Re: analemma

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- *From*: Anthony Ayiomamitis <anthony@xxxxxxxxxxxxxxxxx>
- *Date*: Sun, 17 Dec 2006 22:37:58 +0200

PS. Your greatest enemy is the weather. There are times during the year that we must shoot every four to five days and there are other times that we must shoot every two to three weeks. Always be on the lookout for the weather predictions on a daily basis and, if necessary, shoot a day early rather than risking that your proposed date will be clear.

Anthony Ayiomamitis wrote:

> Chris L Peterson wrote:
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> > On Sun, 17 Dec 2006 21:36:28 +0200, Anthony Ayiomamitis
> > <anthony@xxxxxxxxxxxxxxxxx> wrote:
> >
> > > These photos are the result of two layers taken independently
> > > .. one of the analemma (on a single frame) and the other of
> > > the foreground. They were layered together in Photoshop.
> >
> > Hi Chris,
> >
> > > Got it. I assume that the backgrounds were taken fairly close to the
> > > analemma locations, however? A few kilometers?
> >
> > What really matters is the geographical latitude and that is where a difference, if any, will show up. My most extreme excursion was about a 75 minute drive south of Athens for the foreground involving the Temple of Poseidon at Sounion.

> I've been thinking about trying an analemma shot involving Pikes Peak. I would set up a permanent mount so I could restore the camera to its same location for each shot.

What you could is to setup a permanent pier which is oriented for the mean azimuth of your analemma of interest for the twelve months. You will also need some sort of mechanism, either fixed or permanent, for the camera itself and which address the issue of the mean altitude for the same analemma. Once you sort these two factors out, it is relatively downhill from there (famous last words). For the latter, you may wish to construct a mount which will fit into the permanent pier like a glove each and every time so that you will always be oriented precisely the same for both dimensions. I would suggest a concrete pier (if possible) and something made of wood for the camera mount itself (with lots of silicone to hold the camera in place). Also, make sure that the mount is constructed in such a way so that you will always have access to battery compartment should the battery exhaust itself and need replacement so that it can be replaced without affecting the permanent setting of the camera on the mount.

> But I'll do separate digital images and
> composite all of them in PS.

This is the most trivial approach. All you would need then is one or two markers in the foreground to ensure alignment between exposures.

> While I appreciate the dedication required
> to get the entire shot onto a single piece of film, I see no real reason
> to go that route.

It is a personal choice. My personal inspiration came from the article that Dennis di Cicco wrote in the Mar/2000 issue of S&T and where he described the five analemmas in existence at the time of the article's writing which were all based on a series of multi−exposures on a single frame of film.

The most recent issue of S&T has such a digital effort from Tunc Tezel (from Turkey). I also recall seeing another digital effort in S&T from Oman (I am not sure if it was Oman but I am almost certain).

Good luck with the project. If you need any help, just let me know.

Anthony.

Chris L Peterson
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