



International Association of PANORAMIC PHOTOGRAPHERS e-Monitor

February 2012 Volume 2, Issue 6



Table of Contents

- 1 Touring the Balkins
- 4 A Retrospect...
- 6 The End of an Era

Editorial Staff:

Published by the International Association of Panoramic Photographers. All rights reserved, Copyright 2012

Bryan Snow, Editor

Dawn Snow, Creative Director

Contributors:

David Orbock, Will Landon

IAPP e-Monitor

The monitor on the rear of a digital camera is a device we use to quickly examine information about our photos. 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.

TOURING THE BALKANS

PART I

Why the Balkans?

Barb and I visited the Balkans three times in the 1980's and early 90's; however, we haven't returned since the breakup of the former Yugoslavia. Our visits there centered around Bela Crkva, a small town in Northeastern Serbia. My Father was born in this town in 1905 and lived there until coming to America with his parents in 1911. Initially, we visited this town to see if we could discover family records and possibly some relatives. Unfortunately, no relatives were found since most of those with a German heritage left after World War II.

REMEMBRANCE - Bela Crkva (1983)

It is just after six, but already getting dark. As we drive into town we see ahead of us the brightly lit sign of the Hotel Tourist. The architecture is post-war communist and unwelcoming, so we decide to search the town for another place to lay our heads. Alas, Hotel Tourist is it. Our room is



large, but cheerless – not even enhanced with a picture of Tito. The walls are grey, the single upholstered chair is grey and the rug is grey, decorated by dark grey spots, probably the result of some tipsy guest who spilled their sljivovica. The blankets are also grey, but the linens are sparkling white. The bathroom contains the largest tub we've ever seen. It easily holds both of us, with room left over for a St. Bernard. We enjoy a communal soak by candlelight in what seems like unlimited hot water. We are clueless as to why there is hot water, but no lights.

In the morning we set out to explore the town with a crude map which my father drew from memory. We also have a series of photo post cards dated 1923 which had been sent to my Grandmother by her sister. The town looked exactly like these images. It is hard to image that after 60 years little progress has been made. With few cars and many horse drawn carts, we feel like we are in a time warp somewhere in the middle ages.

Armed with my Hulcherama panoramic camera I proceed to record images depicted on the 1923 bi-centennial post cards. One of the cards shows the local bank – the scene in front of me is exactly the same. In an attempt to photograph the

bank from the same location as the one on the post card, I placed my tripod on the opposite side of the street. No sooner do I finish the photo when a local policeman shows up and tells me photos of the bank are not allowed. I nod and obligingly pick up my camera and tripod and continue up the street. So much for the laws of Communism.

This initial visit to Bela Crkva turned out to be not just one of discovery (the local church had my father's birth record along with his parents' marriage information), but also the beginning of a long friendship with a local family that we met at the town's only restaurant, the Klub. Feri was a musician with the band that was entertaining the diners on our first night in Bela Crkva. He could speak German, as could I. On subsequent trips, he and his family would be our hosts and our guides, and we would share many happy hours in their company.

My Travels (2011)

After returning from the Gatlinburg 2011 convention, I immediately began preparing for my trip to the Balkans. Because I was taking gifts for Feri's three grandchildren, my luggage was full, but still under the 50lb. limit. All of my camera gear and film was (as usual) packed in my backpack and kept in my possession at all times.



My flight from Baltimore to Belgrade lasted 19 hours and took a route which passed over the snow covered Alps at sunrise. Feri, his wife Mira and Robbie their son were waiting in the airport lobby when I cleared customs. Instead of going to Bela Crkva, Feri headed toward the city of Novi Sad where Robbie and his wife Sladjana live.

After supper we drove to the center of town and walked along streets in the shopping district. Since it was Saturday night there were many window shoppers and people of all ages just enjoying a pleasant autumn stroll.

The main square offered an excellent opportunity to get a panoramic image of the architecture at night. During the course of the evening, I spent a large amount of time explaining the operation of the camera to interested individuals. As I usually do, I gave each one of them a 360 deg panoramic contact that I brought with me.

The next day we revisited the square, a local park, and other sites including the Danube waterfront and a fortress which overlooks the Danube and Novi Sad.

The following two days were spent in Bela Crkva visiting with Feri, Mira,

and their growing family. We walked to the jezeros, five man-made lakes that provide swimming and recreation for the town folk. It appeared that the few fishermen around the lakes weren't having much luck. Next we walked to the town's outdoor market which is still operational, however, it was only half the size it had been in the 1990's. A new bus station occupies half of the huge lot. The market now has covered stalls, but vendors can still park their vehicles adjacent to the stalls and sell produce (or wares) from them.

Surprisingly, the main drag had changed. Whereas my earlier images showed very few cars, there were now many more on the streets. There were also many new businesses, and restaurants that had pavilions lining the sidewalks. I did visit some of the shops for gifts and was able to buy a few locally made items; but, like here, one had to be careful not to buy a "made in China" purchase for a gift.

David Orbock

PART II

Travels in Belgrade and Romania
...will be in the next e-Monitor.

A RETROSPECT STORY ABOUT THE 8x10 CENTURY GRAPHIC CAMERAS HISTORY

The Mt Saint Helens mural was photographed with the 48 inch Red Dot Artar lens which had been mounted in a Zeiss 5FS electronic shutter by a very skilled machinist many years ago. The lens was originally purchased as a lens in a barrel mount. It had iris controlled "F" stops, and no shutter, since its original purpose was to work as a graphics arts lens where a timer switch turning on and off a lighted subject was the "shutter". Having no shutter was no handicap when the lens was used on the telephoto Cirkut camera since the rotational speed controlled exposure.

After the success of the SEATTLE SKYLINE poster, which had followed the NORTH CASCADES poster, my next goal was to make a poster of the Olympic mountain range as seen from Bellevue, high on a hill called Somerset. I quickly determined that the telephoto Cirkut camera with the 48 inch lens would not have the resolution I desired. Test shots confirmed, however, that using the lens on a standard 8x10 camera would work quite well due to the much higher delivered resolution. I located an 8x10



Century Graphic camera at a used camera store. It had two problems, however. The first was that the camera bed was not long enough at thirty-six inches, to focus the 48 inch lens. I figured that I could mount the lens on an extension tube lined with black felt, and rely on the Packard shutter built into the lens mount of the camera. A Packard shutter is a pneumatic shutter that utilizes a squeeze bulb to open and close the shutter. In the slow shutter conditions of mid-century portrait photography, this was not a handicap, as even a large shutter could open and close in a tenth of a second. The 8x10 Century Graphic camera was purchased, and the lens was mounted and thoroughly tested. Fortunately, though the front of the camera was absolutely rigid, the back had geared swing and tilt controls. No rise and fall were required for a straight-on shot. The camera had rack and pinion focusing capability. The usual exposure was two seconds and the results were excellent.

Early February is usually the coldest and clearest weather in the Seattle area. On one exceptionally clear day the moon was also setting over the Olympic mountain range. I decided to use the fastest one tenth of a second shutter speed on the three overlapping shots of the range to keep the moon from blurring, but primarily to get the most consistent exposures. It proved to be a disastrous decision. The Packard shutter which did so well on

time exposures was mounted inside the camera a full twelve inches from the lens on its extension tube. The center of each transparency was perfectly exposed, but the corners were two stops under exposed. It was impossible for the printer to work with, or so it appeared. Then I thought I might be able to make 16x20 transparency dupes that would be more even by making the equivalent to a large center filter and sandwiching it with the original transparency. I would use line copy film which is exceptionally clear and grainless to make the filter. A timed small light source mounted at the center of a lens board of an 8x10 camera exposed the film. The developed "filter" would be sandwiched with the original transparency in an old Elwood enlarger, and a duplicate transparency would be made and processed. It took six months before I ended up with three good transparencies that the printer could use.

Twelve thousand posters were printed and have sold very well ever since. When it came time to make a second printing Photoshop Four was the latest available version. My photo lab had an expert technician who worked with the original vignetted transparencies to come up with an improved digital rendering for the printer to work with.

Will Landon



Op Ed:

Kodak – The End of an Era

One thing you can say about Kodak is that there is probably no American born in the 20th Century that was not, in some way, touched by this company. Tracing its roots back to 1880, the company was synonymous with photography; it freed us from wet plates and pack mules and allowed us to carry our own cameras and film into the wild; it gave us “Kodak Moments” and encouraged us to take hundreds, if not thousands of pictures of our grandparents,

our kids, our girlfriends (boyfriends), and our pets. It took us from black and

white and sepia to glorious color. It changed the way we photographed as cameras went from giant boxes, to cute little Brownies, to plastic Instamatics that allowed us to shoot to our heart’s content. When people thought of photography the Yellow and Red box of Kodak film always came to mind.

There are plenty of articles in newspapers and online that will give you the reasons why Kodak declared bankruptcy on January 19th. Some say that the company was too mired in nostalgia to plan for the future, others say that the change from their film-based imaging to their digital-based

imaging could not be accomplished quick enough in this modern world. No matter the excuse, it was plain to everyone that Kodak, the photographic giant, could not survive in the 21st century.

There are some personal reasons why I believe Kodak went under. I have had the greatest respect for Kodak all my life. I have bought Instamatic cameras when I was in elementary school, Kodak 110 cameras in high school, and more bricks of 35mm film that I could have fit in a pickup. Growing up, Kodak WAS photography! As an adult, my chosen profession was astronomy. I shot high resolution photos of the Moon and Sun (with proper filtration) with Kodak Panatomic-X and Plus-X. I shot photos of meteors with the venerable Tri-X. For long exposure photography of galaxies and nebulae nothing beat Kodak's 2415 in 35mm cassettes. Gas-hypering, bathing the film in a mixture of Hydrogen/Nitrogen gas, at elevated temperatures and pressure for about 40 hours removed all traces of reciprocity failure and it gave the highest resolution available (I still have my cylinder of hypering gas

and pressure chamber for film but I have not used it for 15 years). As I got older and began getting serious about "taking normal pictures" I found there were options other than the Yellow Box. I gravitated to Ilford films for B&W although it was hard to quit Tri-X. For landscapes I tried Kodachrome and Ektachrome, but having to send the Kodachrome away for special processing turned me off from that film. Ektachrome ended up being too blue for my taste. I tried Fuji Velvia and found the more vibrant colors more to my liking and I stayed with Fuji from then on. I have not bought a Kodak film product for more years than I can remember, except to test their transparency film whenever they "improved" it.

It is with sorrow that I see the demise of Kodak although a portion of it may come through Chapter 11 and become a viable imaging company in the future. Like many others, I shoot more digital than film. But, until film is no longer available, I will keep my Fuji GX680, Mamiya RZ67, and Cambo 4X5 film cameras operational and within easy reach.

Bryan A. Snow

panoramic photography . 360° . virtual reality . stitching . rewarding investment . precision
 brand-new productivity . any camera (even heavy ones) . new touch screen
 speed very strong motors . highly accurate . flexible
 brilliant modular hardware . gigapixel imagery
 x+y quality + speed + turntable + video + HDR
 tough 4 second 360° rotation . time-lapse
 terrific compact + lightweight . easy-to-use
 smooth faithful companion . very very cool
 99 programs value . 32-bit HDR . super efficient
 combines with 3rd party products object movies . video sweeps . VR
 Swiss engineered . long-lasting advanced technology . fine positioning
 2.3 kg compatible with many digital cameras
 touch me! aluminum instead of plastic . pro gear
 wireless remote automatic calculation of rows + images . many choices
 simple + secure fully motorized for horizontal and vertical movement
 bracketing online software updates . beautiful . spherical
 people sharp . long operation times . advanced software
 any lens 5 lb . multi-row . photographer's dream . design
 precision + pleasure USB + ethernet connections . powerful Li-Ion batteries
 never miss an image . value for money . the professional's choice . made in Switzerland.



The new Roundshot VR Drive - generation 2 -
 is the world's most advanced automated stitching solution.

Discover why:

www.roundshot.ch

seitz@roundshot.ch . ph: +41 52 376 33 53



Panoramic Images is not your typical stock photo agency.

For 25 years we've specialized in ultra hi-res, panoramic and wide format images from over 200 international photographers.

Instantly download 100 MB files. Custom scans up to 500MB available next day.*

Discover why publishers, corporations, ad agencies, graphic designers, web developers and on-demand printing companies depend on PI for the best in large and wide format landscape, skyline and travel photos.

Call us for custom researched lightboxes from 170,000 original film scans and digital panoramics.

**Additional fees may apply.*



www.panoramicimages.com • 800.543.5250 • 847.324.7000 • sales@panoramicimages.com

TO THE MEMBERSHIP OF IAPP

This space (and more) is reserved for your article. You know, the one you thought about writing, planned on writing, but just didn't get around to doing it. This e-Monitor is your newsletter but if you don't provide material for it, it will slowly fade in size, in the number of articles, and the panoramic images that are the focus of our organization. Write that article now!