



# International Association of PANORAMIC PHOTOGRAPHERS e-Monitor

August 2012 Volume 2, Issue 12



## IAPP meeting in Burgundy, France 21-25 June 2012

By Robert and Lisa van Agthoven, The Netherlands

Before we met our IAPP friends in Chalon, France we travelled Europe with our RV for 6 weeks, we made it as far as the island of Corsica, a kind of French “overseas” territory as you

can only get there by ferry. A beautiful island, we can recommend it for your next holiday.

Anyway, by the 21st of June we made it on time to Chalon to meet the

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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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other photographers and our first mission was to hang the panoramas we brought in the exhibition hall we were given for our meetings, this was an old abbey called "Carmel". It was good to see everybody again and by the end of the day we had panoramas on all walls. On this day, in every town in France, they celebrate the summer solstice with a Music festival so the first evening we enjoyed Music in Chalon (and the French food of course).

On the next day we were visited by school groups to introduce panoramic imaging to them, well explained by Urs Krebs from Seitz in Switzerland. They were also given the important task to judge the photos and who (in their view) would be #3, #2 and the #1 winner. This would be held secret until the last evening when we would have our traditional farewell dinner. In the afternoon we visited the museum of photography to learn about Nicéphore Niépce who was the true french inventor of photography, well before 1839, a nice museum. The director gave us a special personal tour.

The opening of the exhibition was done in the presence of the mayor of Chalon-sur-Saone and he also appeared on the IAPP Group Photo we made that afternoon. Together with our guests and vineyard hosts we enjoyed looking at our images

and we were introduced to our first wines and other munchies of the region, there would be many more to come!

On Saturday we gathered for some presentations but all were eager to go outside as the weather was being good to us with blue skies and a few white clouds. So we went out in all directions to make the photos we promised but we had to be back for wine tasting and a meal later



that day. The wine tasting took place during a walk through the surrounding vineyards of Mercurey. With a raised alcohol level we walked back to the Castle of Garnerot in Mercurey only to find more wine and wonderful appetizers, these we enjoyed outside as the weather was beautiful. In the garden the craft-guild of wine growers gathered as they



were about to inaugurate a new member and much to the surprise of Denis Trembley he also became a



member, officially knighted with us as witnesses. This was a well kept secret but much appreciated as we could see by the looks on his face. This has been extensively recorded by all of us. In the cellar of the castle we had the main meal, with more beautiful Premier Cru wines and the party ended with a bonfire outside in the vineyard. Needless to say we all slept well that night.

The Sunday was reserved for photography with our hosts so all of us have toured the region to get the

images, either on film or digital. I did both. Again, we had to promise to be back for dinner with our hosts as "la

Route touristique des Grands Vins de Côte Chalonnaise en Bourgogne" offered the farewell dinner in the Caveau de la Chapelle de Mercurey, a lovely small chapel. And again we enjoyed the meal and being together in a wonderful surrounding. What a pity that we had to leave the day after.

When dessert came it was also time to put a few people in the spot-light: We thanked Denis and Micheline Trembley for their efforts to make this meeting a big success. We avoided language problems, not all of us speak French, by having Micheline's sister doing some translations. We thank her for that! Locally it was Mr. Guy Cinquin who took care of arranging all local logistics and our accommodations at various wine growers and many more, without his support we could have never had such a wonderful event in Burgundy! On behalf of all IAPP photographers we thank them for organizing this. Barbara Orbock mentioned, having been at all IAPP meetings, that this was the nicest one. Who was the school children's 1st choice? It was Brad LaPaine with his image of the lake and Indian teepees. Congratulations!

All of us are now (it is mid-July as I write this) working on the images we promised to our vineyard hosts and



the city of Chalon. The panoramas we left behind in Chalon after the event will end up in the museum of Niecéphore Niépce, who can say that his images are on display in a museum?

We went home with fine memories of Burgundy and we carried a few boxes of wine home. Will the wine taste as good at home as it did in Burgundy? We are looking forward to the next meeting!!

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## e-Monitor Disappointment

editorial

As I mentioned in the inaugural issue of the e-Monitor back in September 2010: *"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."*

That was the idea, and many of the members have availed themselves of the articles and images assembled in this electronic publication over the last two years. Ordinarily I would say that this was great but that depends on the meaning of the word "many".

Every month the e-Monitor is assembled and then placed on the web server and an automated notice



is sent to all IAPP paid-up members that the e-Monitor is available for download on our website. In looking back through the statistical reports from the website concerning the number of members that actually click on (and hopefully download) the latest issue of the e-Monitor I find that the number is not very large.

Here are the disappointing numbers: Of the 178 regular

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members, 123 people opened the email notification, and 70 people or 39% clicked through to the e-Monitor. That would also indicate that 108 members do not even bother to access, much less read the monthly electronic publication. These

figures are typical throughout the other months. I can't speak for the other members who have sent in articles and images to be included in the past 24 issues of the e-Monitor, but, as for me, it is a disappointment.

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## IAPP President's Message

by Glenn Cope PhD

IAPP is in the fortunate position of having a membership that is top-notch in knowledge and quality of panoramic photography. But IAPP is just like all the other organizations that are operated by volunteers. Many photographic associations are seeking to find a way to keep the membership involved and active. With so much information available—even for free—on the Internet, it makes the job of maintaining and growing a volunteer organization even more difficult.

We see this with interest in our own free Face Book page. We have many members on FB who have not committed to joining IAPP. If we look at the information available on YouTube—some of it good and some not so much—many do not feel compelled to join an organization that costs them time, effort, and money.

I believe the number one job for IAPP is to attract new members. We must show them the advantages and benefits of membership. This is

going to take the efforts of each and everyone of us!

We have excellent publications. Yes, we have had to cut down on the “printed” versions, but on the other hand, we see that many of the younger generation prefer digital formats. Bryan and Dawn have been giving it their all for some time, and they need others to step up and write articles and submit to our publications. They have their own photography business to manage, as many of the rest of us do, so our members need to take it upon ourselves to support our own efforts! Bryan started the eMonitor almost three years ago. This has been a great publication. All members should consider writing an article for this publication or helping with the publication.

Make your own personal goal to write one article this year.

In line with this, I believe our second goal is to find new volunteers to take over the operation of IAPP. We do have several new people who are on the BOD this year, but we need more volunteers. We need a volunteer to serve as secretary for the BOD and could use another BOD member. If you can volunteer please contact me! ([gmcope@sbcglobal.net](mailto:gmcope@sbcglobal.net)). With the updated web site, much of the Secretary’s job with membership is

now automated, this leaves more time for the Secretary to work with sponsors, public relations and publications.

The third goal for IAPP is to focus on the 2013 IAPP Conference. We have our initial planning committee, but we will need many more volunteer and then we will be looking for speakers. With so much to do, there are jobs for every one who would volunteer some time and effort.

We had a great 2011 Conference and for those who were there we came away energized to pursue our panoramic passions.

Right now the planning committee is targeting the second weekend in April 2013 for Everett, Washington.

This should be a tremendous time for photography in that area. So mark your calendars.

There are other important issues for us to tackle. The QPP program

is a great program that needs revitalizing as well as other issues, but we must first get our members activated. So the call for the next few months is for our members to step up and help.

We have a great opportunity for IAPP this next year, but we must all work together.



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members activated.

# Landscape Photography

In Part 1 of this series I wrote about the type of equipment that I purchased for this experiment into the realm of Large Format photography. In Part II I took the reader through the step-by-step process of taking an actual photograph with the camera. In Part III I want to integrate the Large Format camera into what we like to do best - photograph landscapes. Not just 4x5 landscapes, but also panoramic landscapes.

There are a lot of formats that make up a panorama and many different types of cameras that are used to create them. I believe that there are as many different types of panoramas made as there are panoramic photographers to take them. If you have a 6x17 panoramic camera you are creating 6x17 or a 1 to 3 ratio (1:3) image. That is, the ratio of height to width is 1 to 3. For every 1 inch or 1 centimeter of height there are 3 inches or 3 centimeters of width. Other panoramic cameras can produce 6x12 images, which is a 1:2 ratio. Still others can produce 1:4 ratios. With digital SLRs the ratio is not fixed and you can produce any ratio you wish by stitching any number of overlapping shots you desire. With a Large Format camera there is a way to create a panorama, two in fact, on each piece of film.

The first thing you have to do is to create a “panoramic adapter” for your film holder. Any Large Format film holder can



## Tips & Techniques

hold two pieces of film, one on each side of the film holder, each under their individual dark slide. Once the film is loaded and the holder's dark slide is closed, you are ready to shoot your image. If you compose and load the film holder into the rear standard and remove the dark slide you can expose an image that is 4x5 inches in size. This is not a panoramic image. You could shoot several more 4x5 images, each shifted to the side of the previous one and overlapped by a sufficient amount but then you would have to scan all of the images and stitch them together. An easier way is to adapt an extra dark slide into a partial dark slide that covers a little less than half the long side of your film.

To create your panoramic adapter start out with a dark slide from one of your film holders. I had an old film holder that had been damaged so I was able to salvage a dark slide from it. Insert your soon-to-become panoramic adapter into one of your film holders and, with a fine point sharpie trace the opening of your film holder on to your dark slide. Remove your adapter/dark slide from the film holder and measure the width of the narrow side of your dark slide. It should be somewhere close to 106 mm across. Half of 106 mm is 53 mm. This would be along the center of your long side of the film and, if you cut the dark slide here it would uncover half of your 4x5 film, giving you a 2x5 image, with the other half covered by the modified dark slide. However, you don't really want

exactly half of the image because you would not have a border around either of your two images on the 4x5 film. Instead, measure from the top of the long side of your soon-to-be adapter/dark slide down to 50 mm. When cut, this less-than-half dark slide will cover the 3 mm of film between the “top” half of the film and, when flipped over, it will cover another 3 mm of film on the bottom half of the film. This gives a 6 mm border between the two separate images on that one piece of 4x5 film.

Here are some useful numbers for calculations: An image on 4x5 film is actually about  $3 \frac{7}{8} \times 4 \frac{3}{4}$  inches or 100 mm x 120 mm in size. If you cut your panoramic adapter/dark slide properly you will have two images, each approximately 47 mm x 120 mm in size. This will give you an aspect ratio of one to two and a half or 1:2.5. This is right between the normal ratios of 1:2 and 1:3 and gives a pleasing format. Likewise, if you prefer a 1:3 ratio you can cut the panoramic adapter/dark slide down to 40 mm instead of 47 mm. Or you can step up to a 5x7 Large Format camera and create a similar panoramic adapter/dark slide with this size and get true 1:3 ratio dual images.

How do you use this adapter for your landscape photography? First you must compose your image on the ground glass to be placed on the top half or the bottom half of your rear standard. Then take an exposure reading with your meter and set the f/stop and shutter speed. Then you load your film holder into the rear standard of your LF camera as you normally would do. Then, with the camera shutter closed, you withdraw your dark slide that faces the

lens. Then you insert your panoramic dark slide with the closed half covering the half of the film holder that was NOT the composed portion of your image. The open half of the panoramic adapter is now ready to receive the light from the lens/shutter at the proper exposure you set earlier. Take your panoramic shot. Remove the panoramic dark slide and return the regular dark slide into the film holder. You may leave the white or black side of the regular dark slide facing outward, whichever you prefer since half of your film is exposed and the other half is not. Just remember that there is another half of your film that still needs to be exposed. Remove your film holder (carefully set it where you can remember that you still need to shoot the other half soon) and recompose your shot by adjusting the rise/fall of your rear standard or front standard so that your next panorama will fall on the other half of your pre-exposed film. Note: It is a good idea to keep an order to the way you shoot. I prefer to expose the top half of the film first, every time, so I know that the second exposure on the same piece of film will always be on the bottom. Once you compose, your second panorama on the ground-glass, you can repeat the order for the second half of the film. Just remember that the panoramic dark slide will now have the open half on the bottom of the film holder and the covered portion at the top. Once that second exposure is made you can reinsert the regular dark slide into the film holder, this time with the black indicator out for a fully exposed piece of film.



Now you have two panoramic images exposed on one piece of 4x5 film. If you are shooting nothing but panoramas on your LF camera you, in effect, have doubled the amount of images you are taking with the same amount of film.

## When a Good Idea turns out not to be a Good Idea!

I wrote the above portion of this article before I had actually taken the exposures that would accompany the article. After I exposed the film and had them processed I learned that my great idea of using the “panoramic adapter” dark-slide may have not been such a good idea after all. The panoramic images were fogged along the side of the film where the dark-slide is inserted, making the panoramic images unusable. Now, I have to determine if the fogging was caused by the felt light-trap just inside of the film holder not being light-tight, or whether I should have not pulled any dark-slide completely out of the film holder.

Remember that this series of Large Format photography was an experiment I began to help teach myself the pros and cons of this type of photography. I wanted to be able to slow down my

workflow in the hopes that I would be able to better my own photography and, thus, everything I learn could help me when I use medium format or DSLR 35mm format equipment. This means that, just like every other endeavor that you may leap into head first, there will be pitfalls that must be faced and overcome before you can move on to the next aspect of improvement.

Next month we will conclude this series on Large Format photography by solving the light fog problem (hopefully) and by examining what I found helpful and problematic in adopting the Large Format camera in my search for the ideal photographic workflow.

Bryan A. Snow



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### Panoramic Images is not your typical stock photo agency.

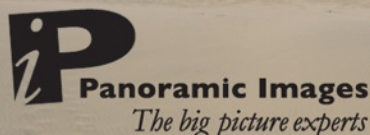
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