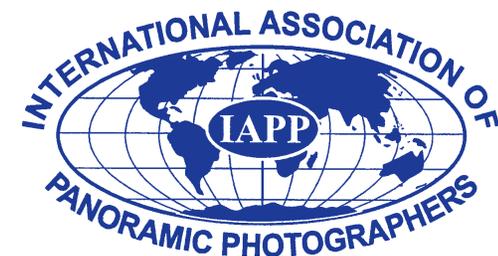


PANORAMA

the Magazine of Panoramic Imaging



Spring/Summer 2004 • Volume 21, Number 1



Photo Essay

Panoramas Down On The Farm (in Central America)

By Lawrence Allen

Over the last three years, my wife Linda and I have traveled throughout the coffee growing regions of Mexico, Central America, and South America with the buyer for an international coffee company. The company places great emphasis on “communities” in its quest to seek and help regional farmers develop premium coffee varieties. These photos were shot with an XPan at several locations in Guatemala. ●



The coffee buyer and the local seller evaluate dried coffee beans, known as “parchment.”



After harvest, coffee cherries are fermented for up to three days to remove the red skin and expose the bean inside. These men are raking the fermented, skinned beans out of a water slurry onto giant concrete patios to dry under the sun. When it rains, the crew rakes up the drying beans and covers the piles with plastic tarps until the rain stops.

continues on page Six

Expand the VISTAS of your Imagination with the Fujifilm Panorama GX617 Professional Camera



Our medium format 6x17cm professional panorama camera features 4 interchangeable lenses that give you a fresh perspective on all kinds of scenes. From Grand Canyon-size landscapes to super tight interiors, the GX617 is the ideal panoramic camera to capture both outdoor and studio work.



- Wide Format
- Multi Lens System
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- Easy Handling
- High Quality Shutter
- Extremely Durable Construction



President's Message

By Ron Klein

As photographers we have a unique responsibility to show the world as seen through our eyes. History will view our troubled times after the events of 9/11 and see that life did, indeed, go on.

You may not be thinking about it when the button is pressed, but just imagine for a minute what will become of the latent images in your camera. After all the processing, editing, and whatever immediate use that you planned, there is still a representation of a segment of time that is forever gone.

Perhaps far into the future, someone will stumble on to a crumbling box of faded old images that you created. Through your vision they just might understand a little more about our time on earth.

Of course my own cynicism has to ask, how do the people of the future intend to view old scratched and broken CD's? But that is another problem for another day. For now I have to make ready the greatest convention our association has ever seen.

Twenty years as an organization is a milestone worthy of bragging. Reuniting with old friends and sharing the memories of past conventions will be

fun, but we have lots of new modern material to show off as well. Here are a few teasers:

- With charter member Dave Orbock's help, we have someone coming to the convention from NASA to give a presentation of the latest images from the Mars exploration mission. Imagine what you could do with one of those 360-degree stereo cameras on our planet.

- MacDuff Everton is scheduled to give an hour talk. He has been very successful in shooting the panoramic format for travel photography. His photos have appeared for many years in Conde Nast Traveler. It will be interesting to hear what he says.

- Maybe it only seems as far away as Mars, but we have Michael Westmoreland coming from England to talk about his project of turning panoramic images into video. This could be of great interest if you make promotional material for your own work.

- If you like virtual reality, Jook Leung is going to show you some really cool stuff. Trust me on this; the guy is a master of VR.

Does the name Joseph Puchberger mean

anything to you? No, it won't be on the test, but Mr. Puchberger is credited with inventing the very first panoramic camera in 1843 just four years after Louis Daguerre announced the discovery of his photographic process to the world.

Yes, panoramic photography has been around for a long time. Come to the convention and see if I manage to have success in making a panoramic daguerreotype with a replica of his camera. Just wait until you see how the mechanism works, if life today were only that simple.

Don't forget, Monterey has a world-class aquarium. There are whale watching tours, homes of the rich and famous, and plenty of shopping possibilities. This is John Steinbeck country, see cannery row and nearby Salinas where migrant workers will be picking fresh strawberries. Or if you prefer, take a wonderful drive down the California coast to Big Sur. Remember, Ansel Adams and Edward Weston lived in this area for a reason.

Sadly, this is my last president's message. At our Monterey convention I will be replaced as president but I don't believe I will stop having deep involve-

ment with the association just because I will no longer be at the head of the class. IAPP has tremendous potential yet to be explored and I, for one, would like to see that happen. Did I get accomplished everything I wanted to do as president? NO, a thousand times. But at least some positive things have occurred.

I should mention more about the upcoming convention, and all the great things that will be happening there, but I have decided to take a different tack in this message to give thanks to a special member in our association. We are fortunate to have someone that was willing to devote hundreds of hours to IAPP with little thanks other than knowing that the job was done right.

I for one could not have managed to keep the association together with out her advice and friendship to guide me. Because of her, we now have balanced bookkeeping, decently organized records and a path laid to keeping the organization solvent for many years. Thank you Jean Yake for all that you have done.

So pack your bags and get ready. Monterey here we come, and thank you for supporting me while I was president. ●

Panorama is the official publication of the International Association of Panoramic Photographers.

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Original written articles and supporting materials, such as photographs or image files, shall be submitted to the *Panorama* editor for consideration. Articles may be edited and may or may not be published at the discretion of the editor. Submissions will be returned only if a self-addressed stamped envelope has been provided. IAPP is not responsible for any loss or damage to the original materials that might occur during handling or while in transit.

The author / photographer retains full credit and copyright to their submissions in an edited or unedited form.

Color proofs are preferred with digital submissions. If one is not provided, we will do our best to correct the image but can't be held responsible for color and density differences from the original.

April 27 - May 2, 2004

20th Anniversary Convention Highlights

- See stereo panoramic images from the Mars Explorer, presented by a NASA team member working on the project.
- Discover MacDuff Everton's path to artistic and commercial success.
- Michael Westmoreland discusses his project to turn panoramic images into video.
- Join Jook Leung, a master of VR, as he explores his latest projects and techniques.
- Crave cameras, printers, scanners, rotators, and software when vendors show their latest.
- Take your QPP examination and have your print judged; earn your Qualified Panoramic Photographer designation.
- Get involved at the general membership meeting.
- Clear out your closet or pick up a bargain at the swap meet.
- Peruse the products as vendors show their stuff every evening in the trade show area.

- Mix, mingle, and get to know your counterparts from around the world.
- Haul in honors in the panoramic photography competition.
- Marvel as Mark Segal demonstrates his Skypan helicopter and Henry Jebe flies his kite-borne Lookaround.
- Watch Will Landon break tradition with a *very* unusual presentation.
- Be briefed on local sites by Roy Christian.
- Grab great shots in and around the Monterey area.

Secretary's Message

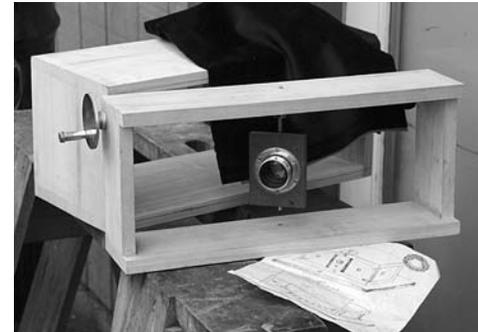
By Jean Yake

Do I have your correct email address? Recently I sent a burst email to members and many were returned. Without this information, your listing in the membership directory will not be correct and I will not be able to contact you with news, updates, and the password to get into the members only area.

As I suspected, and you proved me correct, mailing renewals rather than printing it in the magazine really got your attention. As of mid-January, more than two thirds of the membership had renewed, a real record and a tremendous help to the board. I want to thank all of you for renewing so promptly. Not printing the renewal in the magazine also gave us more room for articles. Last year and again this year, I re-solicited members who had dropped out. Indeed, my time and efforts paid off as many members have returned.

Many of you responded to the survey regarding attending the Monterey convention. If everyone who says s/he will, as well as those who say they hope to, attends, we will have the largest attended convention ever! What a way to celebrate our 20th year as an association.

Due to the budget the board enacted, I am delighted to report that IAPP is now in much better shape financially. I have posted the 2003 Financial Report in the member's only area of the web site. If you are not connected to the Internet and would like to review the report by all means let me know and I'll mail you a copy. ●



See Ron Klein's recreation of the original Daguerreotype panoramic camera at the Monterey convention.



The Casa Munras Garden Hotel is conveniently located in the heart of Monterey. Phot courtesy of Fred and Jean Yake.

Convention Schedule

Tues. April 27

- Pre-registration and reception
- Photo display setup

Wed. April 28

- Registration and photo display setup
- Continental breakfast
- Opening session and guest speaker
- Exhibits, networking, swap meet

Thurs. April 29

- Registration
- Speakers
- Group photo
- Spouses no host lunch to be announced
- Exhibits, networking, swap meet
- QPP examination and photo judging

Fri. April 30

- Registration
- Business meeting and elections - members only
- Speakers
- Exhibits, networking, swap meet

Sat. May 1

- Free day for shooting
- Workshop w/different cameras, location to be announced
- Cocktails and banquet awards
- Gavel passing, welcome new officers

Sun. May 2 - Departure

20th Anniversary Convention Photo Competition and Member Gallery

It's time to pack up your best panoramic images and bring them to Monterey.

A member attending the convention may enter a maximum of one photo in each of these categories.

Landscape
People
Architecture
Abstract

Since our display area is limited, a member will only be allowed to display one photo in the member gallery, if there is sufficient room. ●

This panoramic 360 below was shot using the SkyPan helicopter system, a remote pilot vehicle, in September 2003 at an elevation of 400 feet over a proposed building site in downtown Chicago. Mark Segal will demonstrate the SkyPan Monterey convention. ●

Mark Segal's panoramas may be viewed at www.segalphoto.com.



Submitted by the Board of Directors

Proposed Amendments to the IAPP Bylaws

To be voted on by the members during the business meeting

Article III - Members

Section 1 - Any person shall be eligible for membership in the Association and shall become a member upon submitting the Associations ... **Strike form / Add application ... with payment of annual dues to the secretary/treasurer.**

Section 3 - A member shall forfeit membership if dues are not paid by ... **Strike March 1 / Add Feb. 1 ...** of each year.

Section 4 - Upon payment of dues, a member is in good standing, entitled to vote ... **Add and hold office.**

Article IV - Officers

Section 1 - The Officers of the Association shall be a president, president-elect, secretary / treasurer and four directors ... **Strike The outgoing president shall remain on the Board as chairman of the board, with no voting privileges.**

Article VI - Board of Directors

Section 1 - The Board of Directors shall be the Officers of the Association. **Strike including the directors ... / Add The chairman of the board shall be the President.**

Article IX - Amendment of Bylaws

Section 2 - Proposed amendments endorsed by the Board of Directors or by 25 members will be submitted to the secretary who will ... **Strike place the notice of the proposed amendments in the IAPP magazine ... / Add notify all members.**

Are You Qualified?

The Monterey convention is the ideal time to start or finish the process of earning your QPP. That's one more reason to attend!

The Qualified Panoramic Photographer designation is by the committee once the member has met three criteria: print judging, written examination, and service points. These are all things you can do at the convention.

Starting with service points, just showing up is good for a point. Other activities that earn one point are: serving on a committee, having a winning print in the convention judging. Earn two points by completing a term as an officer or board member, giving a presentation at a convention or conference, or by having an article or image published in Panorama or on the website. You'll need a total of 10 points.

The examination is multiple-choice with 100 possible correct answers. It covers general photographic knowledge, knowledge of panoramic equipment and principles, and tests for basic digital imaging knowledge. The exam is designed to allow for the range of interests among panoramic practitioners; it recognizes that not everyone knows a lot about both Cirkut cameras and Photoshop. Score 75 points and you're past that hurdle.

The print judging consists of the committee giving thumbs up or down on six prints. Four must pass.

Check the details of the QPP program online at panoramicassociation.org/qpp.html and come to Monterey to get on the way to earning your QPP. ●

Photo Essay By Lawrence Allen

Panoramas Down On The Farm (in Central America)

from page 2



This Easter procession took place a few kilometers from the colonial town of Antigua. This famous procession is considered the most elaborate in Guatemala, observed by thousands of tourists and locals. It starts several miles out of town and turns off the road into long driveways prepared with designs fashioned of flower petals. Each year, devout worshippers apply for the privilege of carrying the giant, heavy floats of Jesus and the Virgin Mary. They sway in unison to the music and incense as the floats slowly proceed toward Antigua.



Our work included group photos of each class and individual portraits of 160 children of Mayan coffee workers. The coffee company installed running water spigots for the village in the jungle near Lake Atitlan and built the school. The company also displayed the portraits in their cafes to raise money for books and school supplies.

3 Simple Steps To Register Now 20th Anniversary Convention

1. Reserve your room at Casa Munras Garden Hotel.
Call 1-800-228-2558.

Check it out on the web at
www.casamunras-hotel.com.

2. Print and complete the registration form located on the web at
www.panoramicaassociation.org/RegistrationForm.html.

3. Make your travel reservations.

Don't Miss This One!

14th International Convention

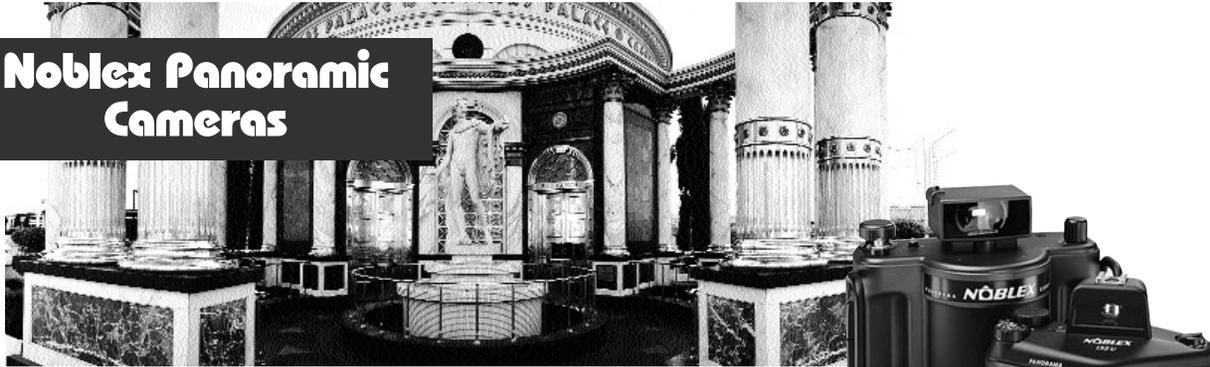
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Billingham Camera Bags



Hand-crafted in the UK, upscale camera bags feature durable materials: top-grain leather, Stormblock® waterproof canvas with waterproof seams, solid brass fittings and quality touches. Highlights of the Billingham line: Top-of-the-line Backpack-style **25 Rucksack** - compact, protective, comfortable to carry. The **335** - one of a series offering a model to match the needs of any shoot. **Photo Eventer** - handsome, roomy, very protective. The **L-2** - compact, robust, waterproof, all contents easily accessible.

Cullmann Titan Tripods

Innovative "top lock" for fast one-touch adjustments. Photographers can make height adjustments without taking their eyes from the view finder. Air-brake damping system protects column from dropping sharply. Sturdy, stable closed leg channels seal out dust, dirt, grime and moisture for smooth height adjustments. Rock-steady foundation for 35mm long-lenses, video, large and medium-format cameras. Cobalt gray anodized matte finish on column and legs. Choice of several models.



Graf Studioball

Rock-steady support for 35mm, medium and large-format cameras. High-precision ball head features one-touch, dual ball bearing panoramic base for fluid, vibration-free pans. Quick-release base safety lock prevents camera from slipping off plate accidentally. Quick-release knob for fast camera changes. Available with Quick-release base or 1/4" and 3/8" reversible thread.



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FROM RTS

Gallery Watch

Gandsas' Work Shown

On the heels of the recent publication of his book of panoramic images of Patagonia, Alberto Gandsas' (www.gandsas.com) work has been exhibited at both the Argentine Embassy and the art gallery at the Inter-American Development Bank, both in Washington, D.C.

The very successful embassy exhibition of Patagonia images opened October 23, 2003 in the Oval Room of the Embassy. The ambassador, other dignitaries, and the public were in



The ambassador to the United States, José Octavio Bordón, greets guests at the exhibition of panoramic photography by Alberto Gandsas.



Panoramas by Alberto Gandsas await the arrival of guests to the Argentine Embassy.

attendance. Gandsas reports great interest in his landscapes and panoramic photography in general.

The Selection Committee of the Art Gallery from the Inter-American Development Bank selected his work for the exhibit, "Panoramic Photography in the Context of Contemporary Art." This exhibit will not include landscapes of Patagonia, but will show how the wide perspective of the panoramic format can compliment other fine art media. ●

The exhibit will run April 19-30, 2004 at the art gallery of the Bank, with the opening on April 19, 2004 at 6 PM. All IAPP members are invited to attend.

Panorama Submissions

Panorama is the journal of IAPP, so your submissions are more than welcome; they are essential! The deadline for the next issue is July 1, so start working on your article now.

We are particularly interested in topics along these lines:

- Unusual panoramic techniques
- Successful business practices and new markets
- Trips to and photos from unusual locations
- Photos of noteworthy events
- Home-built panoramic cameras
- Digital techniques and innovations
- New gear
- Just great panoramic photos

Panoramic images should be 3,000 pixel wide TIFFs. Photos of equipment or the author at work should be 1,500 pixels wide. Images to be considered for the cover should be 5,000 pixels wide. Articles should be MS Word documents or .RTF files. Please include caption information for photos and illustrations.

Please send submissions on a PC format CD-ROM to M. Denis Hill, Whidbey Panoramas, PO Box 1633 (6 N.W. Coveland), Coupeville, WA 98239. If shipping other than by mail, send to the street address. If you have any questions or wish to discuss article ideas, email denis@whidbeypanoramas.com. ●

Coppin Debuts

Kerry S. Coppin debuted his ongoing project, *Marteria Obscura / Dark Matter, Photographs of Urban Africa and the Diaspora* at the Lowe Museum of Art at University of Miami last year. The project has also earned is a recent exhibit at

the Center for Documentary Studies at Duke University. See Coppin's work in the Panoramic Personalities section of this issue. ●



Kerry S. Coppin's work is included in collections including the African American Museum in Philadelphia; the Art Institute of Chicago; Bibliothèque Nationale de France, Département des Estampes et la Photographie; El Museo Francisco Oller y Diego Rivera, Buffalo, New York; Fisk University Galleries, and others.

**Gallery Watch is open to listings of all exhibits of members' work.
List your appearances in Gallery Watch. Email information to denis@whidbeypanoramas.com.**

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www.realviz.com

Website Report

By Fred Yake, QPP

Our web site, WWW.PANORAMICA ASSOCIATION.ORG, has been our best membership drive to date. Nearly all of our new members have joined as a result of viewing our web site.

In the next month we will be working on expanding our visibility on the Internet even more. The site is consistently kept up to date. By the time you read this we will have a few more changes.

We want you and prospective members to keep coming back. Don't forget, articles are posted between issues in the member's only area. If you don't have Internet connection options, please contact Jean, our secretary / treasurer.

I am exploring various chat room options. The chat room would offer the possibility of guest speakers and we could set a date and time when specific subjects could be discussed. ●

Digital Panoramas

By Henry Domke

For years, I tried to capture the incredible sense of space and detail that came from viewing landscapes. The boxed-in constraints of conventional cameras, though, just kept it from happening.

A quick search on Amazon.com helped me learn more. I stumbled into IAPP member Nick Meers' book "Stretch: the world of panoramic photography" and got a glimpse of what was possible. He provides a rich survey of the specialized equipment that makes the photograph more real.

But the equipment he surveyed was primarily film and I switched to all-digital, high-resolution equipment about two years ago and had no desire to go back. Plus, did I really need a different (expensive) camera just for panoramas? Could I capture high-quality panoramas using my digital camera?

I experimented with some software and was disappointed. It often choked on my large files and the results were less than convincing. As I searched Internet

forums I came across some discussions of creating panoramas by stitching them manually in Photoshop. The idea was to take a sequence of overlapping images using a conventional 35 mm camera (digital) on a very level tripod. I tried a couple and it worked. It was convincing.

For the last six months I have been shooting almost daily, trying to perfect the technique here in our backyard in the middle of the USA. My backyard is the Prairie Garden Trust, a 600-acre nature restoration project.

Early on, I shot one super-wide image with 16 photos and printed them nine feet long. The resolution was so fine that you could pick out grasshoppers on the plants. A photo professor said he had never seen such resolution out of any film camera. The image seemed so real that I sensed I could step into it. I was hooked.

Here is my recipe:

1. I set up and level my tripod.

2. I set an average exposure for the entire scene.

3. Using manual settings on my camera, I select an aperture of f16.

4. I place my 35 mm camera (Canon 1Ds, 11 megapixel DSLR) in a vertical position on my Arca-Swiss B1 Ballhead. To this I have an L-bracket on the camera body and it attaches to the tripod head with a Really Right Stuff (www.reallyrightstuff.com) quick release plate.

5. I level the camera front-to-back and left-to-right using a spirit level in the hot shoe. I am using the Kaidan Flash Hot shoe 2-Axis Bubble Level (www.kaidan.com).

6. I focus manually my 35 or perhaps a 50 mm lens so that any foreground subjects are in focus but my background is also (using depth-of-field preview).

7. I point my camera at the right side of the panorama and using my self-timer set to two seconds and using mirror-lock I expose a picture.

8. I rotate the camera to the left looking

Look into my eyes. You will send us your very best pans.



Panoramicimages · Please ask for our submission guidelines · (312) 236-8545 · www.panoramicimages.com

The official address for all IAPP business - including membership renewals - is now:

IAPP

8855 Redwood Street
Las Vegas, NV 89139

Submissions to Panorama Magazine:

IAPP / Panorama

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denis@whidbeypanoramas.com

in the viewfinder to make sure I overlap at least 20 percent and keep taking pictures until they are all done—perhaps 8-15 exposures.

9. The RAW images are then processed in Photoshop 7 on my Mac using the Adobe Capture RAW plug-in. I pick a typical-looking image and do my white balance, tonal, and contrast settings on that. Then I save all of those settings and apply them to each picture.

10. Staying in Photoshop, I create a new document that will be a bit bigger in all dimensions than my final print. Then I place the far left image on the left side of that blank document and flatten the image.

11. Next I drag (using the move tool) the next image in the sequence on top of the first image. Using the move tool I line it up exactly.

12. Then I set a guide in Photoshop to show me where the edge is (it can be hard to see if it is perfect) and now with my Wacom tablet, I use an eraser with soft edges to erase the right edge of the top layer.

13. I then flatten the image and repeat steps 11 and 12 for each image.

14. Next I use the marquee tool to select the main part of the image but to trim off the irregular top and bottom edges.

15. Now I resize and print—usually 44 inches wide on my Epson 9600 printer.

Try it and you may find that you don't need a panoramic camera. ●

These images illustrate the success Henry Domke using Photoshop to stitch images captured with his DSLR.



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Panoramic Personalities



Terry Thompson
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terry@highmesaproductions.com

began in 1991 while on a vacation in Death Valley. Not content with his 35mm equipment's ability to capture the vast desert scenery as his eyes took it in, he bought

Terry Thompson is a San Francisco Bay area native transplanted to the Sangre de Cristo Mountains. Terry and his wife Linda decided to make northern New Mexico their home several years ago when they found themselves heading in that direction year after year, attracted by the region's splendid light and wide, dramatic landscapes. Thompson has been shooting commercially for more than 20 years and also has a background in film production. Both his photography and film efforts have won a number of awards over the years.

a \$10 throwaway panoramic camera. Intrigued by the resulting images, he soon began looking at professional 617 equipment.

He first bought a Linhof, but after a few years he invested in a VPan view camera, gaining the much needed ability to use different focal length lenses. In time, his old Linhof was traded in for the newer Fuji GX617 camera with 105mm and 180mm lenses.

In 1998, Thompson became a shooter for Panoramic Images in Chicago. Initially this meant chasing down beautiful landscapes, city skylines at magic hour, and roads veering into the sunset. But nowadays, the panoramic stock business is also turning its attention toward the kinds of imagery that generate 80 percent of overall stock sales—people's lifestyles.

Thompson shoots stock and fine art images and does occasional assignment work. His images have been published magazines, including *Cowboys and Indians*, *New Mexico Magazine*, *New Mexico Journey*, *New Mexico Vacation Guide*, *Sunset*, *Wooden Boat*, *Western's World*, *Ocean Realm*, *Continental Magazine*, and the *Napa Valley Museum Magazine*. They have been made into calendars, greeting cards, and posters, and published in books such as *National Geographic Desk Diaries* and a *National Geographic* student book. In 2003, Thompson's image of the Rio Grande Gorge near Taos won second place for color in *New Mexico Magazine's* annual photography competition.

To get this more spontaneous type of imagery, Thompson sees himself adding another camera to the arsenal, the XPan by Hasselblad. Smaller and more portable, it uses 35mm film but allows for a 24mm x 65 mm image as well as the standard 24mm x 36mm format.

"This doesn't mean I'm putting my 617 cameras to rest," Thompson says. "A growing part of my business is fine art

Thompson's interest in the 617 format

prints. I have very active sales reps in Texas and California, so I need to keep producing those landscapes and nature close-ups that when printed big and in great color, people just fall in love with." Selling fine art prints on the local market is not quite as easy, though.

After moving to Taos for the beautiful skies and rich New Mexico landscapes and to have easier access to Texas, Arizona, Utah and Colorado, he has found breaking into the gallery scene difficult. "Taos is home to a major art colony of artists who use brushes instead of cameras," he explains. "Not everyone here is convinced that color photography is art. Santa Fe gallery owners and buyers have a more sophisticated outlook but Taos attitudes are more traditional.

Nearby Santa Fe is more open to fine art photography and I plan to look into possibilities there in the coming year." The Thompsons recently bought a converted van for photo trips.

With the advent of the new digital printers, especially Epson, a photographer can invest in a desktop or large format printer and achieve outstanding results. Thompson uses 100 percent acid-free cotton rag watercolor papers and archival pigment inks in an Epson 2200 or 9600 printer.

For fine art printing, he prefers watercolor papers and their archival nature over glossy or luster papers. "Current industry testing shows that a carefully crafted digitally produced photographic print on watercolor paper, if displayed properly under glass, will last as long or longer than a C print or Ilfochrome print made in a darkroom. It isn't common

knowledge yet with buyers of photography, but digital reproductions are beginning to make strong headway in terms of quality and acceptability. Many well-known professional shooters have made the switch and aren't looking back."

Making the digital file and then the print match the original transparency can be as time-consuming and detailed as wet darkroom work, he says. "In today's digital world, scanning and printing are as important as the camera work. And whether a print is made digitally or traditionally in a darkroom, it should be judged according to both what it communicates visually and the quality created in the process of making it. Regardless of the process, foremost in my mind is to produce an image that is as graphic and artistic as possible."

One of Thompson's favorite shooting locations is the Palouse region of Washington. It is the world's greatest producer of unirrigated wheat, as well as a major supplier of lentils, dried peas, barley, and canola. Unfenced, rolling hills of crops accessible by an extensive road network combine with meticulously tended farms and changing skies to make the Palouse a panoramic photographer's dream.

Terry also recently started shooting in Texas and is eager to further explore the many possibilities for landscape work there.

Besides selling his work through art consultants and Panoramic Images, Thompson offers stock and fine art images over his web site. He is also a member of the American Society of Media Photographers (ASMP), and

serves on its board of directors as the northern New Mexico representative.

While working as underwater film producer for Al Giddings Images in the 1980s and 1990s, Thompson shot production stills in 35mm format when time permitted. His main work was producing the underwater segments for more than 40 feature films, network television, and home video, including commercials and documentaries. His film producing credits include *The Abyss*, *The River Wild*, *Never Say Never Again*, *Black Widow*, and *Never Cry Wolf*, as well as a number of television specials such as *Titanic—Treasure of the Deep*, *In Celebration of Trees*, and *OceanQuest*.

These efforts captured a "Joey" award for best of show and best documentary in 1992; a "Cine Golden Eagle" in 1990, and a "Best Video of the Year, Natural Science" award in 1987, among others. Also, for Giddings, he established and directed a major stock footage and photo library so that it was producing annual revenues of over \$300,000.

Thompson continues to keep a hand in the film world with occasional production management assignments on High Definition 3D large format movies. These efforts employ the "Reality Camera System," a state-of-the-art technology developed by cinematographer Vincent Pace and director James Cameron for use in feature films and many other venues. ●

The series of doors at Pueblo Bonito in Chaco Canyon are photographed often. It's not common to include the window as well.

See more of Terry's panoramas on the next page.



More Terry Thompson Panoramas



Leaving the Palouse in 2000 Thompson came upon this bit of Americana in south central Washington.



Gondolas at Lake Merritt, Oakland. Black and white image turned into a duotone.



Sunrise in Death Valley.



On a trip to the Palouse in 2003, the Thompsons went back several times to visit this colt and filly who just couldn't stop playing.

Your Tax Dollars At Work: A Panoramic Odyssey With The US Navy

By M. Denis Hill, QPP

I sat down to write, "I recently specified a Kaidan Quickpan III head for a Navy project." But, to be perfectly honest, I specified the gear for the project 18 months ago. It finally got ordered and most has arrived. Your tax dollars at work.

That's the rant; here are the facts. The project is to create spherical panoramas inside aircraft, then use hotspots to link to other training media: video clips, manuals, etc. I asked for the following equipment:

- Kodak DCS Pro 14n
- Kaidan Quickpan III quick release spherical head with stainless steel rotator base option
- Sigma 14mm f/2.8 EX Aspherical HSM Autofocus lens
- Realviz Stitcher
- LiveStage Pro
- Gitzo tripod with G1321 leveling base



Using a generic Really Right Stuff quick release plate on the Kodak, the quick release version of the Kaidan head, this is as far forward as the camera will go.

Above Left: Jerry Squire shoots the Kodak DCS Pro 14n on the Kaidan Quickpan III spherical head. Photo by M. Denis Hill with Fuji S2 Pro and AF DX Fisheye-Nikkor 10.5mm f/2.8G ED with Sunpak PZ5000 AF and Lumiquest Pocket Bouncer.

Panoramas On The Epson 7600

By Russ Davis

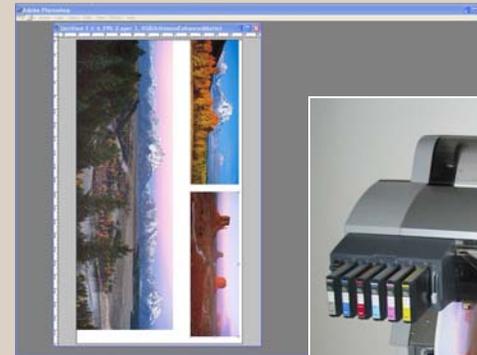
When I decided to start selling my panoramic photographs at weekend art fairs, I quickly realized I would need to make my own prints in order to maximize profits. My traditional darkroom experience is limited to a single high school photography class. That and the fact that I've been a computer programmer for twenty years made my decision to adopt digital printing an easy one.

For my panoramic prints I knew I wanted a printer that could print at least 24 inches wide and that used archival inks. I had prior experience with Epson desktop printers so I started looking at what they had to offer. At the time, the 7500 was available and it met my two criteria. Luckily, before I found a used 7500 to buy, Epson announced the 7600 and my decision was made. I ordered the 7600 immediately. Epson also offers the 9600 which is a 44 inch wide version of the same printer. My panoramas are a 1 to 3

ratio so I decided that 24" x 72" would be large enough for my needs. If you anticipate needing to print wider than 24 inches, I recommend the 9600.

The 7600/9600 use what Epson calls Ultrachrome™ inks. These are pigment based and are rated to last around seventy years before noticeable fading depending on the paper used. This compares favorably with traditional dark room prints and other digital methods such as Lightjet™ prints.

A calibrated workflow is essential for digital printmaking. Especially crucial is a properly color calibrated monitor. If your monitor is not calibrated you will find it difficult to make prints that color match the image you saw on the screen. I use Pantone's PhotoCal software along with their monitor spider for monitor calibration but I'm sure others work equally well.



above: This screen shot illustrates how Davis assembles several images to eliminate wasted paper.

right: Here we see the exposed 220ml ink cartridges and several images ganged together for output on Davis' Epson 7600.



I'll admit that were I spec'ing a rig for this project today, I'd make some changes. But at the time, given the mission requirements, this seemed to be the hot setup. I did a lot of research to find the right stuff to meet three key requirements: spherical images, hotspot support, Quicktime output.

The first two requirements came from above, and the third one was one I injected for my own long-term sanity. "Long-term?" Hah! I will benefit from new versions of both Stitcher and LiveStage Pro, which have both been

upgrades during my wait.

My contract with the Navy actually ran out before most of the gear arrived. The organization for which I worked no longer has what I was doing in its mission, functions, and tasking (MF&T). But I'll soon resume the work, though this time working for a contractor and providing services to the training function of all of the Navy's Pacific air operations (AIRPAC).

So much for the personal diary. What have I learned (about panoramic

photography) from this project? A few things.

I chose the Kodak (www.kodak.com) when it was announced due to the 35mm size imager. This 13-megapixel camera preserves the angle of view of the Nikon mount lenses it uses. The proof-of-concept panorama I created in the cockpit of an EA-6B prowler proved that tight aircraft interiors demand wide lenses.

We could have done this with a film camera and scanning, but shooting digi-

tal allows us to be certain of what we have while shooting. Considering the difficulty gaining access to some of the aircraft long enough to light and shoot up to 20 nodes, film was out. Remember that when we are working in a plane, maintenance work is suspended. The trainers and the maintainers have different priorities, so it takes some negotiation to get a plane to ourselves for a day-long shoot.

The camera is a good news, bad news

continues on page Eighteen

The default ICC profiles provided by Epson with the 7600 are far from ideal. The first prints I made using these default profiles had poorly saturated color and a cyan cast in neutral grays. Fortunately, for the Epson 7600/9600 community, Bill Atkinson (www.billatkinson.com) took it upon himself to produce wonderful profiles for most of the Epson papers and the Ultrachrome inks.

Bill's profiles are available for free to anyone who wants to use them and they are widely used. In fact, I believe his profiles have become the standard among non-RIP 7600/9600 users. Epson has the Atkinson profiles available for download on their technical support web page.

When I purchased my printer I also ordered a roll of Epson's Premium Luster paper. I had seen prints on this paper and I liked the texture. What I

discovered later is that the Ultrachrome inks used by the 7600\9600 have a problem with out-gassing when used with certain papers. I know this to be a problem with the Premium Luster and Semi-Matte Epson brand papers.

Epson recommends that you place sheets of plain paper on top of a new print for twenty-four hours to absorb the chemicals that cause out-gassing.

I've tried this method but have found that prints displayed behind glass will still out-gas when exposed to direct sunlight. Direct sunlight is difficult to avoid at outdoor art shows so I had to switch papers. I now use the Epson Enhanced Matte paper with good results. Papers such as the Premium Luster have an internal barrier that prevents the ink from being absorbed into the paper. The Enhanced Matte and other fine art papers do not have this barrier and don't exhibit the out-gassing problem.

Epson Ultrachrome ink cartridges are available in 110 ml and 220 ml sizes. The 110 ml cartridges come with the machine but the 220 ml cartridges can also be used. When using the 220 ml cartridges the door for the ink cartridge bay must be left open or removed as I did. The 220 ml cartridges are around 20 percent less expensive per ml and you get the convenience of not changing them as often.

Printing on roll paper costs between \$1.00 and \$3.50 per square foot for paper and ink, depending on the paper used. I find this cost to be low when compared to having a lab produce digital prints.

When printing on roll paper I try not to waste any more paper than necessary. I do this by ganging as many images onto the paper as will fit (see screen shot). Using Photoshop, I create a new document the width of the paper (twenty four inches) and one inch longer than

the longest image I want to print. I then drag and place ready-to-print images into the new document and print. After printing, I simply cut out the individual images using an Xacto knife and a straight edge.

So far, my 7600 has not needed any maintenance. Epson offers an on-site service contract when the one year warranty expires but I couldn't justify the \$650 cost for the low volume of printing I do.

I've now had my 7600 for eighteen months and I'm completely pleased with my decision to purchase this printer. I find that doing printing in-house gives me the creative control I need and being able to make prints as needed is both convenient and cost effective. ●

See the work of Russ Davis at www.russdavisphoto.com.

Your Tax Dollars At Work: A Panoramic Odyssey With The US Navy

from page Seventeen

story. Of course it preserves the angle of view of lenses, so the 14mm produces the image one expects, not something more like a 21, as it would on my Fuji S2 Pro. The resolution of this camera is stunning. Side-by-side with the Fuji (no slouch), there is no comparison.

But there is plenty of disappointment for users of the Kodak. The battery drains rapidly. It produces a red spot in the middle of images when used with certain lenses. This is caused by reflection between the imager cover and the rear element of the offending lens.

Which lenses produce this undocumented feature? Kodak won't say, so it's trial-and-error. If the Sigma happens to be one of the problem lenses, we'll probably suffer another six-month setback as we try to deal with the procurement issues of getting a lens that works.

We also encountered a memory buffer error problem, which was quickly fixed by Kodak. Also irksome, though irrelevant to this project, is that the Kodak, like Nikon DSLRs, demands a DX strobe and won't work with older Nikon dedicated units.

The hardware and software have been dribbling in, so one of my colleagues on the project decided to test the camera and bracket. We used my 20mm Nikkor lens and Manfrotto tripod to fill in for late arrivals. For the subject, we chose the interior of his dome home.

The house, which he built alone, is a $\frac{3}{4}$ dome, so it presents an interesting shape for a spherical panorama.

Since I'm on hiatus from government work, I'm waiting for him to get the stitching done on base. Stitcher (www.realviz.com) just arrived, thanks to George H. Thomas (www.Channel360.com), so I should see results soon.

The Quickpan III was introduced almost two years ago and features redesigned rings available for up to 22 positions through 360 degrees. It also differs from the prior QPS I in that the rotator pivot is $\frac{1}{2}$ " hardened steel, where the older unit was $\frac{1}{4}$ " aluminum.

The other notable difference is that the new model uses detent rings where the old one had disks. The stainless steel rotator base eliminates the possibility of flex with heavy cameras. I think it is the best bet for a camera like this substantial Kodak.

Kaidan just introduced another variation of the rotator called the Quickpan L. This more economical version has three user-selectable built-in sets of detents for 14, 18, and 24 shots. We did notice that the quick release version does not allow the camera to be positioned as far forward as does the Universal Camera Mount.

With the 20mm lens, we didn't get the camera to rotate precisely around the nodal point. After discussing this with Kaidan personnel, we plan to swap out the QR mount for the Universal Camera Mount.

If you're not familiar with one item on the equipment list, Livestage Pro

(www.totallyhip.com) is a Quicktime authoring package. I chose it to take the panoramas to the next level, changing actions on hot spots, applying skins, and even tracking where users go in the Spherical Immersive Interactive Familiarization (SIIMFAM) environment. Well ... had to call it something.

Let's see now. Just how long did Homer wander the Med? I hope this Odyssey is shorter and I soon get this project really rolling, as I'll be back on the job by the time you read this. Watch future issues of Panorama for a report on the results. ●

Denis Hill's work may be seen online at www.whidbeypanoramas.com.

Panoramic Personalities

Kerry Stuart Coppin
University of Miami
Department of Art and Art History
Coral Gables, Florida
305-284-6966
www.africanaperture.com/gallery/coppin1.htm

Kerry Stuart Coppin introduces himself as an American artist of African descent. His documentary photography addresses issues of African American cultural identity and community experience.

"It is my ambition to produce provocative photographic interpretations that elaborate and celebrate positive aspects of Black community experience; while documenting contemporary American

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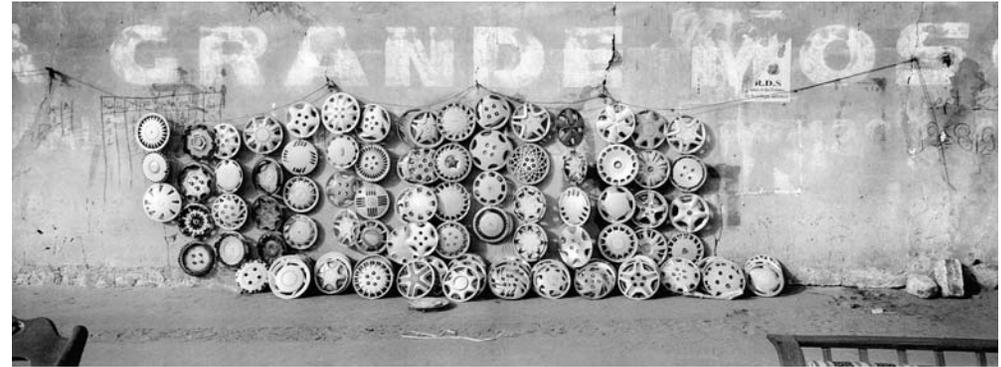
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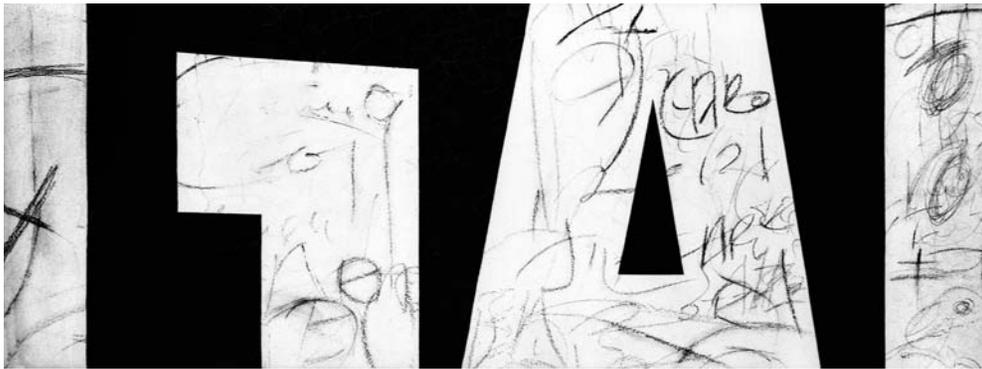
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Untitled: Boy Carpentry Workers / Dakar, Senegal



Untitled: Grande Mos / Dakar, Senegal



Untitled: National Gallery of Art / Dakar, Senegal



Untitled: Wrought Iron Gate / Dakar, Senegal

experience," says Coppin. In the spirit of Picasso ("No, painting is not made to decorate apartments. It is an offensive and defensive instrument of war against the enemy."), the artist tries to use photography as a tool, an instrument, to, "... change the way we as Black people look at ourselves and the world."

"I hope through my work to contribute to our sense of a world community; to help create a world where Blackness, and Black people, can be looked upon with open eyes," he continues. "I recognize that there is no naked, honest, simple way for it to be done [for a white man to look at a Black man], but perhaps, as Black people, we may look at each other ..."

While teaching at Kansas State University, in exurban Kansas, Coppin came to recognize and appreciate rural black experiences as diverse and complex as those in major cities, experiences that have gone unrecognized and undocumented. He eventually found even more significant the experiences of peoples of African decent in the rest of New World, the virtually unknown and undocumented lives of an estimated 150 million persons of African ancestry in Latin America.

"I recognize now a larger context for my visual photographic research: Africans born in the western world," says the assistant professor of photography and digital imaging at the University

of Miami. He asserts that his ambition is "... particularly to address those Western Blacks with a history of slavery, and social, political and economic repression; including but not limited to all the countries of the Western Hemisphere."

Coppin traveled to Dakar, Senegal, in 2000, 2001, and 2002, capturing contextualizing images for this ongoing and long-term project of visual and oral research. He has visited Havana, Cuba, five times since the spring of 2000, working on a project he calls Negro de Nación / Cubans Born of African Descent. His ambitions include extended travel in Latin America and the Caribbean to document Black community experience, cultural life and customs.

These photographs, exhibited alongside images of North American Black communities, construct a portrait of Black cultural life as we enter a new millennium. Coppin sees photographs as powerful instruments of cultural and economic change. "Through photography, I not only attempt to interpret and record my experience, but also to participate in an ongoing debate on the fate and shape of the Black cultural experience."

One measure of the recognition Coppin's project has earned is a recent exhibit at the Center for Documentary Studies at Duke University ... showing

continues on page Twenty

A Lens with a Different Tilt

By George S. Pearl, QPP

When shooting a panorama in a hotel ballroom and the people are all sitting there at those round tables that cover the entire huge deep room lit by not much more than candlelight for that warm and cozy effect, achieving sharp focus from front to rear rows is almost impossible. Those great banquet photographers of by-gone days used to light up these rooms with large flash bulbs all exploding at once around the room. That must have been quite thrilling for the group, I am sure. Those pictures were all well lit and very sharp using that method.

With a panorama rotational camera, a

flash bulb, or any kind of flash, doesn't help one bit. We have been blessed with faster color films such as Fujifilm's 800 speed color negative film. I have found it to be a real lifesaver for those dark occasions where maximum depth of field is needed. But man cannot live on fast film alone, so what is a location group shooting panoramic photographer to do? Sometimes additional lighting from the camera location, which rotates with the camera, is the answer. But in some locations nothing helps except stopping down your lens to f-22 and doing some Hail Marys to the photo God while 800 people call for you to

Panoramic Personalities

from page Nineteen

concurrently with the show "Walker Evans at 100." Marteria Obscura / Dark Matter, Photographs of Urban Africa and the Diaspora debuted at the Lowe Museum of Art at University of Miami. Coppin, who has earned an MFA in photography from Rhode Island School of Design and BFA in photographic illustration at Rochester Institute of Technology, has also had many shows, including one in Havana at this time, and published images. His work is in the collections including the Brooklyn Museum of Art, California Museum of Photography, Smithsonian Institution's National Museum of American Art, the Museum of Contemporary Photography (Chicago), and the Chattanooga African American Museum. More of Coppin's work may be viewed online at <http://www.africanaperture.com/gallery/coppin201.htm>. ●



Checkered Wall | Dakar, Senegal

"stop fiddling around up there and to take the picture already!" Little do they know what a technical dilemma you are going through for them.

I like to use the room lighting and a little fill so my shot will be as normal looking as possible. Sometimes I just shoot by the available light with no fill lighting. The big determining factor is always how close the front row of people are from the camera and where the back row is located. Can I keep that front row and the back row totally sharp with the lighting at hand, and most importantly to not totally burn up the front rows using hot lights in doing so?

The Cirkut camera had one huge thing going for it that even the modern computer driven motorized panorama cameras do not. The Cirkut had the ability to tilt the front lens board to achieve sharpness from right in front of the camera to as far as the eye could see. That ability to get everything in the shot in focus, even at wide lens apertures is called the Scheimpflug Principle (or rule or effect). This simply states that when the film plane, lens plane, and focus plane all meet at a point, all is sharp along the focus plane even with a wide-open lens.

A tilting lens board using the Scheimpflug Principle is well suited to our type of work shooting groups because we cannot always dictate exactly where we place the camera and where the front row of a group of people will start, and how far back the group will extend.

I like to get up high and shoot down over a large group. I use the Roundshot

Super 220VR and 65EL cameras. The lens cannot change on the 65EL, nor will it tilt to gain extra depth of field, so this discussion will be solely on what can be done with the 220VR and similar, interchangeable lens, cameras.

Even though the 220VR has ability to use medium format lenses that can rise or fall on their lens boards, when I asked Peter Lorber (the US Distributor I bought my cameras from) and Seitz about the ability to tilt the lenses, I was given a sort of "don't know" answer as to if that could also be incorporated into the lens mount. Werner Seitz (Roundshot Cameras) has said they would look into it, but it has been over a year and I really do not expect an answer.

I have helped Seitz to develop new slits for their cameras. These newly designed slits don't horizontally flare lights out to each side of a bright specular light when photographing at night. I do not know if the new slits are available yet to the public, but at least you now know that they have been developed, I have tested them, and they work correctly. If you do any night shooting or shooting into bright lights as where you would rather have bright lights in your scene look normal like the dots that they are instead of streaks of light across your picture, please contact Peter Lorber of Custom Panoramic Lab in Boca Raton, FL. Ask him to get the new slits for your camera. If you want more of an artsy look to your pictures, then just use the old slits and you will get those horizontal streaky flares from the lights, the tell-tale sign that a Roundshot camera was used to shoot the picture.

Back to the subject, I started to look for some way to tilt my lens to gain extra depth of field. One excellent looking solution that I found was the Zork MFS (Mutli-Focus System) adapter (http://www.zoerk.com/pages/p_mfs.htm). This is an 80mm f4 APO Rodagon enlarger lens mated to a long swiveling tube affair. This unique tube twisting adapter gives tilt and swing (not shift, but swing) comprable to that of a real view camera. The "Tilt Tube," as they call it, will give up to 30 degrees of tilt and swing along any axis, through 360 degrees of lens rotation. Yes, I do think that it will give a panorama camera a greater depth of field, but there is no lens shift available with this tube affair, and the actual cost is many times what I paid for the lens that I am reporting on here in this article.

My new lens is made in Russia and has cost me less than \$300. It is quite like the new PC Micro-Nikkor 85mm f/2.8D lens in design; the Nikon also has 8 degrees of tilt available for over

three times the cost of my Russian find. I am certain the Nikon lens is great and the optics are swell, but for the money, I thought I would see what the Russian lens could do first before coughing up a thousand dollars for the Nikkor or trying the Zork tube thing for even more bucks.

I was lucky to find that the US distributor of the lens, Kiev Camera Company, was located just a few miles from me here in Atlanta, Georgia. I drove over to visit the most polite and helpful owner, Michael Fourman. From what I gather, there is really one lens being made like this from the Russian plant, but it is sold under several names for different prices. It might be called MC Arsat 2.8/80 mm lens or a Photex S&T 2.8/80 mm Lens. They are the same lens as far as I can tell. The lenses with the Arsat branding may be those that have been checked over better, but even they are still just \$295. The Photex is less than that.

The first Photex lens I looked at was

a little rough to turn in the center of the focus ring and also had a few black specks inside the lens. Fourman swapped it out for another one and that unit was perfect. I walked outdoors to the parking lot and attached the new Photex lens to the 220VR Nikon mount. No problem there.

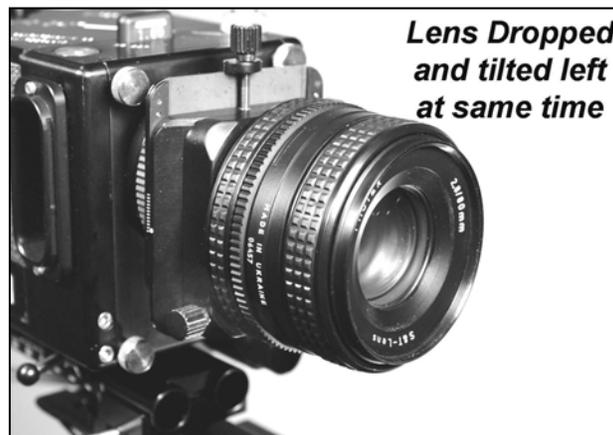
The lens has the ability to rotate about its mount so if the setting numbers are not upright, all you need do is turn the lens around through 12 click-stops. What this does is to allow you to position the lens correctly for either tilting or shifting movements in the direction you want the lens to go. No, you cannot tilt the lens down and shift the lens in the same direction all at the same time. You must do either one or the other while the opposite movement can be made only in the direction perpendicular to the first movement.

What this means to us chickens is that we must use the wedge to look down or up with this lens if we want to use

the tilt function for more sharpness. If you do not need the tilt function of up to 8 degrees to gain depth of field, than you may use the shift function of up to 11mm to either look down, to the side, or up. I think the shift will be really useful for me looking down without using the wedge, and to be able to use less wedge tilt for those scenes that extra sharpness from tilting the lens will be needed. Remember that if you shift the lens down then there is no way to also tilt down, so I think you'd better have some good lighting in the ready because you will be needing to stop down for depth of field if you needed the shift.

The first thing that I noticed with this lens is that it has a large f2.8 maximum aperture, which is what I am looking for in low light. The similar, higher priced Nikon lens is an f 2.8, and the Zork-adapted Rodagon Enlarger lens is an f 4 lens. Focusing is a dream with this Russian lens, and it can stop down to f22,

continues on page Twenty-two



These images and the ones on the next page show details of the MC Arsat PC Shift Tilt 80mm f2.8 lens tested by George Pearl. Read the article for explanation of use of the lens.

A Lens with a Different Tilt

from page *Twenty-one*

which I think is plenty. The focal length is 80mm and my lens carries the Photex name. The construction is extremely good with very clear glass over its 6 lens elements. Small drive knobs on two sides of the lens effect the shifts and the tilts. There is nothing automatic about this lens, period.

I was able to view through the lens wide open and make a very quick adjustment with the tilt knob and the focus ring to bring the whole world from 10 or 14 feet away to infinity right into sharp focus within a matter of seconds.

That was at f2.8! First you focus up close, then you tilt the lens down to get the far sharpness. After doing that, refocus the lens a bit and work them back and forth a little more. Stopping down a couple of stops will top off the sharpness totally.

I had the camera raised up high and

was looking down about 7 degrees with the wedge. Not bad for wide open. The real test will come when I have the camera up 12 feet in the air looking down over a crowd of people that has a front row starting at 14 feet from the camera. I have done that with a 60 mm lens, but it still required a lot of stopping down.

To stop down, you need more light or slower rotational speeds. Just how slow can you go is the question? How many runners can you put up with? I really do not want any surprises when I make that exposure for a group picture. Every blurry face is a lost sale. Also, there is only so much film in the camera, and it is important to get it right in the first couple of shots.

For landscape photography, I think this lens will be a natural born killer. You should be able to focus right up to close objects and still have the distant mountains in focus as well with the lens wide

open or just stopped down a couple of stops for maximum sharpness.

As I finished focusing during my test, I looked for a way to stop down the lens. This is truly an all-manual lens, and after some searching I found that there is a twist ring behind the f-stop setting ring that turns and has two colored dots on it. When the green dot is in the up position that means GO, your lens is set at the shooting f-stop and is ready to shoot.

When the red dot up, it must mean to STOP, don't shoot, because you have not stopped down the lens. No directions come with this lens and I do not know what warranty there is either. It does come with a soft leather pouch to keep it in. So there you have it, there is yet another knob to remember to turn before you shoot and goof up your picture. I'll have to get used to it for sure.

As with the 220VR camera, you must learn to think in meters to focus this

lens. There are no footage marks to show distance, just meters. It can focus from 0.6M (about 23.6 inches) to infinity. I do not think the pan camera can do anything with such a short distance except in the macro moving objects mode, but remember that this lens is in a manual lens Nikon mount, and you could also use it on a regular old Nikon camera as well to shoot stills.

While I was writing this article and thinking about how the plane of focus was increased in front of this camera while I had the lens tilting down, I suddenly realized that with a rotational panorama camera if that same plane of focus were only able to be turned by 90 degrees to a sharply focused vertical plane running from in front of the camera to infinity, then as the pan camera rotated and only the sharp portion of the image was wiped onto the film through a slit, the whole picture would be sharp vertically and



horizontally due to the camera rotating through the Scheimpflug field! I tried my theory and it did not work at all because using a slit the entire scene is not viewed.

This meant that only a small part of the focused vertical plane could be used, but all of the horizontal could be used. I go back to the drawing board on that theory.

I thought I had something to allow BOTH tilts and shifting from this lens, but it just did not work out that way. So there you have it. When using this Russian Photex lens, the tilt and the shift movements just happen to be at a 90-degree angle to each other.

Even though you can rotate this lens around so that you can use the rise and fall and the tilt control at any of 12 different directions, you cannot use the scene sharpening Scheimpflug effect at

the same time as the rise or fall adjustment. I thought I had the answer, but now we know that you need to decide on one or the other.

This lens, in my opinion, is still a deal for under \$300! There are other lenses of this type available from Kiev Camera, but they are of shorter focal lengths which are not so desirable for group photography. They might be helpful for those of you doing scenic and VR work.

I have not had sufficient time to really test the operation of this lens completely due to the publication date of this issue requiring this article to be turned in before I have written it, so there will be more study required, but so far this lens looks like a winner for the price and seems to be very sharp.

For further information on this terrific lens and other interesting and useful gear contact:

Kiev Camera USA,
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Southern Perspective



Roy Christian used Photoshop 7 to manually assemble this panorama of Lemaire Channel and the M.S. Discovery. Christian stitched three images of the mountains and channel, then added a shot of the bow of the ship taken at the same time to provide frame of reference. All shots were taken in early January with a Canon 1Ds full-frame digital SLR.

The Discovery was once the Pacific Princess but after a multi-million dollar refit, is now a "near luxury" adventure cruise ship. The Lemaire Channel is the southern extreme for cruise ships, only icebreakers can push further south to the Antarctic Circle.

Classified Ads

For Sale: Beige Custom Hulcherama Model 120, 360 degree rotating panoramic camera, rarely used Cert. #117, '94, set up for Mamiya-Sekor C 50 mm f/4 like-new shift lens. Contact Betty at 302.738.2550 or hummerlady@hummerlady.com combined value for \$4995.

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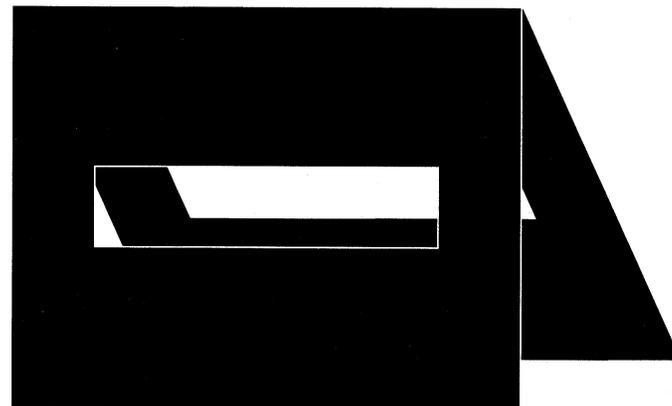
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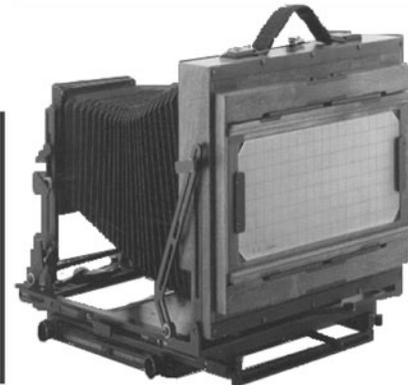
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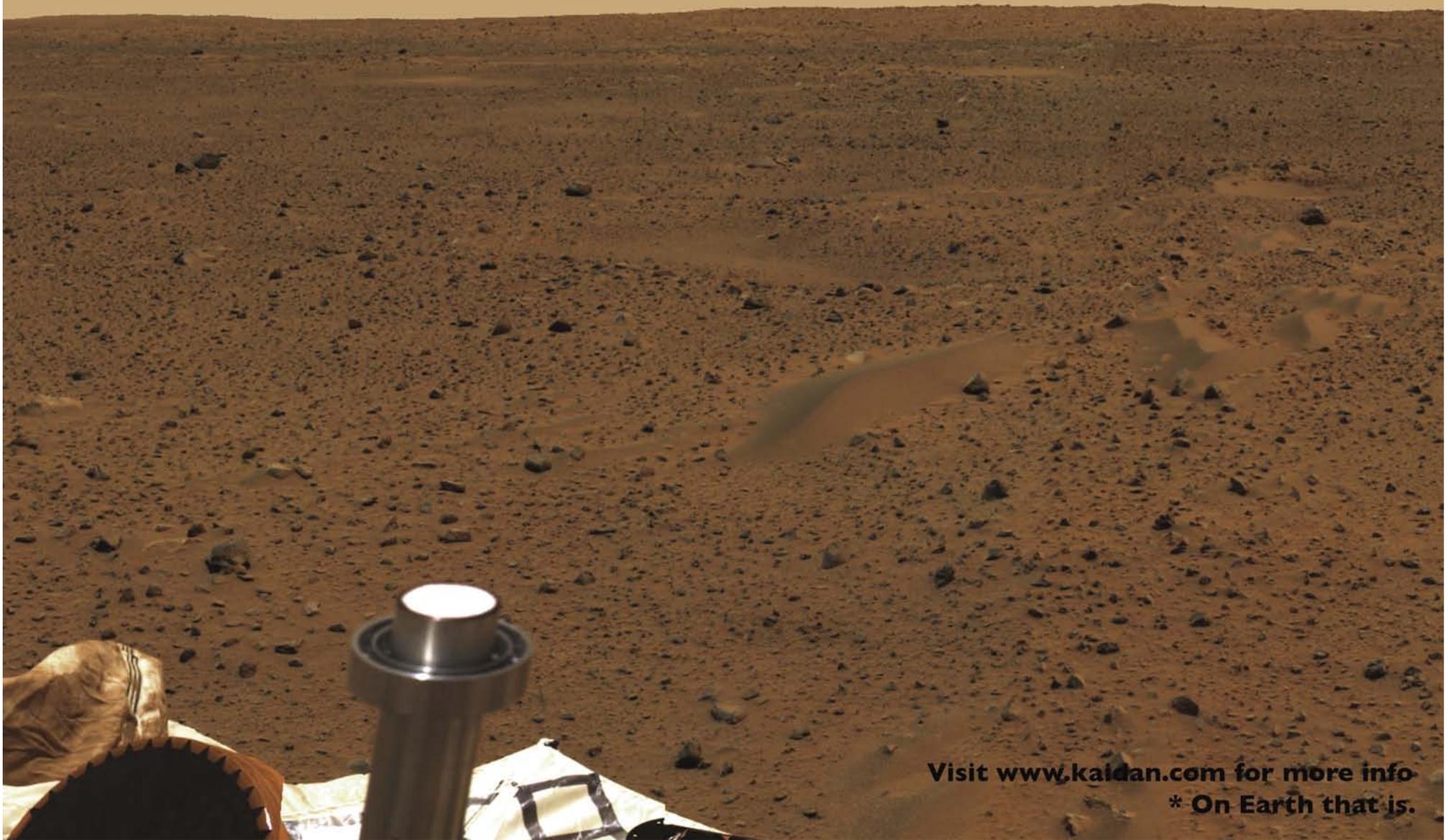
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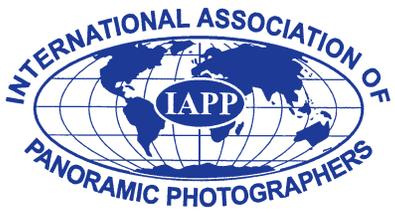
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Terry Thompson stood on top of his van most of an afternoon until the right combination of light and clouds allowed him to capture this image of summer wheat and canola in the Palouse region of Washington.

Thompson is featured in Panoramic Personalities in this issue.

