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PANORAMA

THE JOURNAL OF THE
INTERNATIONAL ASSOCIATION OF
PANORAMIC PHOTOGRAPHERS

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Neil Meyerhoff	Peter Randall
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Letter to the Editor

Suggestions for the IAPP Bylaws

Fran Stetina
Bowie, Maryland, USA

During the next few months the IAPP Board of Directors will be considering the modification of certain of the association's by-laws. Before such changes are formally debated and possibly agreed upon, the Board would strongly request input – pro and con – from the general membership. The Board would set up a section on the web site so that members may discuss the proposed changes.

Speaking for myself, I wish to throw my support behind a few ideas that I believe would improve the association's operations and strengthen its capability for attracting non-US members.

I believe the 18 month cycle for IAPP conventions and officer and board members elections, etc. needs to be revisited. IAPP should operate on a yearly cycle beginning in January with officers and directors elected for a two year term.

Coupled with this would be having conventions on a yearly, rather than an 18-month cycle. As an "international" association, I believe it is important to build up the international membership. My suggestion would be to have conferences in US and one in foreign countries on alternate years. This might take a while to implement, but I believe it should be one of IAPP goals.

As mentioned earlier, we should consider having officers and directors serve for 2 years

instead of just 18 months. This would give them a better chance of implementing things and getting things completed (it seems to take a long time to get things going). We would be able to separate the election of officers from the convention meetings which would make life easier for everyone.

The third issue I would support would be voting via the web site. I believe the membership should be able to vote on important issue even if they are not able to attend the convention. Of course we will continue to hold important voting issues at the conventions.

We should introduce these ideas and see what kind of response we get from the membership; if nothing else we will get members to respond via the web site and begin to think about the site and how it can be used.

These are just some of the changes we need to consider and have the membership begin to talk about so that they feel they have a say in how things are decided. It might eliminate some of the difficulties we've had in the past where the membership seemed surprised regarding proposed changes.



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Message from the Editor

Richard Schneider
Columbia, Maryland, USA

This issue of the Panorama Journal features a great deal of material from members in and around the Baltimore, Maryland area. Though the material submitted is first-rate and greatly appreciated, it nevertheless occurred more by default rather than by design. In other words, had other members submitted material, the geographical distribution of authors would have been wider. I have no preference for Marylanders simply because I am one.

I say this as an encouragement to all of our members to submit articles for consideration. If I have too much to choose from, those that did not get printed will be placed on the IAPP website: www.panoramicassociation.org.

In fact, with this issue we will be trying something new. The excellent article on the history of panoramic photography, by Brain Polden, could not be reproduced in its entirety here. I try to limit the total number of pages devoted to a single article to four. Therefore, the article will be continued on our website. Not only does this have a practical side to it, it will also increase the use of our website.

This issue also features more color images than in the past. This was made possible by one of the authors, who offered to cover the additional printing costs in order to have all of his images reproduced in color. This may become a regular option with the Board's approval.

Please note the change of mailing address for Panorama submissions: It is 8882 Stonebrook Lane, Columbia, Maryland, 21046 USA

Onto another subject: Those that know me, know that I have had an interest, if not a passion, for establishing some type of brick-and-mortar museum/gallery for panoramic photography.

In the Winter issue of Panorama, I wrote about the importance of establishing an archive devoted to panoramic photos and artifacts such as cameras and inventions. This would be an important and necessary first step.

I would now like to extend that thought further towards creating a place where artists, researchers and the general public could come and enjoy this unique format of expression.

Before that can happen, an organization needs to be established that could administer all of the fine details and most importantly, be in a position to accept charitable contributions. Unless such a museum is profit-oriented (something I am not necessarily opposed to) it will need to legally accept charitable support from the community it is located in, as well as the greater photography and artistic communities.

IAPP is not presently organized to legally accept charitable, tax-deductible contributions. If it were, I would be encouraging those members who are trying to *sell* their old #10 Cirkut Cameras, for example, to donate them to the IAPP archives instead.

Therefore, I am asking those of you who are interested to consider forming an organization, apart from IAPP but not at all in competition with it, devoted to the mission of establishing an archive AND museum for panoramic photography. Please contact me directly during business hours at 301-837-3617 or by e-mail at gs1060@comcast.net. Thoughts, comments, expertise and enthusiasm are most welcome!

SUPPORT PANORAMA

IAPP welcomes financial support from corporate / business sources for its operations, including the design, publishing and mailing out of PANORAMA .

For information on how to support IAPP, please contact Dan Rose, President-elect at legalfoto@msn.com.

In addition to standard forms of advertising in this journal, we now have a new method for generating revenue and letting readers discover the many services performed and offered by IAPP members: business cards.

It is hoped that with enough support, we could feature an entire page - or more - of business cards of IAPP members.

The technical specifications for the business cards is similar to that for articles and digital reproductions: Image should be grayscale, 300 ppi, sized to 3.5 inches in length and saved as a TIFF. If you cannot scan or otherwise provide a digital copy, please contact the editor. Thank you!

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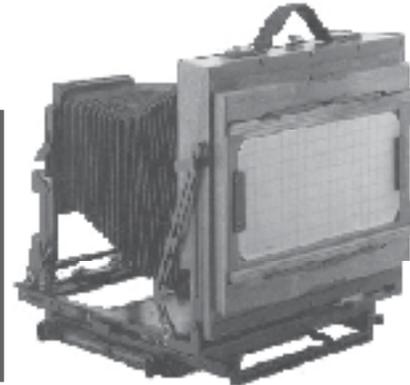
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President's Message

*Thomas Bleich
Austin, Texas, USA*

Planning is well underway for IAPP's 2007 International Convention, which will be held in downtown Austin, Texas on April 15-17, 2007 at the Holiday Inn-Town Lake.

Austin is home to one of the world's largest collections of panoramic pictures, the E.O. Goldbeck collection at the University of Texas' Harry Ransom Humanities Research Center.

The Ransom Center houses the world first photograph, the 1826 Niepce fixed image made with an eight hour exposure looking out the second floor of his barn in France. It is part of the Helmut Gernsheim photography collection.

Eugene O. Goldbeck is the legendary panoramist from San Antonio. He once told me he photographed over five million people in his lifetime with a No. 10 Cirkut camera. The archives contain over 50,000 negatives dating from around 1912. Mr. Goldbeck was one of the original founders of IAPP in 1984, at the laboratories of Jeff Aldrich in Hampton, Virginia. He also was awarded IAPP's first "Life Membership" in 1985.

Now that the convention location is established it is up to all of us to make this the most enlightening, fun and informative convention ever. We as an organization welcome any and all suggestions as this is your association.

The completely redesigned IAPP web site is up and running. It is a work in progress. The photographer's forum adds a great deal to our ability to share good information our membership as well as the rest of the world. Please send your comments, criticisms, complaints and compliments our way. We are working diligently to make this a great resource to the panoramic community.

Recently I went to a local camera store to order a roll of 100 feet of 70mm Kodak Portra NC 160 ISO film for my Roundshot 65 EL camera. I've been making pictures with that camera since 1995.

I asked for Kodak Catalog number 131 7940, the same film I've used for years. The web search said that this particular 70mm film emulsion had been discontinued. My heart sank. I've been dreading the day Kodak quits making 70mm film. But I didn't think it would be this soon! I called the Great Yellow Father in Rochester N.Y.

It turns out Kodak has indeed quit making the 0.005mm acetate base film. They went to a .004 Es-

tar thick base, and a new CAT number, for the medium speed film. The 400 speed is unchanged with the .005 Acetate Base.

So the new 70mm, 100 foot roll in ISO 160 NC is Kodak CAT 115-4087. The 400 NC is still Kodak CAT 170-0194. I hope and pray Kodak doesn't quit making 70mm film anytime soon. My latest roll expires 01/2008. But I think 70mm film days are way too numbered. Stock Up.

News and Events

Photokina 2006

*Michael Westmoreland
Leicester, United Kingdom*

Due to the thoughtful suggestion of IAPP member Martin Frech (Berlin), we have received a kind invitation to hold an informal meeting in Cologne immediately prior to Photokina, regarded for many years as the world's biggest photo trade fair. This will be held at the premises of a leading media production company run by two of Martin's friends.

The dates provisionally arranged are Sunday 24th September and Monday 25th September. Photokina itself begins the following day, 26th September, and lasts until the following Sunday, 1st October.

Details of the programme are still to be worked out. If you have any suggestions or would like to be involved, please contact me: michael@westmoreland.demon.co.uk. See the IAPP website for ongoing information as it is posted. For information on Photokina itself, please visit www.koelnmesse.de/wEnglisch/photokina/

Call for Entries

IAPP Second International Panoramic Photography Exhibit

IAPP announces a call for entries for the Second International Panoramic Photography Exhibit that will be held in November and December at the Valley Photo Center, Tower Square, 1500 Main St., Springfield, MA. <http://www.valleyphotocenter.com/about.htm>

This will be the second IAPP competition and there are all new rules for 2006 after lessons learned from our first contest. Please read them carefully. This year all entries will be returned to the maker, but this will mean that all entries must conform to the sizes specified in the rules and be sent in a print case or returnable packages. There will be a single print case fee of \$50.00, but you can enter up to six prints in a case for a single fee and it will include the return postage.

The IAPP will award ribbons and awards for the winners in each category and the best of category prints will also be eligible to receive the Eastman Kodak Gallery Award and or the Fujifilm Masterpiece Award. Best of all accepted prints will be on display for about a month at the Valley Photo Center in Springfield and on our web site, www.panoramicassociation.org.

You can download an entry at: <http://homepage.mac.com/djohnmccarthy/IAPP/FileSharing45.html>

News and Events

Summer Field Workshop

Fran Stetina is organizing a one day Photographing field workshop. The workshop is scheduled for 22 July. It will be open to both existing IAPP members and other photographers who would like to see what Panoramic Photographers are about. The theme is photographing flowers ; but we will concentrate on specific flowers, namely the flowers that have been immortalized by the Impressionist painter Monet. That's right, the workshop will concentrate on photographing waterlilies.

The workshop will take place at the Kenilworth Aquatic Gardens in Washington, D.C. This extraordinary location is the source of all waterlilies grown for installations throughout the various ponds and pools containing waterlilies in Washington, DC. This park provides an ideal situation for the Panoramic Photographer. The spacious ponds



and open grounds are conducive to individual experimentation and viewpoints.

We will spend the morning photographing at Kenilworth and then the group will proceed to the U.S. National Botanic Gardens for a picnic lunch and more opportunities to photograph individual exotic waterlilies. A small fee \$15.00 will cover the cost of drinks and a picnic lunch.

A more elaborate two day workshop is being planned for early Aug to visit the DuPont Longwood Gardens near Philadelphia, PA and the Winterthur gardens in Delaware.

For details and registration contact Fran Stetina at 301-286-0769 e mail Stetina@backserv.gsfc.nasa.gov or Richard Schneider at 301-837-3617 e-mail richard.schneider@nara.gov.

Star Island Retreat

With six months to wait until the next IAPP convention, why not join several IAPP members and the New Hampshire Society of Photographic Artists for a weekend on Star Island, Isles of Shoals, off Portsmouth, New Hampshire, September 7-10. This is a unique opportunity to spend a few days at the historic 19th century Oceanic Hotel.

We have reserved a limited number of spaces for this weekend. Sign up ASAP. There may be a waiting list. Organized by IAPP member Peter Randall, this is a great location for panoramic photography.

We will be joined this weekend by Portsmouth professional photographer Jerry Monkman who has been using his photography to protect New England's wild places since moving to the region

from the Midwest in 1988. His work has appeared in dozens of publications and with his wife Marcy, he has written and photographed five books, including their most recent, *"White Mountain Wilderness."* Jerry and Marcy are currently working on two more photo books, *"Wild Acadia"* and *"The Connecticut River: From Source to Sound."* Jerry also conducts a variety of nature workshops throughout the year.

Jerry will show and discuss his landscape work at an evening presentation and will take small groups into the field to work on composition and other photographic techniques.

There will be photography demonstrations, lectures, portfolio showings, entertainment, a lobster dinner and visits to other islands. Relax on the grand porch of the nineteenth-century Oceanic or walk the rocky shoreline.



For details of the weekend look here: www.nhspa.org/si06/si06.shtml. For other photographs of the Isles of Shoals look here: <http://perpublisher.com/shoals.html>. You can see Jerry's work at: www.jerryandmarcymonkman.com.

A Practical Use for a Torpedo Camera?

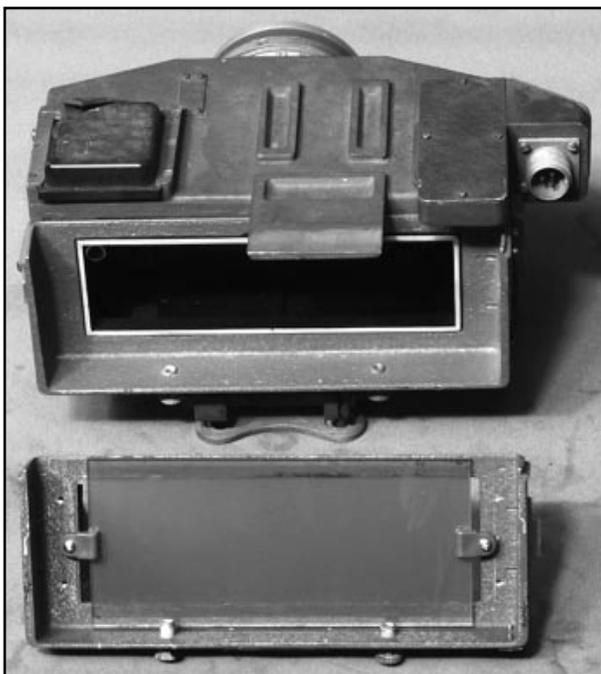
Robert McNally

For the past few years I have been having some fun converting Torpedo Cameras with the, as commonly identified 6 x 17cm format, actual being 5.75 x 18.5cm. I have six of them that I am adapting in different ways for various focal length lenses. At some time in the future I may or may not sell them but that isn't important.

During the course of this exercise it was inevitable that I should identify limitations as well as advantages to converting this camera to practical use. It is after all just a panoramic box camera that requires that a complete roll of one type of film be exposed, usually of the same subject if a ground glass is used for composition or focusing, before another roll can be inserted. The main attraction to using this camera is the roll film holder, which unfortunately cannot be removed from the camera until all exposures are completed, when this holder is in its' original condition.

I have already solved that problem by machining a dark slide attachment for the film back. At this stage I am starting to consider commercial application for my efforts. There is none of any value if I remain focused on converting Torpedo Cameras.

I have had a new camera body machined out of a solid block of aluminum that will accept a 90mm Super Angulon lens mounted on a fairly common helical mount. I have also had a focusing plate for mounting a ground glass/fresnel screen made for this camera body. With some minor modification this camera body can be adapted for use of lenses from 72mm to 120/121mm so long as the lens has the



appropriate image circle.

What I have at the moment is a precision machined panoramic camera with a 90mm Super Angulon lens that can use one or more modified Torpedo Camera Film backs enabling me to use for instance, different types of film to photograph the same scene then move on to another subject until the film is used up.

My next step in this project is to remanufacture a Torpedo Film back "type" so that I do not have to rely on finding used film backs to convert. They are fairly rare and in various stages of decay. A new film holder can address simplified frame counting and film advance.

What I intend to end up with is a new panoramic camera using the Torpedo Camera format. A complete system with a sensible range of focal lengths including a new film back but can

also use existing Torpedo Camera film backs, with some minor modification. The overriding philosophy is keeping everything simple and building a camera that will survive decades of use and still remain a precision instrument. It is also an evolving process. At the moment I am on the third proto-type.

All of the machining including much of the design and development is being accomplished by a friend who owns SIM Products located in Southern Illinois. You can find them on the net simply by typing in their name. Their business is focused on the printing trade and they have the reputation of being the best in their field. The end result will be a highly precision camera manufactured in the USA as opposed to China etc.

There is the potential for two situations to develop.

1. The first is a given. I will end up with a finely machined camera that should be an excellent field camera for a professional or serious amateur photographer.
2. If I can determine that an appropriate market for this camera exists, I would be able to manufacture this system in numbers appropriate for retail distribution.

I am still a ways from the second scenario. This summer/fall I will be using this proto-type on a variety of photo shoots to determine its functionality. It's ease of use and the quality of the photos. If successful, the next logical step would appear to be receiving some unbiased input by showing it at an IAPP meeting.

Continued on Page 12

On Location

New Orleans after Hurricane Katrina

*David Orbock
Baltimore, Maryland, USA*

New Orleans is a favorite city of mine. It is beautiful, fun and full of hospitable people. Even the con artists have a certain fanciful class. Mardi Gras is a special celebration in many places, but in New Orleans it has a unique Southern flavor enhanced with jazz and a Cajun twist.

In February I went to photograph “le bon temps”, but since the 2006 Mardi Gras would be the first since Katrina, I knew it would not be the festivities of the French Quarter, but the

devastation of a hurricane’s wrath that would ultimately challenge me.

I did photograph the many parades – Zulu, Rex (right), Proteus and Mid City – along with the numerous barbeques and colorful spectators. But then I left high ground and the good life and headed for the Lower Ninth Ward.

How to photograph emptiness? Here there were no festivities, no residents, not even a hint of the beautiful wetlands upon which the Ninth Ward had been built. Here was only nothing with a touch of hell. My panoramics captured foundations without a trace of the homes they once cradled, personal belongings no longer identifiable, half cars, upside down cars, cars stacked on other cars and in the distance, the





only discernable color – red cranes being used to reconstruct the levee.

However, it was not until I walked among the debris of other people's lives that the devastation really hit me.

A baseball cap and a baby shoe – an unbroken mug inscribed Susan – a Mother's Day plate, also in tact – tree stumps supporting phone poles – part of a sidewalk with "The Keasleys" written on it - cabbages still growing beside a house that wasn't there – a Teddy bear in a red suit – a doll with no head – a doll's head with no body – twisted bicycles – broken cd players – all of this could be photographed. Broken homes – broken hearts – broken lives, I could only imagine.

(please note that all original images are in color)

A Practical Use for a Torpedo Camera? *continued...*

If it passes that test then it would make sense to put together a fact sheet including photos and proposed retail costs on this camera and distributing this along with a questionnaire to all IAPP as well as Professional Photographers of America members to determine if a market exists. Questions would include the obvious such as "would you seriously contemplate purchasing this camera?" and "how many film backs?" This material could be distributed by these associations in a regular mailing, at of course, some cost to myself, but should also be of interest to all members. It would be promoted as a professional grade roll film panoramic camera (flying in the face of the digital world).

Photographers would use their own lenses and in some cases, their own Torpedo Camera film backs.

I suspect that I would have to manufacture at least a thousand units (systems) in order to market the camera at a reasonable cost. My original is machined but manufactured units would be by pressure injection precision casting. The up front cost of creating the molds is high but the castings are a fraction of the cost of individual machining and impossible to differentiate between casting and machining using this manufacturing method. If a decision was made to manufacture for the retail trade,

manufacturing costs would not rely on retail sales. By that I mean. the first run would be paid up front before a camera was produced. There would be no problem of the "company" going bankrupt and the camera ending up being a flash in the pan (rather an appropriate simile).

At this stage, having an idea of how many association members there are is important in that all these individuals are serious and active participants in a reliable target market. Initial marketing would be accomplished through these groups. Future feedback from professionals provides the soundest foundation for any further development.

On Location

Springtime in Washington, DC

*Fran Stetina
Bowie, Maryland, USA*

Tradition dictates that on January 1 we examine our lives and make new years commitments to guide our activities for the following year. We pledge to make agreements with ourselves to improve, to proceed with renewed vigor, to start some new project or complete a project long overdo.

I myself believe that spring is the real time for new resolutions. After all, spring is a time of rebirth as nature comes alive. This is especially true in places like Washington, DC, because of its somewhat southern latitude and nearness to a large body of water the city bursts forth with all the energy of a slumbering giant awakened from its deep winter's sleep.

The street layout consists of a North/South East/West grid but super imposed on this plan are 50 broad avenues layered diagonally across the grid. In addition the City contains some of the most spectacular monuments to our past heroes, presidents and historical events and citizens who gave their lives in important causes. Thus on almost every major diagonal street crossing there is a park with a fountain, statue, playground or monument. And because of its location a profusion of flowers, bulbs and trees come into bloom almost exactly in tune with the equinox.

And now where is the flowering cherry tree more celebrated than in Washington, DC. In fact the flowering cherry trees are synonymous with springtime in Washington, DC. In 1912 the government of Japan presented the United States with flowering cherry trees as a gesture of friendship between the two countries. These trees were planted around the man-made tidal basin which is connected to the Potomac River



by a small channel. Later in 1941, the famous memorial honoring Thomas Jefferson was built near the entrance of the tidal basin. Since that time over 3,000 flowering cherry trees have been planted in this park like setting. These and hundreds of other flowering trees have been planted throughout the city. Furthermore, a two-week Cherry Blossom Festival is celebrated every spring to coincide with the flowering of these trees.

On Location: Springtime in Washington, DC, *continued...*

Visiting Washington, DC during this time has become a must for both national and international tourists. Springtime has also become a ritual for the local people of Washington. The flowers last only a very short time, usually less than a week, when they are at the peak of their perfection before leaves begin to show and wind or rain cause them to fall.

Tulips, Hyacinths and other glorious spring flowering bulb displays pale in comparison to the beauty of these graceful arching trees. Hikers, bikers, picnickers, and school kids, young and old, come by the thousands. Photographers, students, local camera clubs and other groups come from far and wide to bask in the beauty of this spectacle.

Even one of our past IAPP presidents Peter Lorber was represented, if only in spirit. A photographer "Allen" from Boca Raton

planned a trip to see the flowering trees and Peter lent him his 6 x 17 panoramic camera. I made the annual pilgrimage to try my hand at capturing the beauty of the flowering cherry trees.

New panoramic photographers keep in mind that some of the most exciting images can be made in your own backyard using scenes and subjects that you live with every day. Of course many of us joined IAPP because our international conferences and our workshops take place near exciting photogenic locations: Washington, D.C. is one such location.

(please note that all original images are in color)



14 Member Profile

Neil A. Meyerhoff

Baltimore, Maryland, USA

My panoramic adventure began in 1990, when I rented a Widelux F7 from a local camera store in Baltimore. I was looking for a photographic niche that would distinguish my images from other photographic work being done in Baltimore. The images produced by this 35mm rotating lens camera fascinated me. Depending on the direction of movement of objects or persons in front of the lens, the rotational feature of the lens could lengthen or contract the size of the objects.

One of the first images I made with this camera lengthened a VW minibus to more than twice its length. The other feature of the panoramic nature of the rotating angle of view that intrigued me, was that I could never be sure what would appear in the edges of the image, as I could not visualize the entire viewfinder at one instant. This sense of surprise and joy when I print contact sheets after a day's shooting, or upon the return from a trip, stays with me even now.

Although I quickly moved up to the Fuji 617 and then Chet Hanchett's V-Pan, I missed the quickness of the 35mm format. So, when the now discontinued Hasselblad X-Pan first appeared in the winter of 1998/99, I purchased one of these light 35mm cameras. I was free once again to walk the streets and find images without setting up a tripod. Further, I looked forward to examining my contact sheets to see what images were successful, and which would never be enlarged.

My first artistic success with the Hasselblad was a series of images I took in Cuba from 2000 to 2002. The wonderful light, the pastel colors, and the vibrancy of life lived on the street combined to create a group of photographs that have been published, in part, in both The Photo Review and Camera Arts. Prints from this series are in the collections of the Corcoran Gallery of Art, the San Diego Museum of Photograph Arts, and the Baltimore Museum of Art.

After five trips to Cuba over a two-year period I felt I needed to explore a different part of the world where color and street life co-exist, so, along with my wife, I began to photograph in Asia. First we visited China, Japan, and South-east Asia. However, I also made a quick trip to San Miguel de Allende that changed the way I photograph with the X-pan. Until that trip, 95% of the photos I took were the traditional horizontal panoramic format. One day that week in San Miguel, local Indians come into town dressed in costume to dance and celebrate the Feast of the Conquistadores. I found myself that day turning the camera vertically to include the full costume in the viewfinder. Several other vertical shots that week also worked well artistically. I came away from Mexico determined to turn the camera 90 degrees to the vertical more often, and to move closer to fill the whole frame, if possible, with a full-length portrait.

With the drumbeat of news articles about the surprising rise of India as a major economic force in Asia, we decided we needed to visit India for its colors, street life, and its masses of people.

Our first trip in 2005 began in southern India in the state of Kerala, then to Delhi to join a group with whom we toured Rajasthan. Neither of these areas is densely populated, and we were not overwhelmed by the noise, dust, or poverty, or masses of people that other visitors to India complain about. Yes, the children all ask for pens, but they do that in all the other non-European countries I have visited while using my X-pan. We could walk down the streets or lanes and smile at people, take their pictures, and my wife would show them the digital image on the monitor of her Nikon D-70. Whenever I stopped to re-load the X-pan, children would crowd around me to look at how it was done.

What we came to love about India was the color of the sarees, the dignity of the women and men who proudly face the camera to have their portraits made, and the bustle of street that changes every minute and brings great "photo ops" to life. I began to focus on salesmen, store owners, and others (all men) who stand in the hundreds of store fronts that



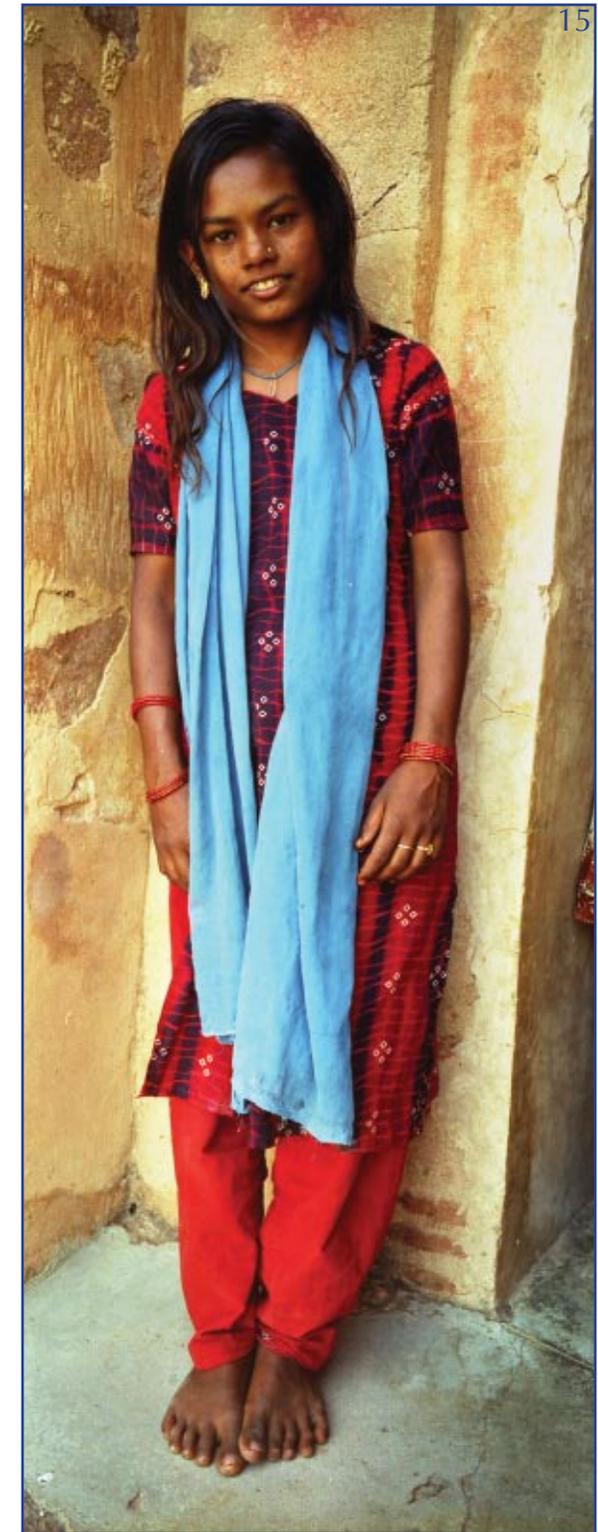


line every Indian street, and would turn the camera vertically to create a portrait of that person within their environment. The women, who in other countries often do not want their photos taken, are very receptive to having their picture made, and look directly into the camera. Other than the major tourist sites, like Agra's Red Fort or Taj Mahal, the tourist business is such an insignificant part of the local economy, that most Indians treat visitors well and seem pleased that you think enough of them to want to photograph them. On this trip we visited the Nagaur camel fair and went out early one morning to photograph the camel camp as people awoke for a day of camel and horse-trading. The softness of the light in this photo (page 16) is due to the sun having just risen and the slow shutter speed. This was the only time in three trips I used a tripod

The third trip to India last year, in November, was the most interesting in that we saw more of the timelessness of Indian culture by visiting Khajuraho and Varanasi. Khajuraho, famous for its 1000-year-old temples with erotic carvings, is a small sleepy village, where there once was a "great Chandela capital." We spent two days of the Diwali festival along the streets photographing the dancers and villagers outside their houses. After visiting another sleepy former capital, Orchha, our guide took us to a tiny village, Dhubela, where a small palace is being restored. At the entrance a group of people were standing around, and I asked our guide if I could take a photograph of the young girls. As photographers we carry around in our minds the images of famous photographs taken by those who came before us, and I'm sure I was subconsciously thinking of Irving Penn when I asked the girls to individually stand in the corner of the two walls, as Penn so often did. There is directness in this young girl's demeanor and stance (right). She is comfortable with the posture and slight curve of her body, and the indirect light casts softness across her that makes each part of her, from toes, to hands, to eyes, equally important.

Varanasi, one of the oldest cities in Asia, and one of the holiest to Hindus, is a magical place when the sun rises over the Ganges. 60,000 people come to bathe in the river each morning, an experience that is both physically and emotionally cleansing. We were lucky to be there for one of the many festivals that bring tens of thousands to the banks of the river at sunrise. These photos (cover image and page 14) are from a festival in which married women ask the rising sun to bless their husbands and children. The women dress in their finest clothing, with many

Continued on page 29





Nagaur Camel Fair, India. *By Neil A. Meyerhoff*



Villagers Outside of Home; Siana, India. *By Neil A. Meyerhoff*

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Vegetable Market; Bangkok, Thailand
By David Orbock



Floating Market; Bangkok, Thailand
By David Orbock
Article appears on Page 26

Photography At Length

Brian Polden
Worthing, Sussex, United Kingdom

Editor's Note:

This article is a special contribution to our Panorama Journal and has been reproduced from the British Publication, "Photographica World" by permission from John Marriage of the Photographic Collectors Club of Great Britain. A total of five articles were written from 2002-2004. This series represents only the beginning of the wealth of information offered in a yet-to-be-published book. The author, Brian Polden, is from the United Kingdom and is a long-time member of IAPP and other major photographic associations. He has spent decades researching the history of the panorama and has produced a major achievement in his manuscript. However, because of the unique subject matter, it has been difficult to find a publisher willing to take on the project.

It is my opinion that Mr. Polden's book, at the very least, should be in the libraries of colleges or universities with an accredited program in photography and digital imaging. It is my hope that by reproducing Mr. Polden's article here, we can generate interest among IAPP members and friends to see that this goal is achieved.

Please note that the entire article, as originally published in Photographica World, is not reproduced here in Panorama. It would have taken up all the pages of this issue! For the complete text with all accompanying illustrations, you will need to visit the IAPP website, www.panoramicassociation.org/documentlib.php

Publisher's Note:

Abridged from an as yet unpublished work, *Panoramic Cameras – A Technical History*, this series presents the story of a form of photography

that has never been fully told before. It is a story that has so far taken half a lifetime to unravel, hence the need for a serialisation. The subject has often been misunderstood even by its practitioners, and yet it contains some amazing optical and mechanical innovation; the true history of panoramic imaging.

Author's Note:

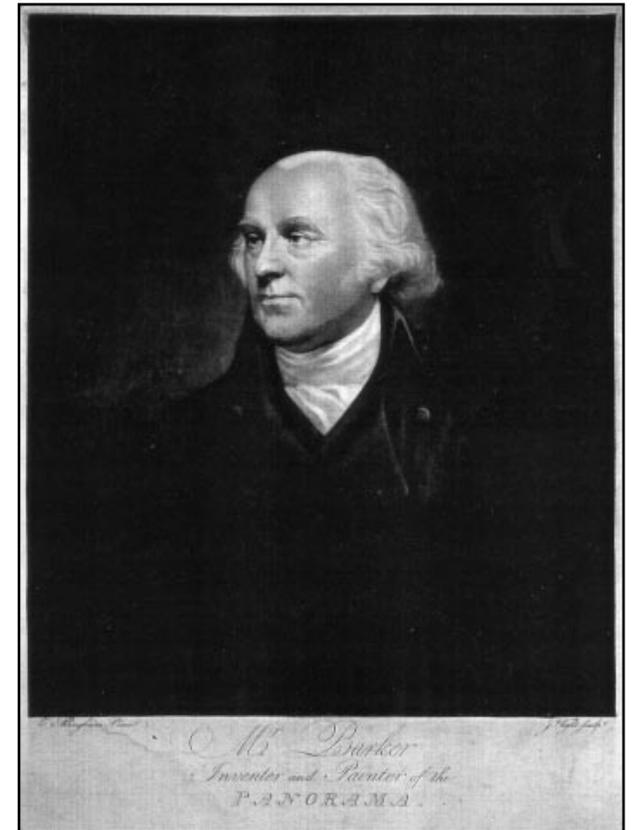
This series is dedicated in tribute to Harold Charles Shields (1922-1990) of Panora Ltd., whose panoramic group photography in Britain was unsurpassed and whose profound knowledge, generosity of spirit, infectious sense of humour and the warmth of his friendship endeared him to all who knew and loved him.

What is a panorama?

To appreciate the fundamentals of panoramic imaging we have to go back some two centuries to a time when an Irishman, Robert Barker (1739 1806) [on the right], languishing in a debtors' prison, became aware of how the light fell through a small grille in his cell and the way in which the surface of the wall became illuminated as the angle of the sun shifted. Barker was an artist and a teacher of perspective and the effect that he observed set his creative mind in motion. After his release the family moved to Edinburgh where he and his 13-year-old son, Henry Aston, began experimenting with sketches of the commanding view from the top of Calton Hill. Because the vista was so expansive, they had to produce a series of related drawings that, when joined together, formed a composite picture that represented the substantial visual angle that surrounded them.

However, Barker soon realised that when laid out flat the picture did not properly convey

what they could see around them and so concluded that the image, like the actual scene, should encircle them and must be large enough to convey the intended illusion of space. In that case it could not be framed in the conventional sense and, in order to recreate the right effect, the perspective would have to be carefully reproduced with the shadow angle being different at each point on the horizon as it followed the points of the compass.



Fired with the ambition of producing an exciting form of wrap around imaging, Barker took out a British Patent (No.1612) on 19th June 1787 as an "Apparatus for Exhibiting Pictures".

Photography At Length, *continued...*

It is believed to remain to this day the only art form ever to have been patented.

In effect, Barker had devised a completely new method of imaging without the use of a frame to constrict its visual angle. In order to recreate everything that he could see around him as a continuous image the canvas had to be curved and, ideally, meet end to end as a complete 360° circle – a total view.

The spectator needed to look at the picture from within the circle and at a distance where any surface blemishes, such as brush strokes, could not be resolved by the eye. The canvas, therefore, had to be large. Furthermore, the upper and lower edges of the canvas should be masked. The lighting was important too, with patrons entering via a darkened passage, so that the picture would appear to be as bright as the daylight outside that was reflected from its surface. This natural illumination came from overhead and preferably with a diffused texture since the shadow angles were provided within the actual painting, changing throughout the entire scene as the eye travelled round the circle. This latter characteristic is a fundamental manifestation of cylindrical perspective and this distinctive feature is a hallmark of the panorama.

The photographic panorama

The painted panorama possessed the impact of colour and enormous scale using a specific formula based on cylindrical perspective. By contrast, at the other end of the dramatic spectrum, the new science of photography offered immediacy and a revelatory intimacy of detail, albeit at that time in monochrome with a severely restricted angle of view on a flat surface.

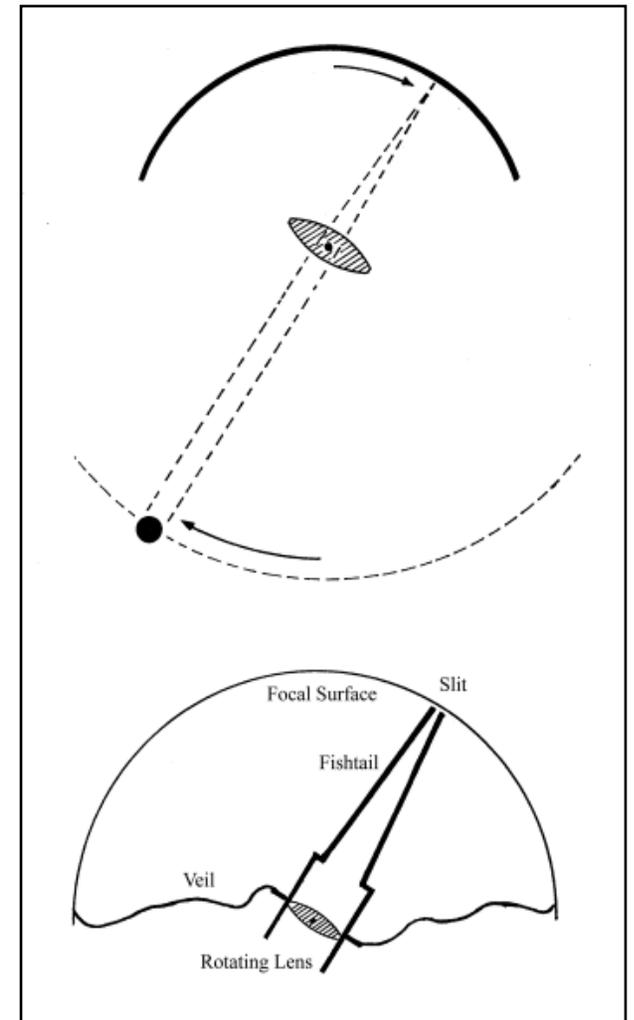
Despite these handicaps, those taking up the pursuit soon found ways of extending the horizontal range of their (then very basic) cameras. One way was to copy the idea of the “long view” by moving the camera in a straight line – along a river bank for example – taking a series of side by side exposures and joining them as a composite elongated montage. This could be of any length but lacked the all important sense of wrap-around involvement. Such a montage of connected images is viewed flat and (apart from a probable time delay between exposures) the shadow angle remains constant and unchanging from one segment to the next because the camera always looks towards the same point of the compass. Clearly, the “long view/montage” is not a panorama.

Another way was to copy the principle of the circular panorama by placing the camera at a carefully chosen central viewpoint, rotating it in a series of steps at pre determined angles and shooting a “polyrama” as a set of adjoining exposures that, if taken to its ultimate 360° conclusion would, unlike the “long view”, meet end to end. This would provide a panorama like effect but made up of a series of flat segments containing planar rather than the cylindrical perspective. The more exposures, and narrower each one is, and the closer we approach to a true panorama.

From the release of the Daguerreotype process in 1839 it took only four years for someone to devise a third way that could register an extended image in cylindrical perspective and so produce the world’s first curved photographic images. There is a fourth way, but this will be dealt with later.

Historically, the answer was unexpectedly simple. The trick was to mount a lens in such

a way as to enable it to be rotated through a horizontal arc [below]. To obtain the necessary panoramic perspective the surface on which the image was to be formed had now to become cylindrical, just as had Barker’s canvas. The



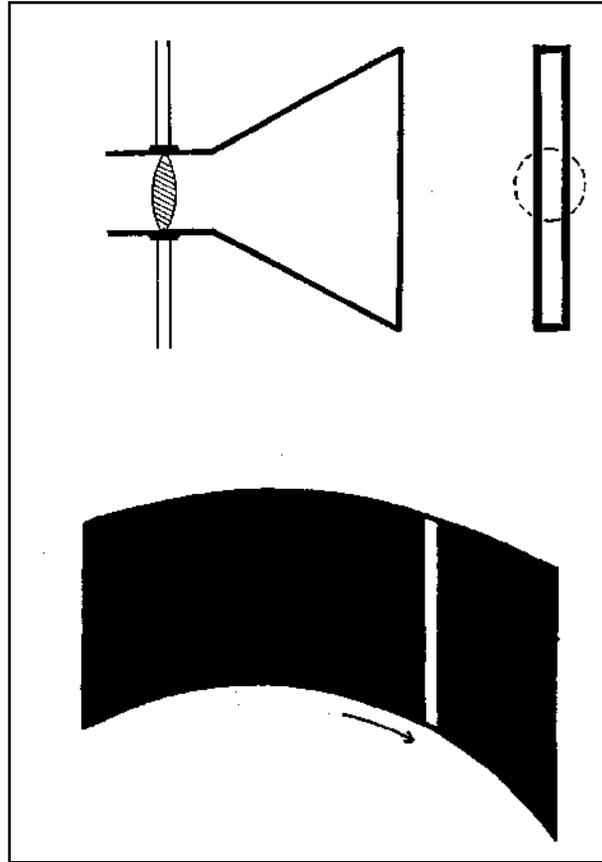
radius of the stationary cylinder had to equal the focal length of the lens so that the image could be brought in sharp focus at any point

Photography At Length, *continued...*

on its curved surface as the lens was made to traverse its arc. To ensure that a constantly sharp image would be scanned round the cylinder the lens had to be pivoted precisely at its optical centre; that is to say, at its rear nodal point – node of exit or emission. Of course, as the lens swung round, only a small vertical section of the scene could be scanned at a time. So as the lens rotated parts of the picture dropped out of its grasp and others appeared. The total angle depended upon the focal length of the lens, the sweep of the lens and the length of the focal surface (the film).

The pivoting lens therefore not only solved the problems inherent in composite panoramas but offered some additional advantages into the bargain. The lens barrel extended rearwards and almost touched the curved focal surface. This extension was flattened vertically, being called the fishtail [on the right]. This formed the scanning slit common to most panoramic cameras that behaved as a focal plane shutter in “wiping” the image across the sensitised surface. In early cameras the slit was of graduated shape, broader at the top, narrower at the base, to compensate for the difference in exposure required for foreground – more – and sky – less. In practice the slit served a second purpose too. By only using the central area of the glass where optical performance is at its best, the image was less dependent upon the optical quality of the glassware than in conventional cameras. “Uncomplicated” lenses could be used successfully in a panoramic camera. In addition, the internally blackened fishtail also helped to “clean up” the image by minimising internal reflections. Panoramic exposures scanned with a pivoting lens therefore had resolution at least as good as any photograph taken with a comparable lens on a flat plate. Unlike some early flat plate cameras,

however, that same quality of definition was maintained from end to end of the scan, with no degradation from one end of the panorama to the other.



A true photographic panorama may be regarded as a single unbroken lateral picture photographed as a constantly moving image scanned through a narrow vertical exposure slit. The camera and/or its lens rotates about a single fixed point so that it sees every successive part of the field of view from the same viewpoint, and its field has a finite limit of 360° before repeating itself. This moving image, unlike

either a longview or a polyrama, registers on the film in cylindrical, curved, perspective. Such a panorama is viewed as a continuous scene set on the inside circumference of a circle or part circle. The shadow angle changes continually throughout the circumference of the picture because the camera’s axis rotates smoothly.

In now conforming precisely to Barker’s specification and fulfilling all the criteria of panoramic perspective, this simple expedient provided the foundation of photographic panoramic imaging on which rests the design of almost every item of equipment subsequently produced. It is important to appreciate that, no matter the multiplicity of applications, or how ingenious the technical twists and turns, (with one exception) always the fundamental principle remains that of the relationship of a moving lens to a cylindrical path, or its equivalent, in one way or another. Having now set the theoretical background, we commence the hitherto untold story of how panoramic photography evolved beginning with a detailed examination of the world’s first panoramic camera.

Frustration – the mother of invention?

Only four years on from the introduction of photography itself, it is evident that the invention of the panoramic camera came about as a result of frustration caused by the significant limitations in both quality and acceptance angle of lenses at the time. Fortunately, the Daguerreotype, with its flexible copper plates, offered a workable solution to both shortcomings. Subsequently, designs had to be adapted from the Daguerreotype stage to suit different kinds of sensitised materials, hence there are three distinct phases in the evolution of these special cameras that coincide with advances in image-receptive substances and their method of support.

The pioneers of panoramic imaging had to have not only a working knowledge of chemistry but possess sufficient skill either to design and build one's own camera or the ability to at least draw well enough for an optician and/or joiner to work from a scale plan. The proportions and quality of photographs resulting from this fragmented approach were as varied as the cameras that produced them with "individuality" being the only guaranteed hallmark.

Today, in our world of mass production, these quaint innovations of yesteryear provide us with a rare insight into some of the optical and mechanical problems that faced these stalwart originators. Quaint or not, their unorthodox creations had the ability to embrace, in a single exposure, a far wider angle than was remotely possible with any conventional camera and which recorded as a continuous picture a true unbroken curved panorama.

With its distinctive focal surface, this original concept operated, within the limitations of a semi-circle where the maximum practical recorded angle reached 170° – not too far short of human vision itself.

In this first phase we shall examine examples, from various countries, where the sensitised materials were applied externally round the back of the camera – to form the curved focal surface. These span a period of about 50 years from 1843 to around 1894. But not without an argument as to "who did it first"!

The first panoramic camera – the controversy

For more than 150 years the invention of the panoramic camera has been attributed persistently to a man thought to be German

named as Freidrich von Martens in the year 1845. Most photographic reference works seem to confirm this but in the British Journal of Photography there is a report dated 16th May 1902 entitled;

"EX CATHEDRA. The Panoramic Camera..

... The Photographische Correspondenz contains a letter from Franz Ritter von Reisinger concerning a claim, which has been circulated, attributing the invention of the first panoramic camera for Daguerreotype plates shaped to the segment of a circle, and this was chronicled in the Wiener Allgemeine Theater Zeitung of the 12th May 1846. The lens was rotated by a mechanical contrivance. The announcement quickly elicited a reply from Wenzel Prokesch, who wrote that Herr Puchberger, of Retz, had obtained an Austrian patent three years earlier for a panoramic camera, by means of which photographs could be taken upon curved plates. The plates were 19 to 24 inches (48.2 to 61 cm) and the lens of 8 inches (20.3 cm) focal length and 15 lines aperture. Herr Puchberger made photographs of the St. Stephen's Church, Vienna, including the entire elevation to the top of the cross, with this instrument. He also used it for other kinds of outdoor work, such as public squares, barracks, and masses of troops. Ritter von Reisinger is of the opinion that this was the first panoramic camera used for photography."

This claim was later endorsed by Professor Erich Stenger in his book "The March of Photography" (Focal Press) who wrote; "Freidrich von Martens (1809-1875), a German engraver built a "Daguerreotype camera for panoramic views" ... in which negatives were made on curved Daguerreotype plates, the lens being rotated during exposure (1845). A "panoramic view camera" had been built, two

years earlier, by the optician Wenzel Prokesch, after plans by the pharmacist Puchberger."

On face value the foregoing provided further evidence that the claim on Martens' behalf as the inventor of the panoramic camera was mistaken. The only way of discovering the truth was to try to locate the original patent of each party. This task was undertaken by Steven Morton, Senior Scientific Photographer at Monash University, Australia, and IAPP past-member, who managed to trace these all-important documents as recently as 1991. As a result there is now no doubt as to whose invention was registered first, and the Prokesch/Puchberger patent is now regarded as being the first panoramic camera. This important document, bearing several identification numbers probably added by successive custodians, appears to have been registered originally as No.42086 and was in two parts. There was a summary dated 16th June 1843 and seven subsequent pages of detailed technical information together with 35 line drawings. This part was dated two days earlier. Each part bears the signature of the joint patentees, Josef Puchberger, pharmacist, and Wenzel Prokesch, optician and mechanic. From this one may assume that the overall concept was Puchberger's and the latter, as a skilled technician, was responsible for most or all of its construction.

Even by today's expectation the design is truly amazing. It incorporated certain refinements that, as far as one can ascertain, have never been repeated in any subsequent panoramic camera.

While the diagrams were helpful in providing a general understanding of its function, to grasp the finer points it was essential to be able to read the text. Here there was a serious difficulty

Photography At Length, *continued...*

in translation because the entire document was drafted in a thin spidery hand that, in a third-generation photocopy form, even when enlarged, bordered on the indecipherable. To compound the problem it was written in a now outdated form of Austrian German called Sutterlin and there are few today who are able to understand it. Fortunately Steven Morton managed to produce an adequate translation of the short summary, but the remaining bulk of the work presented a major challenge. The panorama fraternity is profoundly indebted to Hans Krugmann, a scholarly retired German engineer whose perseverance has finally allowed the patent text to emerge. The finished publication will present the world's first panoramic camera in its entirety.

After reviewing the drawings and accompanying text, there can be little doubt that Puchberger and Prokesch were ahead of their time when they set out to incorporate such revolutionary refinements in their panoramic camera, and succeeded perhaps to the point of overkill. Certainly, its most extraordinary ability was to re-contour the normally cylindrical focal surface into that of a partial ellipse. It was this feature that created the focus variation on a single curved plate at opposite ends of the same photograph. It was a master-stroke that has never been repeated and neither has the power assisted drive.

These two Austrian innovators, then, set the ground rules with a design formula that is still with us today, only the details having changed throughout the intervening 150 or more years. Although there were several cameras of equal size and even larger ones to come, it is evident that, with plates measuring up to 24in (61cm) their camera was, to say the least, substantial in both size and weight. Add to that the obvious

complexity and one cannot help but wonder as to whether they had already invoked the Law of Diminishing Returns as far as any commercial exploitation might have been concerned? Surely, as patentees and established businessmen having invested considerable resources of both time and money into the project they had not done so purely for their own aesthetic satisfaction? Yet, so far as one can tell, the Ellipsen Daguerreotype appears not to have been marketed. Perhaps the situation was that virtually no market existed among the still uninformed laity and only a very limited one among the few established professionals whose work at that time was founded mainly on portraiture. An innovation of this complexity was probably too much too soon. If panoramic photography was to find a market it would have to be with an apparatus that was far less complicated.

Two years later two sets of patents were filed in France in 1845 for three different designs, the first of which was a much simpler version of the Ellipsen Daguerreotype. The author of these patents was none other than Martens, whose story we shall be presenting in Part Two in the next issue.

Captions for illustrations:

Fig A Robert Barker. (Illustration courtesy of Johnathan Gestetner)

Fig B Rotating-lens panoramic cameras – plan view of the design principle

Fig C Formed by the narrowed end of the fish-tail, the vertical scan line 'wipes' the image round the cylindrical focal surface.

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Ian Farrell, Photography Monthly (June 2005)

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On Location

A Photographic Journey to Thailand

David Orbock
Baltimore, Maryland, USA
 and
Fran Stetina
Bowie, Maryland, USA

Thailand is just a hop-skip-and-a-jump from Baltimore, Maryland. Panoramic Photographers Fran Stetina & Dave Orbock visited this exotic Far East country from March 7 – 16 and had an exciting and fun filled 9 days of photography. Fran started at 6:00 am 7 March with a short hop to Chicago (1 ½ hr flight) then a hop to Tokyo (13 & 1/2 hours flying a polar route that took him over Alaska) and a final 6 hour jump from Japan to Bangkok Thailand.

Dave took the scenic route Baltimore to Dallas, Texas (3 hrs), Dallas to Osaka Japan 14 hours and Osaka to Bangkok 6 hours. Both met at Bangkok International airport the next day



Figure 1

at 11:00 PM 8 March (date line crossed). After a short nap at our Hotel in Siam Square downtown Bangkok and we were ready to Photograph.

Bangkok, like many of the large metropolis's is situated on a major river, in the case of this city of 5 million the city is on both sides of the river. The Chao Praya. Is literally the city highway, with hundreds of boats moving every which way. River traffic is incredible, barges, long tail boats, speedboats, short tail tourist boats, houseboats, tour boats and every kind of ferryboat imaginable. The Long Tail boats defy description (figure 1, below left). Imagine an 8 cylinder automobile engine resting on a pivot with a 6-foot long pole sticking out the front and a 20-foot pole with a propeller sticking out the back. The driver puts all his weight on the front pole and moves the entire engine including the rear shaft with the propeller. These boats travel along

at 30 - 40 miles per hour and shoot a stream of water 20 feet behind. In the early days of the city, Klongs (canals) branched off the river providing easy access throughout the city; today many of the Klongs have been converted to streets and highways, with just enough remaining to provide a glimpse of a past time.

From the river the first thing one notices is the Buddhist temples, there are 13 thousand temples within the city proper.

These temple complexes called Wats are the center of education, meeting places and religious study and worship and are seen everywhere Bangkok the capital of Thailand was moved to its present location in 1770's after the Burmese king captured the previous capital Ayutthaya. Many of the ruins of this ancient city remain and the Ayutthaya is



recognized as a world heritage site. The center of the Kingdom was rebuilt within a walled compound called the Grand Palace.

Today the Grand Palace is a beautiful restored tourist destination (figure 2, above). This was our first major stop to try our hand in photography. The palace buildings now used only for official ceremonies. The king & queen reside in a more secluded complex also within the city. There are dozens of elaborate Wats, historic buildings spires, golden statues of Buddha and golden domes within this vast complex.

Some of the major Wats we visited within the complex include: Wat Phra Kaeo containing the

famous Emerald Buddha; Wat Po containing the 159 foot long reclining Buddha, Wat Arun, The Temple of Dawn; Wat Traimit with the famous solid 5 ton Gold Buddha.

Our next stop on this photo odyssey is Ayutthaya the ancient capital that is about 65 miles up-river, north of Bangkok (figure 3). This city was the capital of the kingdom for 417 years, from 1350 -1767. until it was sacked and the capitol moved down river to Bangkok. In the 1600's this city was the richest city in the Far East and was believed to have a million inhabitants making it larger than London or Paris. Ayutthaya was the main trading center between east & west and was called the Venice of the east. The remains of this elaborate ancient city stand today as a World Heritage Site.

We spent an entire day photographing this unique site and barely scratched the surface of the elaborate remains of the temples, palaces and government buildings. We visited three of the major complexes within the city grounds and there are an additional 66 buildings and other items of interest within the Heritage site.

China town, the flower market, city weekend market, streets scenes, scenes along the klongs, and some of the more elaborate Wats and Temples filled every day with photographic opportunities of this exotic and vibrant city.

Another trip south of the city to an area called Damnoen Suduak provided a unique photographic experience in the floating market (figure 4). Dozens of merchants, mostly women, ply the klongs in little flat bottom paddle boats

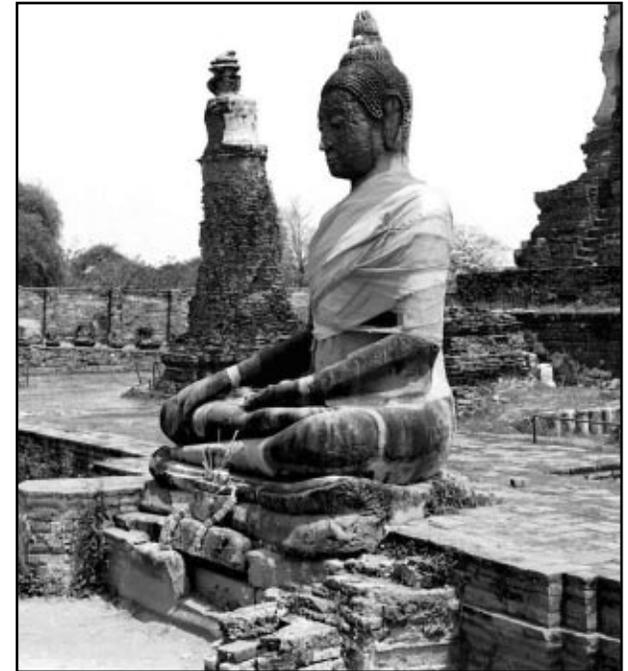


Figure 3



Figure 4

selling fruits, vegetables tourist trinkets and even hot meals to locals and tourists alike. The klongs are literally completely covered with boats such that one could actually walk from one side of the canal to the other. This unusual site was intriguing and provided not only a lasting impression of the sights, sounds and smells of Thailand but more photographic opportunities than one can imagine.

We're looking forward to our next trip which will include much more of the country side with all the rice patties, the small islands in the south in the Bay of Thailand, the Island of Phuket on the Adamon Sea in the Indian Ocean; and visits to the North to see and photograph the ancient cities of Chiang Mai and Chiang Rai which was where the kingdom began in the distant past before 1300.

An Experiment with Linear Panoramas

Richard Schneider
Columbia, Maryland, USA

For those of you who own Roundshot or similar-type cameras (rotating panoramic camera that exposes the film through a slit), you may have experimented at one time or another with linear panoramas. This type of panorama has the following characteristic: the camera itself does not rotate but instead runs (on a track or slow-moving carriage) parallel to your subject while the exposure is being made. Roundshot, in fact, at one time manufactured such a track as an accessory. There are many types of subjects that are conducive to being captured as a linear panorama. One that I was attracted to was the annual Christmas Light display in the Hampden neighborhood of Baltimore, Maryland.

I do not own a Roundshot, and do not have a track system for use with my #5 Cirkut. So I decided to try and produce a linear panorama digitally. I mistakingly thought this would be an easy affair: take a shot, move down a few feet, align the rooftops, take another shot, and so on until the entire 34th Street block was recorded.

What I did not seriously consider was the fact that with each successive shot my vantage point changed. Thus, a stairway that faced right in one shot might face left in the next one. Not knowing of a stitching software program that could reconcile such differences, I thought I could solve the puzzle with extensive reworking in PhotoShop. Such was not the case.

As you can see below, I was able to get reasonably close to the actual scene in the rooftops and the top floor of each rowhouse. However, as I worked further down each image, the problems became manifest. Of course, it didn't help that cars and people were coming and going all the time. But that ended up being the least of my worries. Anything that was closer to me in the image was that much more difficult, if not impossible, to reconcile.

It became all too clear to me that manual stitching of a scene taken from separate images is far easier when it is taken from one vantage point. For a linear panorama, there appears to be only one solution: a camera that exposes through a slit. The trouble is, what digital camera out there exposes through a slit

(and is affordable)? Yes, Better Light does produce a panorama digital back for a 4x5 camera body, but this is far out of my price range.

And what about using film in a Roundshot or Cirkut camera? Well, as our IAPP President discussed earlier in this issue, Kodak and other companies are slowly eliminating their film stock production, especially in niche areas.

Yes, the digital revolution is here and there is an understandable excitement and anticipation of what it can do. Certainly spherical panoramas are examples of images that could never be done on film, but I do pause when I think about what might be lost as we embrace this new technology.

Linear panoramas are a subset of an already eclectic photographic technique, so who would care or be the wiser if they became impossible to create? Maybe only a few, but I would like to think that the universe of creative possibilities should be limitless and that the techniques and raw materials that make up this universe should be thoughtfully preserved. Perhaps IAPP can help in such an effort.



34th Street Christmas Lights: Baltimore (Hampden), Maryland.

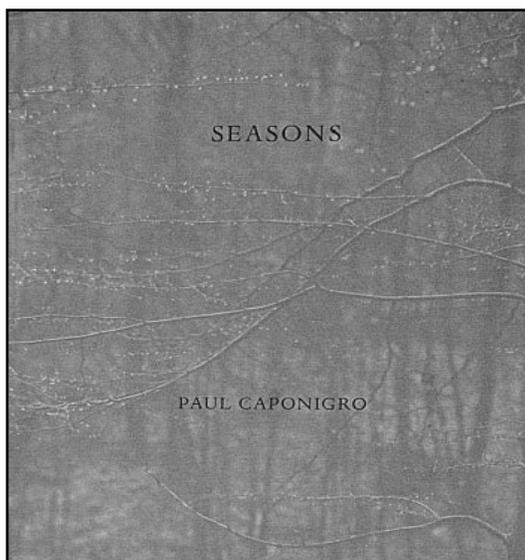
Book Reviews

Fran Stetina
Bowie, Maryland USA

SEASONS

By Paul Caponigro
Little, Brown & Company, 1968
ISBN 0 – 8212- 1703 – 8

In searching my library for an appropriate book to review in this second issue "Summer 2006" edition of our new Panoramic Journal, I came across a volume titled "Seasons". A small book of images by Paul Caponigro. This is a beautiful little gem of a book containing small black and white Polaroid images. Paul was



hired by the Polaroid Company to illustrate what an artist could do with this product, which was made for the vast consumer snap shot market. An inspiring book that belongs in any serious photographers library if you can find it. You might have to go on eBay or search old bookstores.

This little book reminds me of the changes that have taken place in the panoramic community and especially in IAPP. What began over twenty years ago as a group of Cirkut Camera aficionados taking images on large 9" pieces of film and contact printing these images, has now open its doors to photographers using: 35mm Xpan cameras, Roundshots and other 360° rotating cameras, home-built inertia driven cameras, digital cameras and stitching software and various image processing software packages to create 360° horizontal panoramics, not to mention spherical panoramics providing virtual reality images.

Even many point and shoot cameras have a so-called panoramic mode that simply masks the image into a 1:3 panoramic ratio and these provide many nice 4 x 12 in. images.

The message of this little review is simple. Paul's book is great and shows that small images can be very powerful and beautiful. Also keep in mind that new ideas are worth considering and that new Panoramic photographers need to be mindful of the great history of the field and look to the old hands for inspiration and realization of the dedication and love of photography that is shown by their sharing experiences, interest and camaraderie through the IAPP.

CHERRY BLOSSOMS

By Jake Rajs
Rizzoli International Publications, Inc., 2006.
ISBN -10:0-8478-2794-1

RIZZOLI is known for its large format Table Top Books; but this new mini series is a small 5 x 7 in. book. This is a very nicely done book, which would make a nice gift for someone

interested in flowers. Rajs went up and down the east coast during the short Flowering Cherry Tree Blossoming period to take these images. The book has over 200 images of Cherry Trees and their blossoms including many images taken in Washington, D. C. around the Tidal Basin area. The book also includes some beautiful Japanese block print images of trees and springtime poems by various authors.

I found this little book enticing and was surprised that I was able to visualize many of the exact locations where the tidal basin images were taken; remember that there are 3,000 flowering cherry trees planted around the Tidal Basin. It is amazing how unique these scenes have become.

Member Profile

Neil A. Meyerhoff
Baltimore, Maryland, USA
continued...

pieces of gold, and bring fresh fruit and vegetables to be blessed with holy Ganges water. The haze from the pollution causes the light to be soft and creates a sense of distance in the vertical image (page 14). This was perhaps the most magical moment we have experienced in India. You see the vast numbers of people spilling down the steps to the river, you see them praying to two of the elementals of life, the sun and the river, and you get a sense that this is a very basic religious moment for these people.

My wife and I intend to return to India in 2007 to visit other parts of the country, but we are unlikely to experience the immensity of the emotions and humanity we saw on the banks of the Ganges last November.

Newly Published

I APP member Peter E. Randall of Portsmouth, New Hampshire, has just issued his third book of New Hampshire photographs. Entitled, *New Hampshire: Then and Now*, the book consists of 80 sets of images providing an important historical record contrasted with a contemporary artistic vision of New Hampshire and its people. Using the archives

of the New Hampshire Historical Society, local historical organizations, and individuals, Randall selected the vintage photographs and recreated their contemporary equivalents. Also an historian, Randall included historical data for each photograph. The book has several panoramic photographs including those shown here of Portsmouth's Haymarket Square. With both black and white and color photographs, the large format, clothbound book has a list price of \$40.

Details: <http://perpublisher.com/per72.html>

Top image:
Haymarket Square, Portsmouth, New Hampshire, by C. S. Gurney, from his book *Portsmouth Historic and Picturesque*, 1902.

Bottom Image:
Haymarket Square, Portsmouth, New Hampshire, by Peter E. Randall, 2004, taken with a Noblex 135U (*original image is in color*)

