



**Skyline Drive Pano**

*by Frank Feigert*

## **From the President**

Dear Focused Photographers,

Heraclitus said: “No man ever steps in the same river twice, for it's not the same river and he's not the same man.” In September, my favorite travel partner and I tried to do just that.

Ten years ago we traveled to Tanzania with Natural Habitat to see the Great Migration. We had brand new digital cameras purchased for the trip, Cannon 20Ds, one lens each, and we shot wonderful snapshots, all in JPG format.

This year we traveled to Kenya with photographers Barb & John Gerlach, to see the animals in three national parks: Samburu, Lake Nakuru, and the Masai Mara. We carried digital photographic equipment with which we were intimately familiar: Canon 6D, Canon 7D, and a variety of long and wide-angle lenses. We shot everything in RAW format. We were alert to depth of field, to the benefits of white balance and a varied ISO, to back-button focus and to composition. Our photographs were sharp where they should be sharp, and soft where they should be soft.



Kenya Lion

The photographs of lions and leopards and cheetahs, giraffes, warthogs (my favorite!), buffalo and zebras, and dozens of different kinds of birds, are terrific. But... they look for all the world just like the photographs we made 10 years ago! Some of the Kenya lions looked enough like lions we had previously seen to be kissing cousins of those Tanzania lions.



Tanzania Lion

Did we really see those very same animals again? Probably not. And not only were these different animals, WE were different animals! The camera equipment was more advanced and we knew how to use it, but more importantly, we saw Kenya and the animals with new eyes. Rather than snapping away in burst mode, we captured specific images. We made a point to be in the moment: we actually put down the cameras and *looked* at what we were photographing. On this trip we were not merely recording an animal walking by, but we actually looked, marveled, and savored the experience in real time.

A photograph can record an experience so that we can share it or remember a special day. Looking around with a sense of wonder will keep our lives alive in our memories. Maybe that was the most important thing we learned about photography in the 10 years between our steps into this river.

Keep shooting, and don't forget to LOOK!

# FOCUS



No one out of the car

Cindy Krumbain

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## War in the Clouds

*Info World*

Google has fired back at Microsoft with cheaper cloud services, signaling another round of price cutting in an increasingly competitive market.

Citing enhanced efficiency in its data centers as well as falling hardware costs, Google on Wednesday said it was cutting prices of its Google Compute Engine by about 10 percent for all instance types in every region.

[ From Amazon to Windows Azure, InfoWorld puts IaaS clouds to the test to find out which is best for you. Stay up on the cloud with InfoWorld's Cloud Computing newsletter. ]

Rival Microsoft announced last week cuts in the prices of some of its Azure services, available when purchased directly through its website.

Pictures by Bill Billings and Gilpin Brown

**Fall Photography**

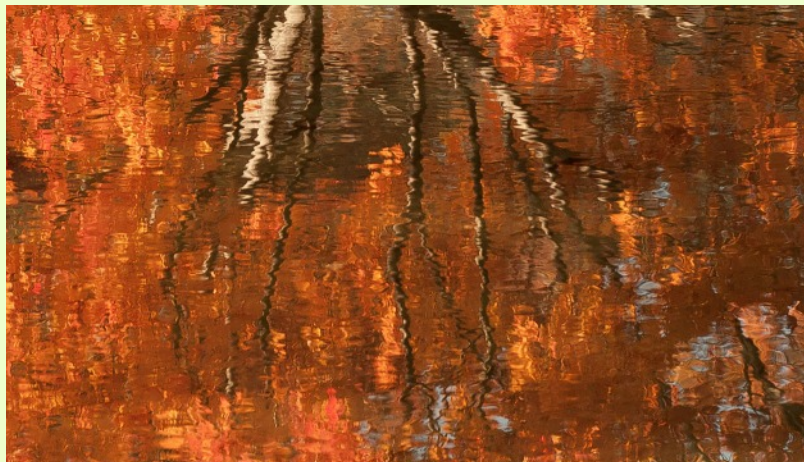


**Skyline Drive -  
Dundo Overlook**

By Frank Feigert

**Sink Hole**

By Cyane Lowden



Japanese Garden Pond Reflections

By Hal Tyler

Our President's favorite  
Provided by Cindy Krumbein





**Pumpkins**

By Bill Billings

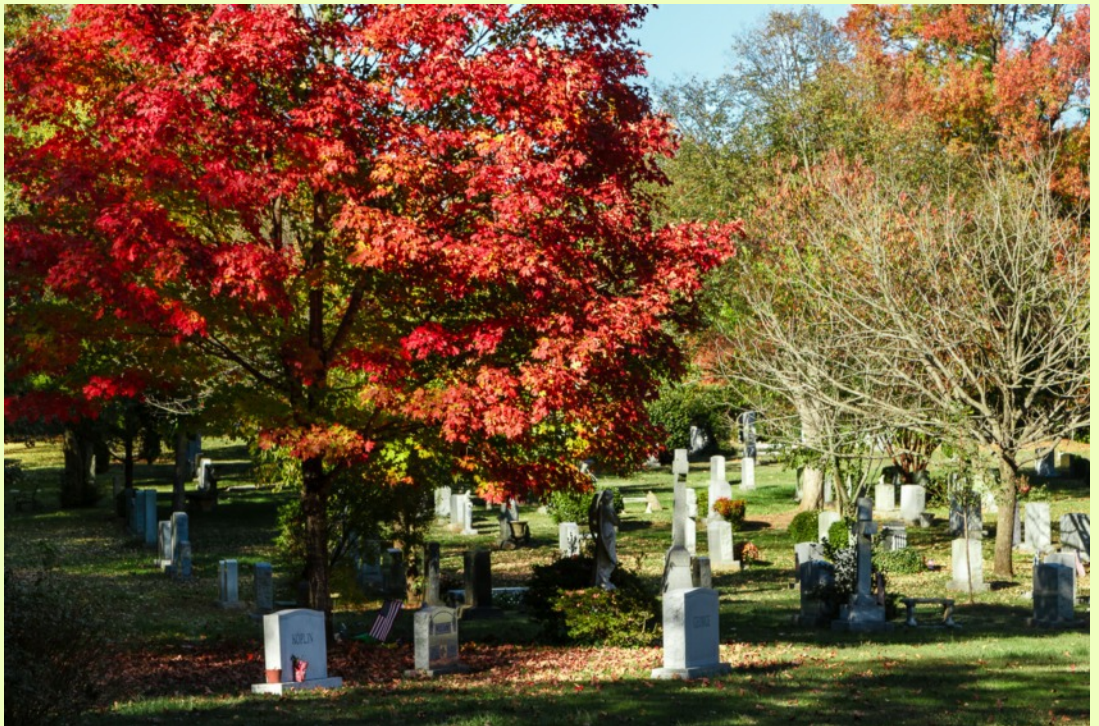


**October Glory Maples**

By John Garofalo

**Hollywood Cemetery**

By Lynn Felton



**Cemetery Leaves**

By Lynn Felton



**Leaving Shadows**

*Durwood Felton*

***Shenandoah Valley***



One I wish I took

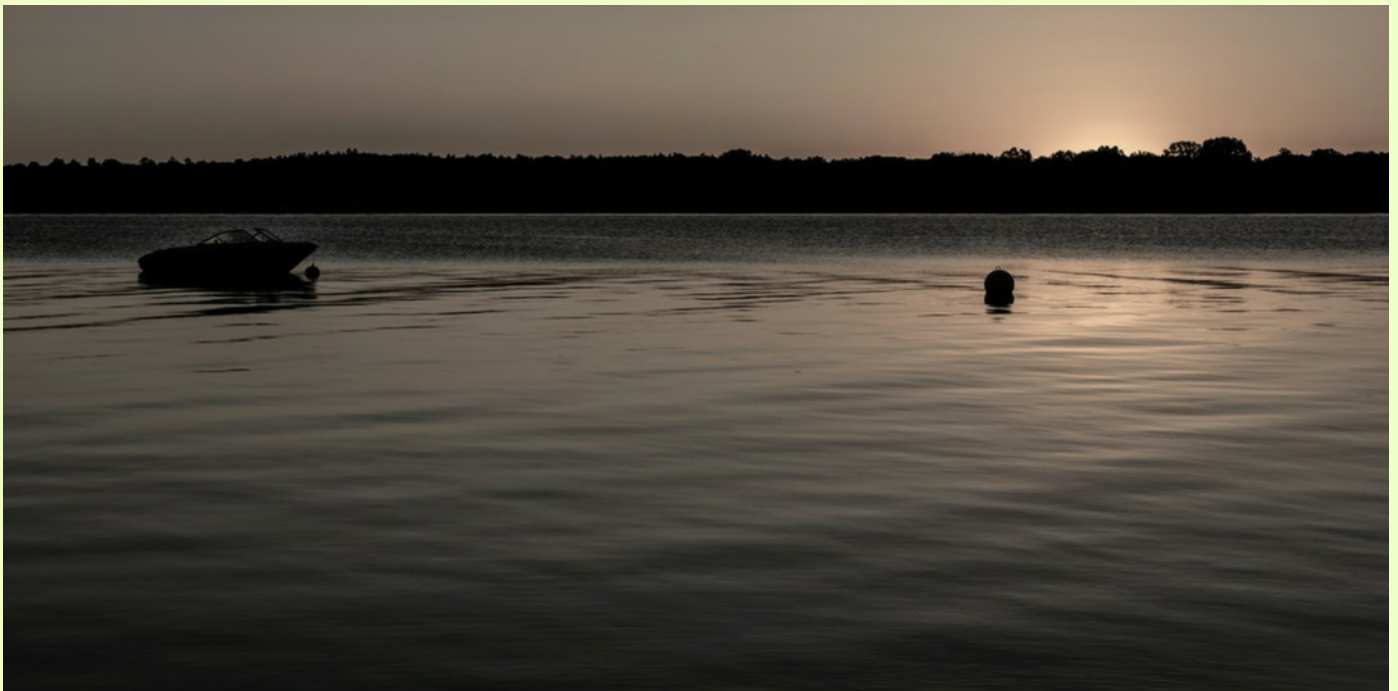
*Unknown*

## Additional Member Pictures



Fall: FUMA – Fork Union Military Academy October 18th, pre-parade gathering of the troops

By Al Warfield



“Sturgeon Bay Sunrise”. This is a black and white image taken just as we were leaving Wisconsin on September 2nd. The sun was about to pop up behind the horizon, and I brought back a trace of color to let the light spill into the image. The photo was made using a Canon 5D Mark III with a 24-105 f/4 zoom lens set at 65 mm, 1/30 sec. @f/16, 50 ISO, on a tripod. The body of water is Sturgeon Bay, which is a bay that starts in Green Bay and collapses to a canal that allows ships to pass to and from Lake Michigan from Green Bay. The Door County Peninsula otherwise would prevent passage. We spent a few nights at a motel there after visiting Chambers Island, and the image was the last photo I took on the trip. Why? Because that’s what I do – take pictures, hopefully ones I can use for something like this. And because I like taking pictures.

By Al Warfield

## Plug-In Preferences

Al Warfield

My favorite Photoshop Plugin would have to be the Nik Collection, that includes Viveza, Silver Efex Pro, Color Efex Pro, and a few others. I use them on most of my images for print, and some other as well. They are great for adjusting color images (Viveza), making B&W images (SEP), and adding borders (CEP). Over the last couple of years I have begun to use them more all the time.

Durwood Felton

My favorite plug-in, for Lightroom 5, is L/R Enfuse, found at <http://www.photographers-toolbox.com/products/lrenfuse.php>. This donationware plug-in enables the blending of multiple images (in Lightroom, rather than in Photoshop), for such purposes as HDR and focus stacking. I first learned about it from Yosemite photographer Michael Frye: <http://www.michaelfrye.com/landscape-photography-blog/>, who praised the natural look of its effects. Settings are adjustable, and its easy to use (far less complicated, and complex, than Photomatix).

Cyane Lowden

My most favorite plug in is the Nik software particularly Silver FX and Analog. The range of choices for an image is limitless which is also a problem since I have a hard time deciding what to do.

Nik is probably the most used plug-in that I have. Really a solid product and gives large range of effects.

Ron Ratcliffe

Alien Skin's Blow-up is a wonderful product when you need to increase the size of a print that was cropped. The product uses vectors to follow the contour of the image and converts back to pixels for excellent sharpness and detail.

One of the most interesting family of plug-ins is offered by Topaz Labs. There are three sets of software: Photo effect, Artistic effect and Utility programs. My favorite is Impression from the Artistic group. While I am just starting to dig in and study the various options, the package helps you turn photos into paintings like a true artist by intelligently applying real brushes.

## Favorite Web Sites

Durwood Felton

My favorite photography website is Luminous Landscape, found at [www.luminous-landscape.com/](http://www.luminous-landscape.com/). This comprehensive resource, run by Michael Reichmann and now in its 15th year, maintains a wide range of photography-related information, including articles, essays (particularly by fine art photographer

Cyane Lowden

My favorite website is Mark Johnson. He offers some great ideas to try and he is so enthusiastic. The site has a price now, about \$30 a year. His site is [www.msiphotography.com](http://www.msiphotography.com)

## Favorite Reference

Ron Ratcliffe

*Nik Software Captured* by Tony Corbell and Joshura Haftel The complete guide to using Nik software photographic tools Explains how to evaluate an image and how to build a work flow.

## Plug-In Preferences

### Perfect Photo Suite 8.5 by onOne Software

By John Garofalo

Perfect Photo Suite 8.5 is one of my favorite and most used plug-ins for Lightroom 5. It is a full-featured photo editor that also works as a plug-in with Adobe Photoshop and Apple Aperture, as well as a standalone application. It is a super-fast, powerful photo browsing, file-management and photo editing tool. In many ways I find it much easier to use than Photoshop CS and it has the ability to perform many of the PCS functions with similar results.

Perfect Photo Suite includes eight powerful apps in one integrated suite, each one targeted to a specific photo-processing task. Following is a description of each of the modules (most copy “lifted” from onOne literature):

**Perfect Effects.** This is a wonderful and most versatile photo-stylization tool. It includes an extensive library of one-click presets, fully customizable and adjustable effects and powerful masking tools, all of which help make your images unique.

**Perfect Enhance** Offers essential tools for basic enhancements, including brightness, contrast, sharpening and color cast removal. Enhance also has Retouching features like the Perfect Eraser and a Clone tool, which makes it easy to remove objects, fix dust spots and repair flaws in a photo.

**Perfect B&W.** You can create stunning photos that recreate the timeless look created by the masters of black and white photography. Perfect B&W adds dramatic and elegant looks to photos, letting you easily create the many moods black and white photography can evoke, resulting in beautiful, one-of-a-kind photos.

**Perfect Portrait.** Offers simple, yet powerful, portrait retouching, with automated feature detection and enhancement tools to smooth skin, remove blemishes, brighten eyes and teeth and correct skin color. Fast processing speeds also allow photographers to retouch images quickly for simply stunning portraits.

**Perfect Mask.** Creates high-quality masks quickly and easily with automated functionality and powerful tools that make selecting subjects and isolating backgrounds for removal and is extraordinarily accurate.

**Perfect Layers.** Gives photographers the ability to combine images and extend their photo-editing options in a layered file workflow without Photoshop. Photographers can create and edit multi-layered files with Perfect Layers directly from Lightroom, Aperture or when using the Perfect Photo Suite as a standalone application. Also included are blending modes, textures, borders, PNG file support and the powerful edge-detecting Perfect Brush.

**Perfect Resize.** Still the industry standard for photo enlargement. It is reportedly renowned across the photographic and printing industries for its ability to increase image size well over 1000% with minimum loss of sharpness or detail that is normally expected.

**Perfect Browse.** Although I don't use this module very often because all my photos are stored in Lightroom and the features here replicate most of the LR functions, it appears to be an excellent photo storage medium. Whether they're on your computer, network or on a cloud-based storage service you quickly get to the photos you want to edit wherever they're stored. It includes one of the fastest previews available for browsing photos.

And here's something I really like. In addition, all Perfect Photo Suite 8 customers are automatically enrolled in the onOne Loyalty Rewards program. Each month customers receive free product add-ons such as presets, textures, backgrounds, ebooks and other creative assets to help expand their photo editing arsenals and also help get the most from onOne products.

A new version is scheduled to become available at the end of October 2014

[//www.ononesoftware.com/support/360/](http://www.ononesoftware.com/support/360/)

Here is an example showing the power of this plug-in. Photo below is basically SOOC, the image on bottom is the image processed with Perfect Photo Suite 8.5.





# EMBRACING BEAUTY

*The post-postmodern pictorialist Landscape photograph*

by

Katharine Thayer

I can hear the guffaws already, knowing well that to speak in defense of the pictorialist landscape is to risk being laughed at, or simply ignored. Conventional wisdom says that the pictorialist landscape is as outdated as the bustle; that everything that could be said about nature has already been said; that romanticism, as a form of idealism, is based on outdated and discredited assumptions about truth and reality; that emotions like affection and reverence for nature, or for anything else, are ludicrous in the ironic post-modern age.

Much of this conventional wisdom is itself based on faulty assumptions, misconceptions, and outright antipathy to and alienation from nature, maybe even from life and love as well, but it has served to maintain the dominance of a particular ideology of landscape photography for decades. I'll address some of these misconceptions in more detail, but first, the good news:

The good news is that in spite of the efforts of those who consider themselves the arbiters of what is acceptable in art to keep them out, beauty is back, landscape is back, romanticism is even back. Photographic artists are rediscovering historical photographic processes and revisiting the landscape with eyes newly attuned to beauty and celebration of nature.

Pictorialism has come to mean many different things, so before further defending the pictorial landscape, I should say what I mean by it. A pictorial photograph is a photograph made with the intention of creating a work of art, or to express the emotional reaction of the photographer to what he or she saw, rather than simply to document the existence and superficial appearance of an object, scene, or person. In pictorial photography, the picture is an object in itself that, while the subject as a beginning point, is not dependent on the subject of the photograph for its value and power as art; indeed, the subject need not be recognizable for the pictorial photograph to be successful. Pictorialist photography stands in opposition to realistic or documentary photography, in which the picture only serves to provide documentation of the subject; the success of the documentary photograph depends on how faithfully the subject has been rendered, or how well the moment of reality has been captured, rather than in terms of its formal aspects such as composition or chiaroscuro.

These two ways of approaching landscape photography — pictorialism and documentation — have waxed and waned in tandem for the last 150 years, pictorialism rising as documentation faded, pictorialism fading as documentation rose again during the last few decades. Now pictorialism is

coming back into view again; I expect that it will simply take its place beside realism as photography finally becomes a mature art wherein all styles of work are allowed to respectfully coexist — just as in painting, abstraction now lives comfortably beside photorealism.

Pictorialism, as a movement in photography, was part of a general reaction against 19th century realism, against the industrial, scientific or survey photography of the time, and also against the "art photography" of the Henry Peach Robinson school. Although many people lump this art photography in with pictorialism, Beaumont Newhall's classic history of photography presents them as two different movements, and I agree.

P.H. Emerson, who insisted to the end of his life that he was the founder of pictorialism, and complained bitterly to Stieglitz that he wasn't given proper credit for that, decried the use of the camera to make ersatz paintings and insisted that photography should be seen as an art in its own right, using only the camera, film, light — elements inherent in the photographic process — rather than borrowing methods belonging to other art forms. Although he taught that composition and relationships between tonal values were as important in creating a photograph as in creating a painting, he abhorred combination printing, fuzzy photographs, "gummists" who wielded paintbrushes to create "brush strokes" in their images, or any other kind of handwork or manipulation of the print.

The straight photographers who made works of art using only the methods of photography were the direct descendants of pictorialists rather than their archenemies, as they are often portrayed. As Nancy Newhall pointed out, Stieglitz owed to Emerson his ideas about photography as an art form relying entirely on photographic controls.<sup>1</sup>

Contrary to popular belief among photographers, P.H.E. never retracted his support for the pictorialist cause or its ends, as he defined them. What he did retract, in a pamphlet with a black border titled "The Death of Naturalistic Photography" was the idea that photographers could control the photographic negative and print by altering tonal values through exposure and development. He thought Hurter & Driffield, in their description of the characteristic curve, proved that such alteration was impossible and by extension, that there was no "art" possible in photography; it was simply a mechanical process over which the photographer had no control other than where to point the lens and when to click the shutter. Ansel Adams, of course, later proved him wrong, or more accurately I should say that Ansel Adams proved that Emerson was right in the first place and mistaken in his retraction.

Pictorialism, now often dismissed as "pretty pictures badly done," deserves much more credit than it gets for its part in making classic straight photography what it became. As for "pretty pictures badly done" anyone familiar with P.H. Emerson's, Frederick Evans', Laura Gilpin's and many other pictorialists' excellent work can only shake one's head at the ignorance of such a statement, even if it *was* Edward Weston who said it. Although there were excesses in pictorialism and without doubt badly done work, as there is in any school of photography, the pictorialists also made some of the most exquisite photographs ever made. The f64 group did everything possible to distance themselves from the fuzzy excesses of later, especially American, pictorialism, but the two branches grew from the same roots and the same trunk. It's another current misconception that art history is a straight march of one style after another, never repeating itself, and that any return to an earlier style, except to remark on it ironically, marks an ignorance of art history. The reality is that styles, or ways of thinking, do repeat, and repeat again, as each generation reacts against the generation before it, in the same way that children rebel against their parents and react against their upbringing. The children of The Depression grew up and gave their children the good things they themselves had longed for in their deprived childhoods; their children astonished them by throwing it all off and becoming hippies and living barefoot on squalid farms; the children of the hippies in their turn disappointed their parents by growing up to be the money-hungry generation of the 80s. By the same token, documentary photography in the 19th century gave way to pictorialism, growing into the classic school of modern black and white photography, which gave way again to documentation in the work of Robert Adams and the other "new topographers," which have served as the model for landscape photography for the last several decades, and now pictorialism is reappearing. The new manifestations of the old styles are different though still recognizable, just as grandchildren may look like their grandmothers but live a completely different kind of life. I am not arguing for work that imitates anything that's been done before, only for a return to the impulses that informed the pictorialist movement and have been absent or out of favor for some time. A third misconception is that landscape photography represents a return or a clinging to past concerns that are irrelevant to the modern world. Photography is supposed to show the world as it is, not as one dreams it to be, and since nature has been overtaken by real estate development, cell-phone towers, nuclear power plants, soft drink cans, plastic bags, graffiti, Winnebagos, and other detritus of modern civilization, a photograph of nature that doesn't include one or more of these elements is by definition dishonest and sentimental; it's a misguided attempt to recapture a past that is long gone, if it ever existed, goes the conventional wisdom. But consider my problem. Imagine me walking at my favorite beach, where my only companions are terns and ducks and the occasional seal looking at me from the waves, where I see for miles in every direction; my view includes ocean, sky, clouds, dunes, mountains, bay, river, aesthetically pleasing bridges, ships, a jewel of a little city arranged picturesquely on a hill in the distance. Let's say that ahead of me on the beach is a tiny flashing object, catching the light like someone signaling with a hand mirror. As I approach this object, I see that it is a castoff air mattress, blowing in the wind. In the vast world of nature and beauty I'm standing in, it occupies such a small

part of the total space that it is utterly insignificant. It captures the attention because of its novelty, but once identified it loses its interest, as it is much too small to detract from the vast scene of serenity and beauty that surrounds it.

Conventional wisdom would say that any photograph of that scene worth making must contain the air mattress, because it provides the contradiction and the irony that are mandatory to make landscape photography excusable in this day and age, to rescue it from triteness. But it's my contention that after decades of contradiction and irony, it's the contradiction and the irony that have become trite. Every landscape picture must now include a contradiction; it has become pat and formulaic, predictable and boring, to expect and find the inevitable contradiction. Every clump of trees must have its contrasting high-voltage power lines, every prairie must have its housing development, every beach must have its oil-soaked dead bird or its soft drink bottle, every patch of grass must have its pink plastic flamingo, every desert scene must have its military complex complete with barbed wire and ominous warning signs.

I am weary of contradiction, and glad to see that more of us are again showing work that celebrates nature's beauty and integrity. It's interesting that photographers are told to photograph what we see around us, except for those of us who are surrounded by natural beauty; we have been told for years that our subject is unacceptable and that to photograph what our eyes see is to be dishonest and to deny reality, since nature as idealized in pictorial or classic landscape photography simply doesn't exist any more. So what am I going to believe, conventional wisdom or my own "lyin' eyes?" Nature is still there, still beautiful, still comforts and nurtures the spirit, right now in the 21st century, not in some nostalgic dream of how things were in another time (and believe me, anyone who grew up on a farm with no bathroom and lots of mud and hard work, as I did, has no illusions about life being simple or idyllic in the days before plumbing or electric clothes dryers). The fact is that my own personal world of natural beauty has not been destroyed. The basalt rocks where I dipped my toes

into the river as a child remain exactly as they were fifty years ago; the ferns and mosses grow over them as always; the river runs cold and clear as ever.

The next misunderstanding is that the romanticism and idealism underlying much of pictorial photography have been discredited and are therefore no longer appropriate in photography. Romanticism, which has sometimes been misconstrued to mean the same thing as the common word "romantic" and thereby equated to sentimentality, is a formal term referring to a particular kind of idealism. The distinction between romanticism and realism is a somewhat different distinction than the one between pictorialism and realism, and while both of them are by necessity oversimplifications, they are useful for purposes of discussion. To put it over-simply, realism depicts the concrete, the particular, the superficial, the temporal. Romanticism comes out of a belief in truth, beauty, and unity, and presents the universal, the essential, the spiritual, and the timeless. Not all pictorial landscape photography is romantic in its scope, but much of it is.

The notion that idealism and romanticism have been discredited seems to be based on the postmodernist notion that the ideas of truth and reality have been discredited, which seems to be based in turn on a naive misinterpretation by postmodernists

new agers of a few selected findings in science and mathematics, resulting in the astonishing and laughable conclusion that there is no verifiable truth to be discovered, no underlying reality to be described and explained. What masquerades as scientific principle or truth, they say, is simply socially and culturally constructed narrative, arbitrary and illusory, signifying nothing. Any other "story" would do as well as or better than the scientific explanation for any given phenomenon.

If postmodernists would confine themselves to art history, criticism and cultural studies in their pronouncements, they'd be right, as in those fields there really aren't any truths to be discovered and any story works as well as any other story. But when they generalize this insight to science and to the entire universe of ideas, they are quite out of their depth. It's not my purpose here to debunk postmodernism; it's been done quite well elsewhere. For our purpose here, the intellectual bankruptcy of these ideas can be demonstrated simply and quickly by considering that all over the world, people of different cultures and genders get on airplanes without giving it a second thought. They may have a moment's anxiety about terrorists, human error or mechanical failure, but not even the most diehard postmodernist seems to harbor any doubt that the principle of the airfoil reflects a verifiable reality which will demonstrate its veridical nature empirically: when the plane accelerates to a certain speed, it will lift off the ground.

The point is that there *are* truths underlying experience, there *is* a reality that can be discovered, described and understood through scientific exploration. As the airplane, the cell phone, the microwave oven and other modern conveniences demonstrate, there are verifiable scientific principles that work everywhere. As recent corporate scandals attest, there are facts that can be discovered beneath the narratives that are offered to obscure those facts, and shareholders want to know what those facts are. And there are still personal and spiritual ideals that can be valued and worked toward, and one of the possible purposes of art is still to lift the eyes and the spirit toward those ideals.

The last misconception has to do with emotion. The affection, even reverence for nature that motivates many pictorial landscape photographers is often dismissed as sentimentality; indeed, one gets the sense that all emotion is considered suspect in some quarters; the only permissible "emotion" is irony. This is an unfortunate and one hopes, atypical or temporary aberration. Emotion is an important quality of humanity and of art, and affection and reverence are as legitimate as pain, anger, or irony for motivating artistic expression.

The cynicism and irony in much contemporary work is as artificial and alienating as the sentimentality of some early pictorialism and art photography was cloying and mawkish; irony and sentimentality are two sides of the same coin, and they are equally unsatisfying. Both are perversions of normal, natural, healthy emotion: sentimentality is overly and insincerely emotional, while irony denies emotion's authenticity altogether. Neither can produce enduring art because neither expresses the combination of honesty and affirmation of life and humanity that is required for timeless expression. This is not to argue that art should be necessarily "nice" or "pretty"; not at all, only that the good work that lasts believes in what it is communicating and is not afraid to express honest feeling, whatever that feeling might be. People, both consumers of art and creators of art, are hungry for art that recognizes and expresses that honesty and affirmation.

It is this hunger that brings some artists to reclaim pictorialism and romanticism. Weary of unblinking, uncomposed stares into sordid, mundane reality, weary of ugliness and cynicism, they seek to create something, something beautiful, something that will raise their spirits rather than depressing them, something meaningful and affirming, something that expresses the truths they know, which are deeper than surface reality.

Someone once said "Art is either revolution, or it is plagiarism." A friend quoted that saying to me, secure in the knowledge that he was on the right (that is to say left) side of this equation; after all, his photographs are of dolls with guns. What could be more revolutionary than guns? But at a time when irony, documentation of banal reality, political statements, comments on popular culture and art history, and, yes, dolls with guns, are ubiquitous in photographs, it is the serene photographs of quiet natural beauty that seem new and fresh, and that may represent the truly revolutionary photographic art of the early 21st century.

'Nancy Newhall. P.H. Emerson. Aperture Monograph 19:2-3, 1975.

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*Katharine Thayer bought her first camera at age 12, but didn't become a serious photographer until later in life. She raised two children before pursuing graduate degrees in psychology and statistics, and worked as a statistician until illness forced early retirement. Katharine passed away March 2011.*

Reprinted from LensWork, Jun-Jul 2004



Bill Billings had a visitor in a Sprite

## Tilt-shift lenses and Wide Panoramas: Update

by Al Warfield

In the previous issue, the first article in this series appeared. I explained what a tilt-shift is and what it does. Among other uses, I gave examples of how the lens is used to create very high resolution vertical or horizontal panoramas easily. When the camera is set up for vertical shots and three images are made by shifting the lens back and forth, the panorama made by stitching the 3 images together has an aspect ratio of 1.35:1 (4:3; and if the camera is horizontally mounted the aspect ratio from the 3 shots is 2.5:1. The normal aspect ratio of a 35 mm frame is 3:2 (1.5:1. To make a wider panorama you would have to do something besides shift the lens back and forth.

The simplest way to take panoramas with a normal lens is to rotate the camera to obtain overlapping images, then stitch them in Photoshop or other software. As I demonstrated with examples in the previous article, tilt-shift lenses can be used to create reasonably wide panoramas of distant objects such as mountains by a combination of shifting and rotating the camera. But some parallax can occur using that method if there are objects close to the camera as well as some further away. In trials in my neighborhood I was unable to use that approach because it was not possible to find a location without objects in the foreground.

By moving the camera laterally using a rail system it should be possible to extend the shifting beyond the normal amount permitted by the tilt-shift lens.

This would have the same advantage as using the tilt-shift lens but extend it to a wider coverage without parallax. I purchased a rail from Really Right Stuff that mounts on the tripod, and allows the camera to move laterally. I set the camera up to move laterally and took some test shots. However, the images were only extended the distance I was able to move the camera on the rail. You would need a rail that is way too long to transport from place to place or fly.



However, the same rail I bought has another use: to position the camera so that the lens is rotated with the nodal point at the center of rotation. In the image (Rail Setup), the camera is shown mounted on the rail (RRS 192 Precision Plus Pkg), which is mounted to a ballhead. The camera can be moved forward or backward to the nodal point of the lens. The nodal point of a lens is determined by setting up two narrow objects (I used light stands) at different distances from the camera, with both objects in line with the center of the lens. The camera is moved on the rail until the two objects appear aligned when the camera is rotated on the tripod. The reading on the scale is recorded, and any time that lens is mounted, the position is set again. I have not yet tried to make any panoramas using this setup, but it should make panoramas with no parallax possible.

While I was at it, I also determined the nodal points of other lenses I have. Fixed focus lenses only have one nodal point. Some zoom lenses have a different nodal point for each focal length. That is true for the Canon 24-105 f/4. But I discovered that the Canon 17-40 mm f/4 wide angle zoom lens only has one nodal point. This is

Because the mechanism that changes the focal length is completely internal - the front of the lens doesn't move back and forth when the focal length is changed. If you want to use a system like this to take panoramas it may be a good idea to use that type of lens or a fixed lens. It doesn't have to be a tilt-shift. But it may lead to better images with greater resolution if you do use a tilt-shift.

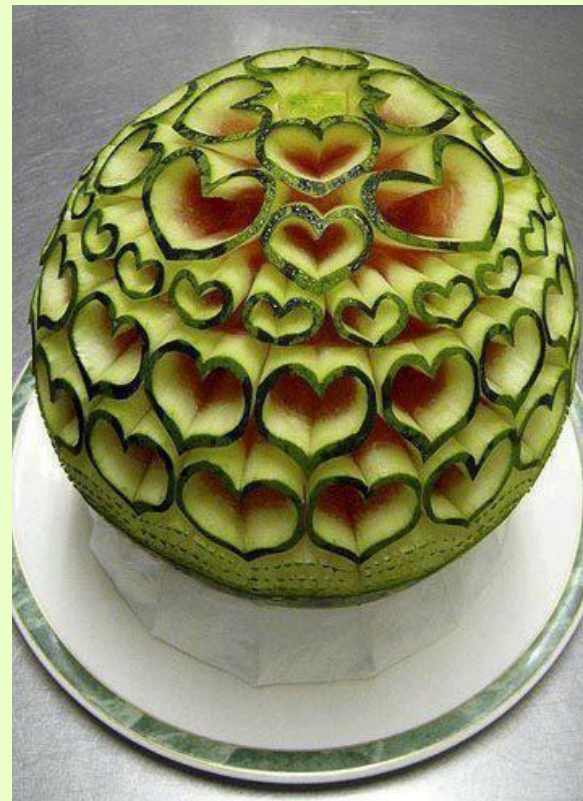


## For Veterans Day



*Bill Billings was keeping Virginia Beach safe in 1973*

A few interesting food shots.



This Bill Billings did not take

## Focus Camera Club Calendar

<b>November</b>	<b>3</b>	Board meeting	5 PM	All are welcome	Cindy
	<b>11</b>	Club meeting	7:30 PM	Taylor Roberts - Examples of his portfolio	
<b>December</b>	<b>9</b>	Club Meeting		All are welcome	Cindy

### And from a past ground glass

1917



I don't think they had to worry about it.