



# International Association of PANORAMIC PHOTOGRAPHERS e-Monitor



September 2011      Volume 2, Issue 01

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## Editorial Staff:

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Bryan Snow, Editor

Dawn Snow, Creative Director

Will Landon, Contributor

## New Volume, New Look, New Website

Introducing the new layout of the IAPP's e-Monitor. It appears that the publication experiment worked and we have a monthly newsletter that has successfully weathered the first year's storms.

By the time you read this the new IAPP website will be up and running to give us another way to interact with the membership, the general public, and the board of directors. Within the new website, we will be asking for guest contributors, and you will have the opportunity to submit your article directly to the website. More on that later! We've matched up some graphic elements from the website to the e-Monitor to further cement our brand as the premiere, original, and still the best place to learn about panoramas. As in the past, we will strive to provide informative

articles about panoramas, panoramists, & photography, but we are only as good as the content you provide. If you have found yourself lamenting the level of knowledge reflected in this newsletter or the subject matter leaves you yawning, remember, this is YOUR newsletter. The invitation to contribute here and on the new website is given! The gauntlet is hereby thrown. Show us what you got!

## Conference Program Changes

There have been changes to the Conference program. Please bookmark the webpage to keep up with the changes.



# Mount St Helen's Project

By Will Landon

The Johnson Ridge visitors center in the Mt Saint Helens National Monument

was to be remodeled during the winter of 2009-2010. Earlier in the year Pat and I had donated an eight foot mural to the visitor center for use in interpretive talks, especially when inclement weather blocked the view of the

Pat and I were asked to take a photograph that would meet some specific requirements:

1. Concentrate on the interior geology, with as little snow as possible.
2. Take the photograph at a view point one mile down the trail from the parking lot
3. Include Loowit falls in the foreground of the photograph

mountain. One of the large ten by twenty-two foot murals was to be replaced with an updated photograph.

In order to maximize clarity we decided to take a left hand and a right hand 8x10 inch photograph using a high resolution 48 inch Red Dot Artar lens, allowing for a little overlap in order to stitch the two halves. We resurrected a very rigid antique Century Graphic wooden studio camera that had not been used since 1984, when it took the Olympic

mountain range three section panoramic poster. I had to build a large box to transport the camera, since it could not be folded. We mounted the 48 inch Red Dot Artar to the same lens extension tube in the same unique square cornered styrofoam ice chest we had used before. A four foot platform mounted on a twenty pound Linhoff tripod plus two platform head Husky tripods were bundled together for transport on a folding one hundred pound capacity dolly cart. Two rangers pushed the camera gear a mile down the excellent fairly smooth trail to the desired viewpoint. Pat and I back packed the smaller supporting equipment, which included six 8x10 film holders loaded with graphic arts negative

black and white film. As we approached the desired view point we were assailed by millions of flying termites in their annual hatch. All the blast felled trees at Mt St Helens were home to these insects. Two feet of snow had fallen the day before, but to our eyes it seemed to bring out more geological detail.

Because it was such a clear day we decided to set up anyway, and keep all openings as covered as possible with our jackets. Just one termite inside the dark interior of the camera would ruin our chances. The noon time light on September 10th back lighted much of the interior of the crater. I decided to take advantage of the wide latitude of the black and white graphic arts film by over exposing three stops, and under developing by the same amount, in order to reduce the contrast curve to reveal interior details of the crater. The first attempt at this approach proved to be the final successful film.

We decided to try again on the next clear day without much wind. We returned about a week later, and again set up the camera outfit. As we got ready to shoot, a gust of wind blew

the styrofoam lens chest towards a clump of bushes. Pat chased after the chest and didn't notice the clump of dirt above a steep scree slope. She tripped on the edge and rolled side ways fifty feet down the slope. Her glasses made a cut on the bridge of her nose which looked like it would need six stitches. We contacted the rangers by radio and packed up the camera gear to return up the trail. One of the rangers had a first aid kit including a bottle of distilled

water that was used to irrigate the open cut before putting on neosporin and a bandage. Fortunately a young good samaritan climbed back up the fall line in the scree and found Pat's glasses. They were bent, but unbroken, so we could wash and bend them back close enough to be usable. Our Group Health urgent care physician put in the six stitches, and Pat bounced back quickly, in time to make another try on September 25th.

## A retrospect:

### The 8 X 10 Century Graphic Camera's 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

Continued next page

This time we wanted to try a different approach to bring out the interior crater detail. We would shoot the right hand side of the crater just after sunrise when the morning light give it good illumination. Then we would recompose on the left hand half of the crater and wait for afternoon light to photograph that half. Fortunately there was a good cloud of dust from falling rock close to the seam stitch line which helped even out the stitching of the two halves. It worked, and we ended up with a very dramatic composition. Almost too much so, however, because the earlier September 10th mural had better clarity and better shadow detail of the crater interior.

An outfit in Portland made the final print and installed it just in time for the May 18th, 2010 30th anniversary of the eruption of the volcano. The detail resolution was remarkably good, justifying the selection of the September 10th approach. An acknowledgment plaque was a nice bonus.

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.

The first in a series of new website features and benefits:

## Member photo albums

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*One benefit that we have been missing in our website has been the ability to have personal photo albums or portfolios. With the new website set up, we can now offer this.*

We have allowed 1 photo album per member. Photo albums are shared from the member's profile page. Members can configure their access the same way that they can any other field on their profile (see: "Access by others" on Member - edit profile)

### Album directory

Clicking the "Photo albums" link will display icons for your portfolio album.

Under this will be the link to the album, the name of the album plus the number of pictures in that album. A picture from your album can be designated as the "cover" and is used as an icon for that album.

### Creating an album

If the member is viewing their own profile they will be able to create an album by clicking on "Add album." *Members must create an album before they can upload any pictures.*

**Name (required)** - This will be displayed under the cover for the album and should identify its contents.

**Description** - This displays as a subheading in the album itself.

### Captioning photos

Clicking on any photo will open it in full size. Under the photo will be a link "Add caption" where you can enter a brief description that will be visible to people who look at. At the top of the page will be buttons to let you make the photo the cover for the album or to delete it.

### Uploading and managing photos

In each album, the member will have the following actions available to them:

**Upload photos** - The member can upload up to five (5) photos at a time. They must be in either jpg, gif, png or tif format. As well, each album can have a maximum of fifty (50) photos.

**Edit details** - They can edit or change the name and description of the album.

As usual, if you have any problems or questions: yell!  
[Webmaster@panoramicassociation.org](mailto:Webmaster@panoramicassociation.org) (Dawn Snow)

## Tips and Tricks:

There are size limits for each individual photo: 5 megs. The photos need to be in the RGB color space.

Any picture that appears with a border around it is the cover for that photo album and will be displayed as an icon for that album on the member's profile. Moving the mouse pointer over any picture gives the member the ability to either Set as cover (if it is not already) or Delete the photo.



## Book: Kentucky Wide II

Author/Photographer: Jeff Rogers

When the e-Monitor was first being envisioned one of the features that I wanted to make a regular or semi-regular section was an area for reviews. This could be panoramic equipment, gear that makes panoramic photography easier, or collections of information on panoramic photography in the form of books.

I did an earlier review of smartphone apps that could be used for photography and even a couple of reviews of equipment that didn't make it into the pages for one reason



or another. One thing I never had the opportunity to do was to review a panoramic book. That changes with this issue.

Jeff Rogers is a member of the IAPP and we had been trading emails concerning the upcoming Gatlinburg Conference and he mentioned that he had sequel to a

previous panoramic book, Kentucky Wide, called Kentucky Wide II. This latest book could provide the basis of my first book review and Jeff was kind enough to provide a copy to me. I was anxious to examine it because, in October of 2009, my wife and I toured Kentucky with

# REVIEW:

the purpose of trying to determine if it was a good location to retire. Living all my life in Texas I was looking for someplace that had four seasons instead of the two we have in Texas (Hot! And not quite so hot! With the first season lasting from April through October.) We went in the autumn so we could see how picturesque the landscape could be.

Examining this book could remind me of all the sights we had seen. So, to the book:

The first thing I do with a new book is to examine the cover, the paper pages, and the binding. Jeff's book is hardbound with the title imprinted in gold on the front and on the spine, a nice touch. The hard cover is covered with a nice dust jacket with one of Jeff's

panoramic photos adorning it. The pages are of heavy stock, glossy, and very well suited to printing photographs. They are 8.5 X 11 inches laid out in a landscape mode giving a paper size of 8.5 X 22 inches total. The binding is nicely stitched and should last a long time. (Note: Jeff did the work on the publishing himself and will be one of the Conference speakers and his topic will be on publishing panorama books). The book is of very good quality.

Now to the content. One of the things I always look for is information on the photographer and what kind of equipment he/she is using. I want to know why the photographer chose to compile this collection of photographs, and, after I examine the included images,

how well he succeeded, both in the quality of the photography and their reason for inclusion.

The note by the photographer as well as information given by the Foreword before the photography, plus the info on the inside front and rear of the book jacket gave me the information I wanted to know about the photographer. The Technical notes in the back of the book gave me the information about the photographic equipment. The rest of the book is filled with the Jeff's panoramic photography. The layout is panoramic, that is, the long image takes both left and right pages to display.

One thing I like to see on the page with a photograph is information about the image and Jeff provides a title for the photograph and the



# REVIEW:

county in which it was taken. That is usually much less than I normally like to see but, as I went through the book, and by the time I reached the end, I found that this minimalistic approach didn't bother me. Instead, it seemed to be just the right amount.

The photographs themselves are very well done. Having been to Kentucky in the autumn, I turned each page with the anticipation of seeing an image of something I had already seen in real life. But I never did. What I did see were other images that were very similar to places I had been (and photographed) and images that could have been shot from a location close to where I had been, but not exactly. This actually caused me to get more involved with the photographs, looking to see where he had photographed in relation to where I had been.

There is a good mixture of nature shots and man-made images, and many with both together. There is nostalgia in seeing a shot of an old Drive-in theater or a dilapidated tobacco barn, and yet it is contrasted with another photo of the modern assembly line of new Corvettes being created by workers in

Bowling Green. Some of the photos demonstrate the excitement of the horse-racing culture surrounding the Kentucky Derby and others call to mind the deathly quiet that surrounds a forest or meadow when it is covered in snow. If you have never been to the old hills near the Appalachian Mountains where the bones of the land can be seen thrusting up through the green of the forest, you need to go. If you can't, then Jeff's photographs will get you as close as you can be without slipping on the wet rocks there.

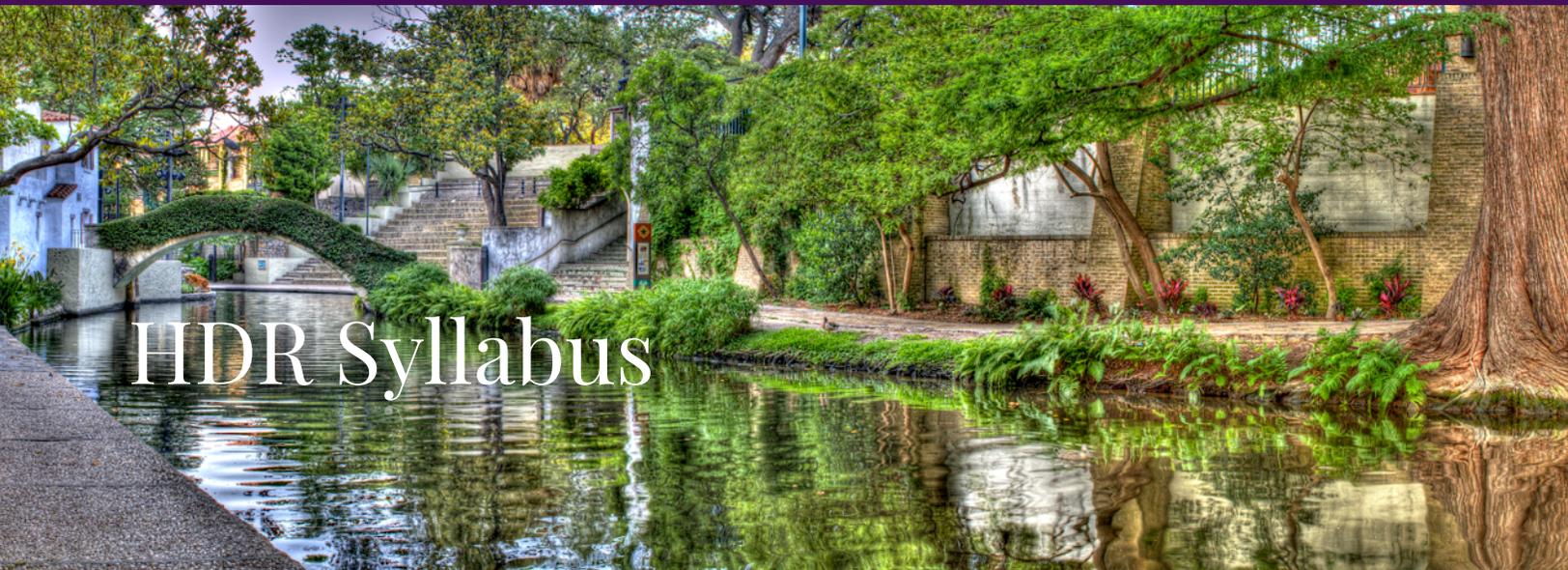
The book is a visual compendium of the beauty of Kentucky. Each photograph gives an insight to a portion of the state that makes a beautifully visual narrative of an area that is normally overlooked by photographers looking for dramatic visuals to capture. Seen in these pages are wild forests and rivers that make up much of the state, including Cumberland Falls, sometimes called the *Niagara of the South*, the mist covered "Pilot Knob", and the "Sunset at Land Between the Lakes". Also you see the human influence in the state



in such photos as the "Louisville skyline at night" and "Lexington skyline at night", and a lineup of "Louisville Slugger wood bats". The seasons are differentiated well with "Spring wildflowers and rock wall", "Colors of summer", "Autumn in Kingdom Come", and "Winter Solace".

In summation, normally my favorite panoramic images are of natural landscapes, and there are plenty to see in Kentucky Wide II. However, to my surprise, my favorite photo was entitled "Autumn in the Bluegrass - Fayette County" which combines a beautiful road through tree-lined pastures enclosed by a man-made fence and a single horse peeking over the fence at the photographer/viewer. It captured my imagination as I wondered what the horse might be thinking while the photograph was being taken. After all, isn't "capturing your imagination" what photography is supposed to be all about?

Bryan A. Snow — Ed



## October 2, 2011, Gatlinburg, TN

Digital Panoramas utilizing Stitching software have been evolving over the past several years. When utilizing film the photographer was always limited to about 5 f/ stops when using negative film and less when using transparencies. Now, with the advent of High Dynamic Range software, the limited range of film has been expanded to allow digital panoramas to be presented in more detail than ever before.

Instructors: Glenn Cope, Bryan and Dawn Snow

### Goals and Accomplishments

In this workshop you will combine several skills necessary to create digital panoramas including, but not limited to:

- 1) Composition
- 2) Stitching
- 3) Metering
- 4) HDR Capture
- 5) Digital Processing
- 6) Panoramic Display.

Attendees will receive a background in dynamic range in photography and how High Dynamic Range can be utilized to expand the range of your image as well as expand the hours of the day when panoramas can be taken.

Likewise, you will learn the best ways to meter exposures for HDR image capture, shoot digital panoramas by exposing individual HDR images, and to process the combined individual HDR images into subsets of your final panoramic image before these subsets are stitched into the final panorama. Critical to all HDR Panoramas is the ability to decide how you envision your final pan in order to know how to manipulate the processing to give you your final image. In the workshop we will also demonstrate how to size your final image for proper display for web, monitor, or print.

### Requirements

To fully participate in the workshop you will need the following:

- 1) Digital camera (preferably a DSLR)

- 2) Tripod.
- 3) Panoramic Adapter.
- 4) Laptop.
- 5) Software: Photoshop up to CS5 or Photomatix Pro (or your preferred HDR Software).
- 6) Card reader.

To partially participate you can take notes and ask questions and all attendees will receive a folder containing the material that will be presented during the workshop.

### **Workshop Workflow**

The workflow we will follow for the workshop will roughly be as follows:

#### ***HDR Capturing***

- 1) Brief introduction to High Dynamic Range and why it can help your photography
- 2) Adjusting your camera for capturing HDR images
- 3) How to meter images for HDR photography using hand-held and in-camera meters
- 4) HDR panoramic image capturing (outside, hands-on image capturing using your own equipment)

#### ***HDR Processing***

- 1) Downloading HDR images
- 2) Processing HDR images with PhotoShop
- 3) Processing HDR images with Photomatix Pro
- 4) Stitching HDR images into a panorama with Auto Pano Pro

#### ***HDR Post Processing***

- 1) Noise Reduction
- 2) Tweaking the final image
- 3) Adjusting Image size for Print, Monitor and Web output

### **Discussion - Questions and Answers**

We hope to have enough time left over to engage in a Question and Answer session to make sure every Workshop attendee fully understands HDR imaging and how it relates to digital panorama creation. Here we can also examine other methods of creating and processing HDR images using software that other attendees may be familiar with and can give their experiences with HDR.

## **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](mailto: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.

The deadline to submit articles is the 15th of the previous month you wish the article to appear. (Exception is this next issue, deadline is September 7th.)

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  
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## Award-winning Nodal Ninjas

Hobbyists - Hikers - Pros - Amateurs - Travelers - Realtors

Nodal Ninja's are specially designed panoramic tripod heads made to meet specific needs of panoramic photographers. If you are looking to seamlessly stitch panoramas free of parallax while simplifying your workflow, then look no further. Our award-winning lightweight panoramic tripod heads are precision built to do just that. And being universal they will work with just about any camera and lens. We offer exceptional value without compromising quality that is backed by industry leading support. Explore our products and see why we are "turning heads".



### Nodal Ninja 3 MKII

Lightweight, compact and strong - perfect for those on the go and best suited for single row and multi row panoramas. Your camera can be mounted in both landscape and portrait modes. (for Point and Shoot and small DSLR cameras).

Starting at \$209.95



### EZ-Leveler II

Our second generation EZ-Leveler is smaller, lighter and made with greater precision. The EZ-Leveler II lives to its name and makes leveling a pano head quick and easy. A great add-on for Nodal Ninja or any other pano head.

Starting at \$99.95



### Ultimate R1

Even smaller and lighter, this ring clamp style pano head is designed for use with circular and full frame fisheye lenses. The Ultimate R1 incorporates a unique cantilever tilting option and a ring clamp that mounts directly onto the lens, freeing up the camera.

Starting at \$379.95



### Pano Poles

If you are looking to take your panoramas to new heights take note. These carbon fiber poles are lightweight, stackable, compact and strong and are ideal for tourism, festivals, surveys, real estate, and many other applications.

Starting at \$269.95



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International Association of  
**Panoramic Photographers**  
*The original association for panoramic photographers!*  
**2011 Conference**      **October 3 -5, 2011, Gatlinburg, TN**

Day	Activity	Team lead/Speaker
Saturday, Oct 1, 2011 6 pm to 7 pm	Arrival Day for Workshop Workshop Registration	
Sunday, Oct 2, 2011	Arrival Day for Convention	
8:30 am to 9:00 am	Workshop Registration	
10 am to 5 pm	HDR Panoramic Photography	Dawn Snow, Bryan Snow & Glenn Cope
6:30 pm to 8 pm:	Convention Registration & Print Submission	
Monday, Oct 3, 2011 8 am to 9:30 am	Convention Registration	
9:30 am to 10 am	Welcome & Introductions,	President David Orbock
10 am to 11:15 am	The Great Smoky Mountains National Park	Brad Free, Park Ranger
11:15 am to 11:30 am	Break	
11:30 am to 12:30 am	IR Photography	Gary Pierpoint
12:30 am to 1:45 pm	Lunch on your own	
1:45 pm to 2:30 pm	Heilicon Focus - What it is & How it can help your panoramics,	Bryan Snow
2:30 pm to 3:30 pm	Presenting spherical images as an Art Form	Jeffrey Orbock
3:30 pm to 3:45 pm:	Break	
3:45 pm to 4:30 pm	Panoramas: Big and Small	John McCarthy
4:30 pm to 5:30 pm	My vision for IAPP	Glenn Cope, President Elect
5:30 pm to 7 pm	Dinner on your own	
7 pm to ????	Social Hour & Safari Orientation	
Tuesday, Oct 4, 2011 6:30 am to 9:30 am	Photo Safari in the Great Smoky Mountains - Laurel Falls and/or "Bud" Ogle Farm	David Orbock and Mark Segal
9:45 am to 10:45 am	Keynote Speaker	Denis Tremblay
10:45 am to 11 am	Break	
11 am to 12 pm	Panoramic Photography in Cuba,	Ben Porter
12 pm to 1:30 pm	Lunch on your own	



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Day	Activity	Team lead/Speaker
1:30 pm to 2:15 pm	Marketing opportunities for Panoramic photographers	Doug Segal
2:15 pm to 3:15 pm	Getting the most out of your digital pans	Brian Miller
3:15 pm to 3:30 pm	Break	
3:30 pm to 4:15 pm	Pros and Cons of GigaPan Panoramas	Bryan Snow
4:15 pm to 5 pm	Exploring HDR	Kent Durk
5 pm to 6 pm	Publishing your first panoramic photography book	Jeff Rogers
6 pm to 7:30 pm	Dinner on your own	
7:30 pm to 9 pm	Social Hour & Contest Voting	
Wednesday, Oct 5, 2011 6:30 am to 9:30 am	Photo Safari in the Great Smoky Mountains Elkmont Nature Trail and Settlement and/or Roaring Fork Nature Trail	David Orbock and Mark Segal
9:45 am to 10:45 am	Photographing in Turkey and Southwest Asia,	David Nicholas
10:45 am to 11:00 am	Break	
11:00 am to 11:45 am	Building a successful group photography business	George Pearl
11:45 am to 12:30 pm	Getting started in VR Photography	Jook Leung
12:30 pm to 2:00 pm	Lunch on your own	
2:00 pm to 2:45 pm	Ways You Never Imagined to prepare your images for the Fine Art Market,	David Orbock
2:45 pm to 3:45 pm	Colorization of B&W and IR images	Fran Stetina
3:45 pm to 4:30 pm	IAPP Business Meeting	
4:30 pm to 6 pm	Prepare for Banquet	
6 pm to 8:30 pm	Banquet and Awards	
8:30 pm to 10 pm	Social hour & Good Byes	

# M2M\*: Classifieds

## \* MEMBER 2 MEMBER

**Contact: George S. Pearl, QPP  
Atlanta Panorama / ALPS Labs  
2139 Liddell Drive, NE.  
Atlanta, GA 30324  
Tel: 404-872-2577**

**\$10,000 – SEAL 60” Model # 5500**  
hot roller laminator / mounting press

**\$1,150.00 – ENCAD 60” 800 dpi**  
color ink jet printer...comes with dual  
Pentium PC computer, Color-burst  
RIP Software, lots of extra ink...

(Note: the IAPP exhibit booth picture of the 5  
foot by 20 foot panorama was printed on this  
machine for the Nashville, TN Imaging USA  
show, and laminated 10mil on the above Seal  
Laminator.)

**\$1,000.00 – SALTZMAN 11 X 14 inch**  
color enlarger. Has a “George Pearl”  
4,500 watt additive color head on it  
that gives you an exposure of 10  
seconds at f16 for a 30 x 40 inch print.  
That exposure is only at half power for  
this head.

The Saltzman is solid steel and is very  
heavy. You must come and get it.  
There is also a “George Pearl” 10 inch  
roll paper step and repeat easel to  
print up to 50 inch panoramas. The  
enlarger has an exposure timer that  
comes with it, exposure petal, and also  
a burn petal which when depressed for  
burning also engages an electronic  
metronome. The enlarger head has a  
light-out warning device in case a bulb  
should go bad during a print run. There  
is an exposure counter built into the  
system which is re-settable to zero at  
any time. Adjustments on the Saltzman

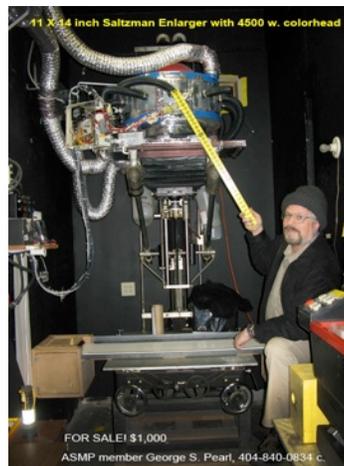


are accurate to 1/10,000 of an inch. Also available:  
several lenses of different focal lengths that are not  
included with the enlarger.

Asking fair prices:

1 Componon 5.6 – 300mm, 1 Apo-Nikkor f9  
480mm, 1 Apo-Nikkor f9 305mm, 1 Apo-Nikkor f9  
350mm, 1 Helioprint f9.25 213.5mm

(Graphic Arts Lens)



**Kodak right angle prism** to allow the enlarger to  
print in a horizontal projection. Make an offer. The  
head needs about 14 feet of head room.

# International Association of Panoramic Photographers

*The original association for panoramic photographers!*

2011 Conference

October 3 -5, 2011, Gatlinburg, TN

**REGISTER NOW**

October 2011						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22



2011 Conference of  
the International  
Association of  
Panoramic  
Photographers

October 2 - 5 2011

River Terrace Resort and  
Convention Center

River Terrace Resort and  
Convention Center - 240  
River Road - Gatlinburg, TN  
37738

<http://panphotogatlinburgconference.eventbrite.com>

## What are you doing early October?

### Book now for best rates ...

River Terrace Resort and  
Convention Center

240 River Road

Gatlinburg, TN 37738

**Reservations:**

**(800) 251-2040**

October 2 is the HDR Panoramic  
Workshop

Remember, when you book your rooms at the hotel be sure to tell them that you are making a reservation for the International Association of Panoramic Photographers' Conference so that they will give you the special Conference rate and we get the credit we need! **Reservations: (800) 251-2040** before September 12.