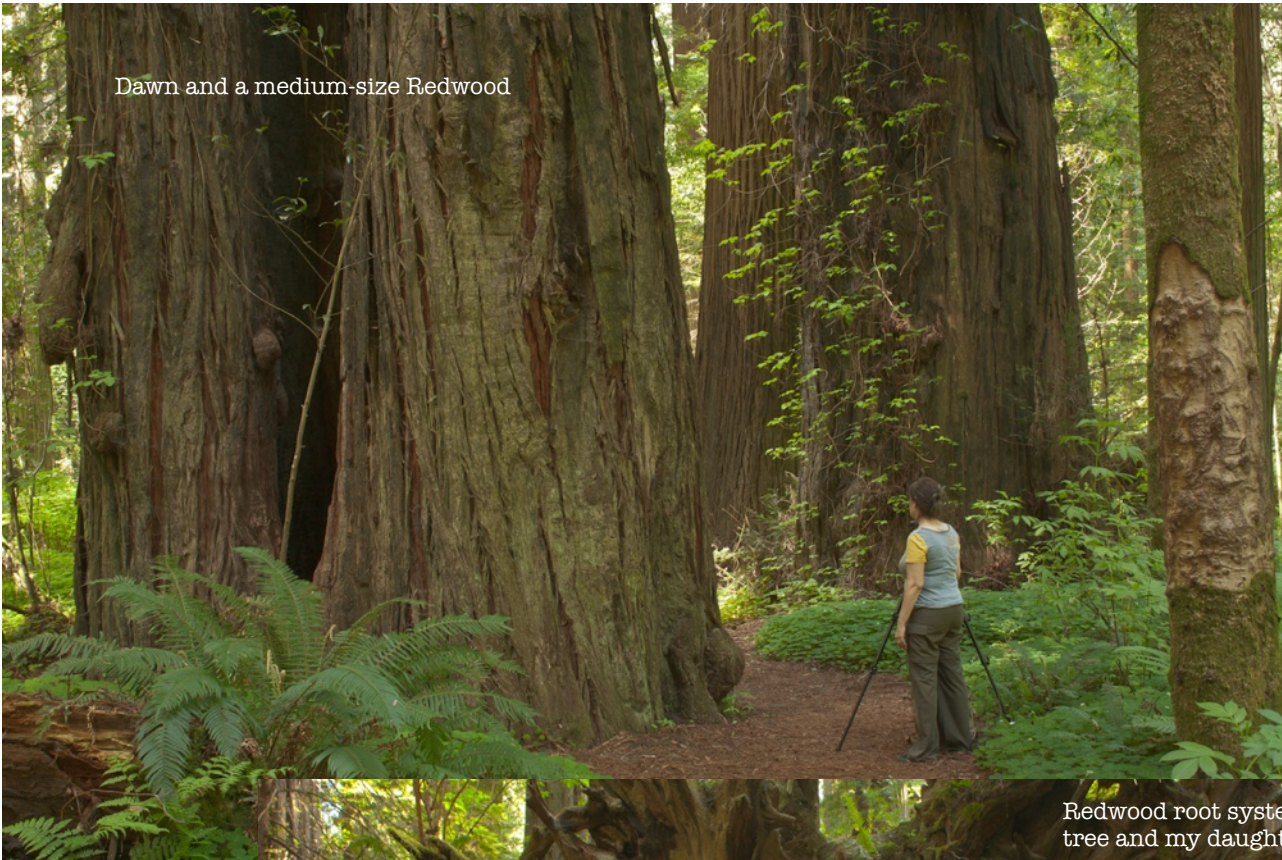
Again, when the unusual photo equipment came out so did the curious onlookers and they then got the mini-lecture on the purpose of the Gigapan. This time I was using my 45mm Tilt/

Shift lens so it didn't take too long to get the sequence that encompassed the falls and the entire surrounding area. Once I finished getting the Gigapan sequence I put the Gigapan away and grabbed my DSLR and 15mm full frame fisheye and shot a few images of the entire field of view of the falls and considered my imaging of Multnomah Falls finished. We stowed everything back in the Jeep and walked to the lodge and had lunch. Then we headed back through Portland and south for our next target in northern California, - the Avenue of the Giants where the great Redwoods live.

Avenue of the Giants

We had visited the Redwood forests several years ago and, since it was one of my favorite locations in the world, I had to stop back by to visit it once again. It was still as magical as the first time and, when you walk into this ancient forest, among 300 foot (100 meters) tall, 2,000 year old living trees, it makes everything else pale into insignificance. When these trees were young, Jesus walked the earth and the Roman Empire was at its peak. The largest groves of these giant trees grow along the Pacific coastline where they take advantage of the fog that rolls in from the ocean. The largest of the trees cannot draw moisture from their roots high

Dawn and a medium-size Redwood



Redwood root system from a fallen tree and my daughter for scale



enough through capillary action to feed their top limbs so they rely on the fog to wet their crowns in order to grow. Their bark repels harmful insects and, in a fire the bark chars and hardens and allows the trees to survive even the worst forest fires.

When the largest of these giants fall, the vibrations have registered on seismographs. At 300 feet high their roots only go down about 8 feet into the ground, but they spread out and entangle with the roots of other Redwoods so they stand on an interlacing network. They are truly remarkable creatures and it is little wonder why people have turned

their groves into National Parks and Forests so that they will be left for our descendants to walk among in the distant future.

Next month I will finish up this **On Location** tour with Part II. There I will detail photos taken in San Francisco and finish up with the finale of the trip - Yosemite National Park.

Bryan A. Snow

Controlling your “little planet” composition

by Syd Moen

Visualization

To compose a “little planet” I have to first understand the subject matter and the adjoining spatial elements. I like to think of my “little planets” as an orchestration of sky, horizon and ground. Each element is required but its role will shift from supporting to starring depending on the location.



Sky Horizon Ground

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Backlighting the sculpture provides a shadow to break up the ground plane



Sky Horizon Ground

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

All the elements orchestrated together making this one of my favorite planets



Sky Horizon Ground

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Trees can be manipulated to soften and frame a composition

Continued next page

Figure 1



Camera location

I like to tell people that I don't have "planet vision" so I usually have to take several test shots to help me determine my options when capturing a particular location. In (figure 1) I'm standing at the end of the reflection pond. I thought that the building itself was pretty well represented and I liked the view of the flag but I thought that the ground plane could be improved. In (figure 2) I'm standing in the water at the far end of the pool. I liked the proportion of the building better, I still had a good view of the flag and the water made an interesting ground plane. In (figure 3) I'm still standing in the water but now I'm much closer to the building. Again the building was well represented but I can barely see the flag. For this particular location (Houston's City Hall) I wanted to reinforce the idea of civic architecture therefore (figure 2) with the flag showing is where I focused my efforts.

Continued next page

Figure 2



Figure 3



Figure 4

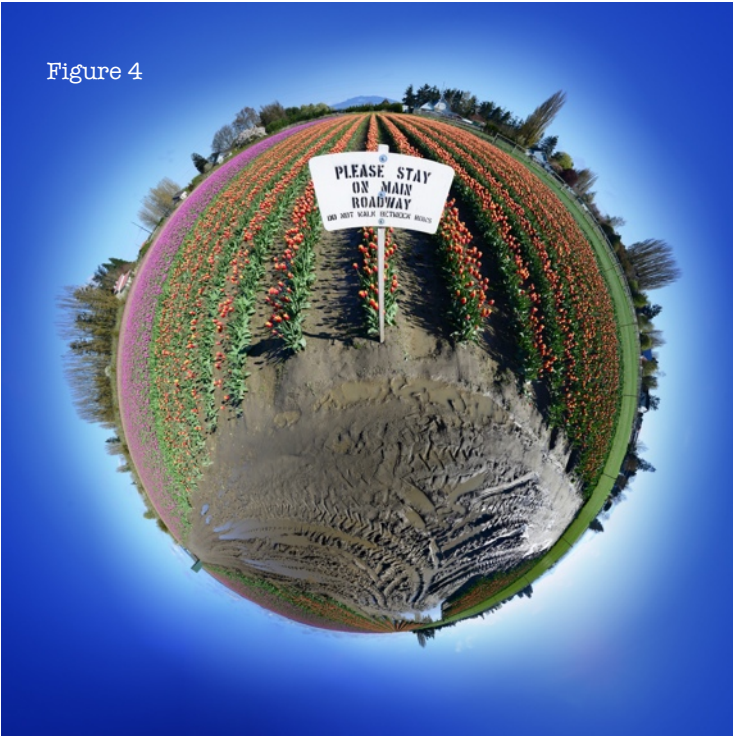
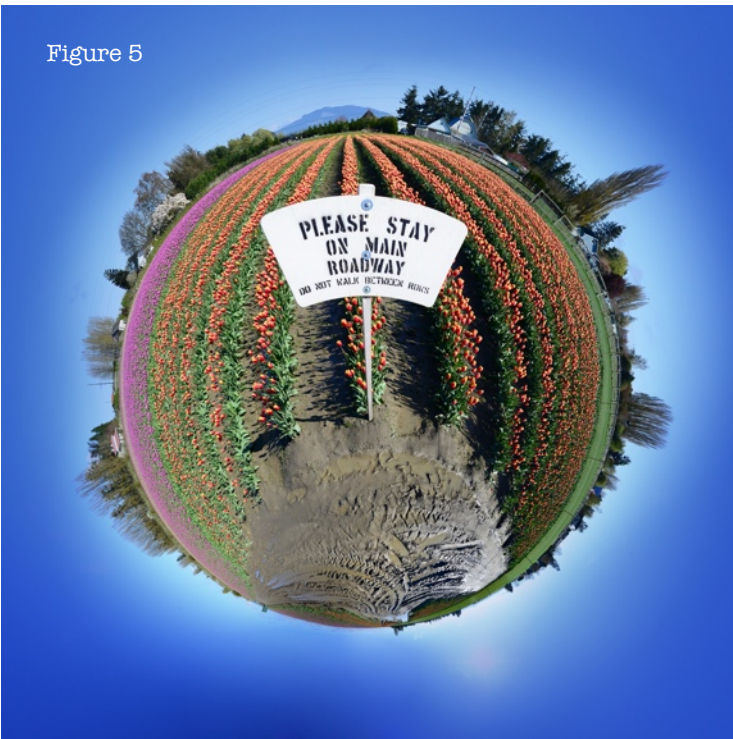


Figure 5



Second, I stitched the panorama together and mapped it (using PTGui) into a little planet (figure 4). In (figures 5 & 6) I rotated the mountain in closer by using the mapping software to change the “pitch” of the little planet image.

Every person has their own vision of what they are trying to communicate via their photography. With the help of pre-visualization, proper camera placement and post production manipulation you have several tools to help you reach your vision.

Mapping software

Physical constraints of either the subject or its surrounding elements are one of my biggest challenges. For example, while in Washington State I took a 360 panorama of the tulip fields. I knew this would be a somewhat flat “little planet” but I thought it would be an interesting exercise in both camera location and post production manipulation. First, I chose a location near an elevated sign to lend some immediate foreground interest.

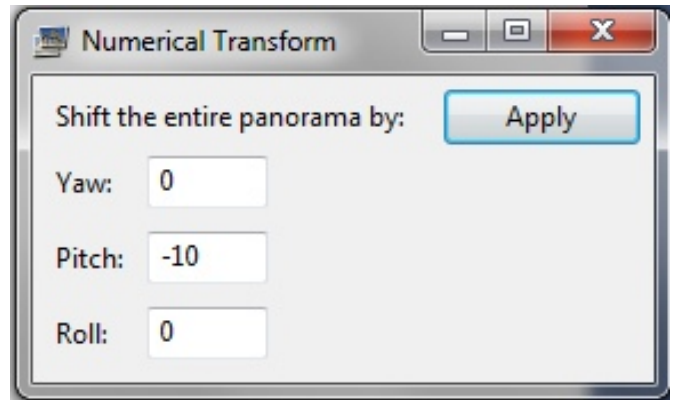


Figure 6





Fotoman 617



Fotoman 624



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. Or send the files to IAPPs DropBox. Contact email dawn@snowprophoto.com for an invitation to join IAPPs Dropbox.

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

The following panoramic image is sent by Michel Dusariez and is shot from under the Chicago sculpture called “Cloud Gate” but is referred to by locals as “The Bean”.



T minus 1 Issue

With the completion of the July issue of the e-Monitor, we have just 1 more issue until we reach the end of the third year of publication. I have asked the membership to be cognizant of what was on the initial issue and the purpose of this monthly publication. From Issue 1, Number 1: *“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. There are many talented members that have images and information to share and we desperately need it.”*

I have continually asked, throughout this publication, for members to contribute the time it takes to write an article and send along some images for the rest of the membership to share. Unfortunately the response has been less than I had hoped for considering the number of IAPP members. I will be finishing out the final issue but, whether or not any issues are created after that will depend entirely upon the membership. If I receive no further articles by August 15 then there may not be a Volume 4.

Thanks to the following Members!

I wish to thank the following IAPP members for their contributions to the e-Monitor over the past 3 years. The number following the person’s name indicates the number of articles that were contributed. Without the help of these people the e-Monitor would not have lasted for a full three years. Once again, my sincerest gratitude to these people for their dedication to panoramic photography and for sharing their knowledge with the organization. The list is in (more or less) chronological order from Issue #1 to the current issue.

Everen T. Brown 3; George Pearl 4; David Orbock 8; Jack Harwick 1; Michel Dusariez 6; Susan Huber 1; Bob Gillespie 1; Dean Tatooles 1; Carlos Chegado 1; David Nicholas 1; David Lawrence 1; Glenn M. Cope 2; Robert & Lisa van Agthoven 2; Will Landon 10; Peter Randall 1; Peter A. Schaible 1; Ben Porter 1; Syd Moen 1; Dawn Snow 1+ e-Monitor layout for 3 years.

Fotoman has announced a summer promotion featuring it's popular 45SPS with film or scanning back and 617 panoramic camera.

The offer, which runs from now up until 31st August, concerns the two cameras below as a complete kits while those purchasing the camera with lenses can claim \$200.00US.

For more information on the offer please don't hesitate to contact us at sales@fotoman.cc .



Summer Promo



Fotoman 45SPS
4x5 Handheld Camera
Shift Movement: Vertical 40mm (±20mm)



Fotoman 617
The Camera produces a large 16.8 x 5.6 cm image
allowing for 4 shots on a 120 roll

