

# PANORAMA



THE MAGAZINE OF PANORAMIC IMAGING

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*Panorama* is a publication of the International Association of Panoramic Photographers. Our offices are located at the various addresses listed below:

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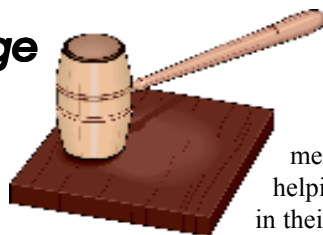
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## Presidents Message

By Fred Yake



Our association is polishing up the 'I' in IAPP. With the help of our International members and sponsors we are truly becoming International. Our foreign membership has expanded thanks to our world wide web site, foreign liaisons and conferences in Europe. During the Paris conference I appointed three more board liaisons. We now have representatives in Australia, Switzerland, Italy, China and Tokyo.

These members are kept informed about current programs and future plans being developed by the board and members. Our liaisons are working on

membership and helping to promote IAPP in their respective areas of the world. Thanks to Johnny Kurtz, our Switzerland liaison, for a terrific weekend conference in Paris. During the conference 20 new foreign members joined IAPP.

Colin and Betty Bullard, our Australian liaisons will be hosting a weekend conference in Sydney in November or December. Contact the Bullards for more information. We'll give dates and info on the website as soon as we know more. ■

## Secretary Says It's Dues Renewal Time Again!

By Addie Lorber



Congratulations to Johnny Kurtz for planning and executing a very successful European meeting in Paris this past September. With the scope of presentations and vendors present it was obvious to those of us in attendance that he spent a considerable amount of time to make sure every detail was taken care of. In Paris I felt we were truly an international association, with people from all over the world including China, Japan and Australia attending.

In this issue you will find your 1998 renewal form. In 1994 there was an announcement in the newsletter that dues would be increased by \$5.00 a year,

however, it was never instituted. After much consideration it was decided that with rising costs in printing and postage it was time to follow through with the increase.

Speaking of the newsletter, please make sure your articles, display ads and classified ads are in before the posted deadline, to be considered for that issue. Items arriving after the deadline will be considered for future issues.

Please do not delay with your yearly membership renewal. Dues are to be paid by January 1, 1998 in order to make sure you get into the membership directory.

Don't wait, renew today. ■

## QPP Program

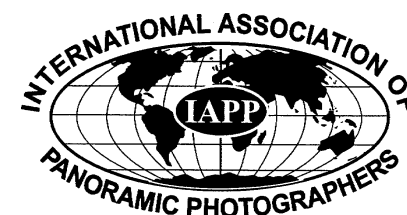
After January 1, 1998, IAPP will offer a program to certify our members as *Qualified Panoramic Photographers*. The program is designed to aid our members in sales and promotion of their images. By offering a professional designation, this should also help to increase membership.

Upon receiving certification by the Qualifying Committee, members will be allowed to add a QPP designation at the end of their name, under our logo, on their business letterheads or on promotional material. IAPP will use the designation in our Membership Directory.

The qualification of QPP signifies that IAPP has certified that the member has demonstrated, through a professional testing and certification program, that they can produce a quality panoramic image.

The QPP qualification can be earned by earning ten service points through participation in IAPP, submitting 6 panoramic images for judging by the committee and by passing a written test comprised of 75 questions.

The QPP test will be conducted at weekend conferences and the International Convention. Any member interested in earning a QPP designation, contact IAPP headquarters. ■



## Moab Update

The headquarter hotel for the International Convention will be the Moab Valley Inn, to reserve a room call 800-831-6622, mention you are with IAPP. Pre-registration for the convention will start on Tuesday evening, May 5, opening will be Wednesday morning with banquet and installation on Saturday evening. More news on convention activities in the next issue of *Panorama*. ■

## Print Judges Announced

By Bill McIntyre, Print Chairman

I am happy to announce the judges for the print competition at The 1998 IAPP World Convention at Moab. They are: W. Ward Clark, Peter Lorber, Chuck Peterson, Dick Fowler, and Bill McBride. This is a good panel of judges and they will do a great job.

To refresh your memory on the rules, there are the 4 categories.

1. Straight back cameras
2. Swing lens cameras
3. Rotation cameras
4. Digital (digitally enhanced).

Each category will have winners of first, second and third, and a special award from Kodak. To qualify for this award you must use Kodak film and paper.

Each member is limited to 4 prints for judging and/or display. A member can enter one print in each category providing a camera in that category created the image. All other prints will be place in the general display. Once the convention starts if there is any room left in the display areas, members will be permitted to hang additional prints above the 4 limit. However, these prints will not be eligible for judging. Extra long prints may need to be hung in hallways. If there is a question the Print Chairman will decide what is the correct category. He will have the final say to exhibit areas and placement of prints in the general

exhibit. The IAPP and Moab Valley Inn will not be responsible for loss or damage to any print or prints. Any member entering prints for display or competition assumes full responsibly for their prints and releases the IAPP and Moab Valley Inn of any kind of liability. ■

## Boutique Offers IAPP Moab 1998 T-Shirt

Our IAPP Boutique is now offering a 1998 Commemorative Tee Shirt. These shirts are 100% heavy cotton by Fruit of the Loom. The shirt will be in a color similar to the red sandstone (darker than in photo) of the Canyonlands and will be imprinted with our 1998 convention logo.

All of the shirts must be pre-ordered and are \$14.95, plus mailing if not picked up at the convention.

All profits go to IAPP. This is a chance to get a commemorative shirt and help IAPP member services. Send check or credit card info to IAPP headquarters in Boca Raton, FL. ■



## Web Report

### IAPP At panphoto.com

By Warren Wight

The IAPP web site continues to change and improve. Our list of links to members web sites continues to grow, and now includes an e-mail link for those members who have one. If you would like your web site added to the Members Links page e-mail me: [warren@wordsandpictures.com](mailto:warren@wordsandpictures.com).

You can now download the IAPP logo from the web site. It is available in different formats and resolutions.

I have also added a "news ticker" to the IAPP web site. It will feature current news and event information.

It seems that our web site is pretty popular. I have been tracking how many people visit the site (hits), and found our site is being "hit" an average of 65-75 times per day per day! The site was "hit" 2123 times in October, and it looks like Novembers numbers will be even better.

Visit the site at [panphoto.com](http://panphoto.com). ■

## From The Board

The Board has approved a generous offer by RTS Noblex and Globescope to sponsor, at a discount, a complimentary one year membership to customers purchasing one of their panoramic cameras. Thank you Noblex and Globescope for your continued support of IAPP.

In October, Kamera Werke GMBH, the company producing Noblex cameras in Europe was sold. The new ownership, a consortium headed by Peter Hoffmeister and their U.S. distributors RTS Noblex, assured us of their continued cooperation, sponsorship and relationship with IAPP.

Each Board Member has taken a committee position for the Moab convention and will be contacting members and sponsors for participation in our International Convention.

Three new foreign board liaisons have been asked to represent IAPP in their area; Maggie Zou from Beijing,

Vincenzo Silvestri from Italy and Masao Nakachi from Japan. Jeff Weisenburger has been appointed as Committee Chairman of our new *Qualified Panoramic Photographer* (QPP) certification program.

The Board voted to appoint Dave Orbock as Chairman of the Nominating Committee for this year's election of officers. If you are interested in running for an office, please contact Dave. Due to normal increases in cost of doing business the Board voted to increase dues by \$5, the increase is reflected on the enclosed renewal form. After a year of diligent work by Addie Lorber our Secretary/Treasurer, IAPP has received notice from the IRS that we have been given our 501 Tax Exempt Status.

IAPP can now operate officially, as a non-profit association, opening the way for tax-free income and the ability to solicit special grants and funding for the betterment of IAPP and the members. ■

# VR News

*News from the digital side of panoramic photography.*

## Apple Announces QuickTime VR Authoring Studio Contest

Apple Computer, Inc. announced the QuickTime® VR Authoring Studio "Experience the Revolution" contest. The contest is designed to inspire QuickTime VR (Virtual Reality) enthusiasts to design unique and creative movies with QuickTime VR Authoring Studio and other QuickTime VR tools. QuickTime VR Authoring Studio is a

new professional software application that allows web designers and multimedia authors to quickly and easily create QuickTime VR panoramas and object movies.

"Experience the Revolution" entries will be judged on their creative and artistic merits, as well as their innovative use of QuickTime VR tools. The contest deadline is Jan. 31, 1998 and winners will be notified shortly thereafter.

The categories are:

- Objects - QuickTime VR object movies.
- Animation Objects - QuickTime VR object movies containing animation.
- Panoramas - QuickTime VR panoramas with one or more nodes.
- Multimedia - QuickTime VR in a multimedia project.
- Web - QuickTime VR objects or panoramas on an HTML page. Also, one

entry will be selected "Best of Show" overall.

The "Best of Show" winner will be awarded a 20th Anniversary Macintosh® computer which features a total entertainment center including a television tuner; CD player; full computer hardware, including a PowerPC 603 RISC processor; FM radio tuner; Acoustimass® sound system by Bose; cable adapter for composite video; and a custom keyboard with detachable trackpad.

Identical first through fourth prizes will be awarded for the winners of each of the five categories.

- 1st prize - A Nikon N70 camera with a 35mm to 80mm f/4.5 zoom lens.
- 2nd prize - Five rolls of Kodak Ektapress® Multispeed film, plus Kodak processing and PhotoCD conversion.
- 3rd prize - A copy of the Apple QuickTime VR Authoring Studio.
- 4th prize - A Kiwi panorama head by Kaidan.

The judging panel consists of six participants with extensive background in photography, design, computers and video imaging. For more detailed information on the "Experience the Revolution" contest and entry forms, see the official contest rules at: <http://quicktimevr.apple.com>.

## Jutvision Java

Visdyn has done it again. No more downloading of Plug-ins. No more installing new software. No more travelling to four different websites to gather bits and bytes! Simply add the Jutvision Java applet into your webpages containing Jutvision scenes and feel at ease knowing that each and every visitor, no matter which operating system they are using, will be viewing your investment in panoramic VR in seconds. File sizes remain between 80K to 50K.

Check their website at [www.visdyn.com](http://www.visdyn.com) for more information and samples. ■

## Seybold 1997 - A Good High Visibility Use For Panoramic Images.

By Terry Thompson

**S**eybold 1997 rolled into San Francisco the first week of October to show off the latest in equipment and services for the pre-press/graphics industry. I used the occasion to roll out one of my recent San Francisco panoramas. The Ghirardelli Square sunset image, underscoring the location for the show, was chosen by Professional Color Lab as the backdrop for their booth as an example of what can be done with their new Durst Lambda 130 Printer.

The 8' by 10' background image started as a 300 MB digital scan of the original



6x17cm transparency. Pro Color then added top and bottom banner elements

that demonstrated the technology of the printer. The maximum printing width is 50" with lengths of up to 100' possible. The Lambda prints, using a system of red, green and blue lasers, direct from digital files to the same photographic materials used in traditional photographic printing. This new technology eliminates the need to make transparencies or negatives from your digital files. Sales Manager Peggy Land said that the large reproduction of the image showed off the printer B9s capability to control color (even subtle changes) as well as contrast

and density selectively to achieve an optimum print, incorporating text with several images. ■

*Above: Display including Terry's panorama used at Seybold 1997.*

*Left: Terry's panorama of Ghirardelli Square in San Francisco, used in the display.*



# PanoramIX Update

By Jeffrey Ullman

*This article will provide an update on PanoramIX.*

A sincere thanks to the several IAPP members that contacted me based on my previous article (September 97).

I am pleased to let you know that we have created a PanoramIX virtual tour of the Riviera Hotel and Casino in Las Vegas with none other than IAPP President Fred Yake taking all the panoramic photographs! The Riviera PanoramIX virtual tour can be seen at: [www.theriviera.com](http://www.theriviera.com). We have also created an Air Canada virtual tour which includes a video of an actual 767 take off and landing! The video and audio is streamed over the internet as opposed to the traditional "download and play" method predominately used today in other panoramic technologies. We believe that this is the first time streaming video and audio has been presented from within a navigable panoramic image on a public website. The Air Canada virtual tour can be viewed at: [www.aircanada.ca/about-us/virtual-worlds](http://www.aircanada.ca/about-us/virtual-worlds). The pre-release PanoramIX authoring tool kit is now available for downloading at no charge. It runs in the Windows 95/NT and the Macintosh environments. The new PanoramIX tool kit can be downloaded by going to the 2 sites above and taking the "IBM alphaWorks" link. Please contact me if you have any questions or to discuss this or the previous PanoramIX article. Jeffrey Ullman, IBM Travel Industry, 561-487-8151.

E-mail: [jbullman@us.ibm.com](mailto:jbullman@us.ibm.com)

Web: <http://www.ibm.com/travel>

## Shooting Agricultural Crop Panoramics for Stock

By Randy Vaughn-Dotta

Shooting agricultural crop panoramas is a challenge because there are so many thematic possibilities to choose from; dormancy, planting, growing, blossoming, and harvesting. Within each theme there are even more decisions, should I shoot the expansive whole crop vista, or a close-up to reveal the fine details of textures and colors? Within the theme of harvesting, should I photograph a container brimming with colorful crop, or seek out the quintessential "on the vine" picture? Each has its place, and it's your customer. Finding good compositions for panoramic ag pictures is also a challenge because the longer format, typically shot as "center dominant", must carry a viewer's interest across the whole image.

Shooting ag pans is satisfying to me for several reasons. Raised on a farm, I like the ambiance created by the sights and smells of farm life. Have you ever seen an orchard in spring with an explosive, colorful full bloom, or smelled an orchard full of ripe fruit?

Another satisfaction is that I can

combine my profession of photography with my love of farm life. Living in the San Joaquin Valley of California offers me access to a nearly unlimited variety of agricultural crops. Shooting stock, I

believe benefits from a combination of desire and ability to shoot a subject repeatedly, in order to have a greater



depth of pictures. I began shooting panoramas, including ag,

with the original Fuji 6x17. Later, I acquired and modified a Sinar, which I nicknamed Sipan. It's a 5x7 C model with a Jim Galvin-modified Art Panorama 6x17cm roll back. My eight Sipan lenses, from 72mm to 720mm, allow me a wide choice in selecting the perspective and feeling of the image as well as great freedom in the placement of the camera.



Like most IAPP members, I have built several pieces of equipment, two of which I find indispensable. One is a cardboard viewfinder with separate inserts to show the exact view for each lens that I have. This viewfinder allows me to pre-visualize a lens's exact composition without the much heavier camera. I also built a 5' x 8' plywood shooting platform for my van roof that allows me to photograph crops higher up in the trees. This higher viewpoint, when used for vistas, allows me the compositional freedom to raise, lower, or eliminate the horizon while creating a pleasing aerial perspective.

When traveling in hot weather, I keep the film in a Coleman electric ice chest that plugs into the cigarette lighter and cools to 30 degrees below ambient.

I fell deeply in love with the colors of Fuji Velvia and used it almost exclusively for my first 3 panoramic years on architecture, cityscapes, agriculture, or nature subjects. However, shooting at ASA 9, due to the ND center filters

*Ag Pans continues on page 6*



## Ag Pans from page 5

associated with wide-angle lenses, was very limiting. Normal and telephoto lens subjects didn't fare much better, even at ASA 50. Today I use ASA 400 or 100, depending upon depth of field or subject motion considerations. When I go shooting I have in mind crops that are experiencing a certain seasonal activity.

To obtain this seasonal information I call the state or county ag commissioner or the ag department of a local university. All of these sources have been very cooperative in sending information I need on crops within my area. I find that a week-by-week report on harvesting and a listing of the top 10 or 20 crops for an area to be the most useful. Keeping personal notes on locations, farmers, seasons, and crops also compliments what others can tell you.

When I find a crop next to a public road, I don't worry about first getting permission from the farmer, unless he is in sight. Invariably the farmer finds me, usually within 30 minutes. Farmers are concerned about "visitors" who help themselves to free samples. Once the farmer is convinced that I am only taking pictures and not free samples I am often accorded photography privileges. Since I am photographing crops and not recognizable farm buildings I am not collecting property releases. If the crop is away from the road, I search out the farmer first.

I co-founded a stock agency called CalWest with 4 other local photographers to market our photos. The ag pans typically sell to ag journals all across the country. We have a manager who handles all the sales and inquiries, and as a group we plan marketing activities. All in all, I find the pursuit of ag panoramics to be highly rewarding because it lets me combine my profession with my love of farm life. ■



*Some of the "ag pans" from Randy's portfolio.*

# Circumnavigation Antarctica

By Everen T. Brown

On November 22, 1996, I left the Salt Lake City International Airport armed with two Globuscope panoramic cameras, a digital video camera, two suitcases overflowing with film and videotape, and one oversized duffel bag with the few clothes that I could still pack inside it. I was already over every standard airline check-in allowance that has been known to skycaps worldwide.

I had to pack for an expedition, since I would be going on one... sixty-six days circumnavigating the *entire* Antarctic continent. All 12,565 miles of it, I would spend over two months sightseeing and photographing the perimeter of the last place on earth. I would not have any chance to buy film, videotape, or get anything repaired since civilization was far behind. After a flight to Santiago and on to the Falkland Islands, I would board a Russian icebreaker, the Kapitan

Khlebnikov. Now a leftover of the cold war, this Russian ship has been privatized and is chartered for travel tours and expeditions. This would be one of a handful of trips ever to successfully circumnavigate the continent.

Saying farewell to the "green foliage" of Port Stanley, this would be our last sighting of civilization as we know it. We would spend three days sailing through the Drake Passage as we inch closer to Antarctica. We make our first landing at the South Orkney Islands. Penguins at last!

We continue through the Weddell Sea for six days before we reach land again. Along the way, we cross the Antarctic Circle. We are now officially in another time and world... For it is summer in Antarctica, the sun simply circles the horizon, dipping ever slightly, but never really setting.

As a child I dreamt of a place where the sun would never set. A place that your parents would never demand that you go to sleep, since it would be as bright as noontime, at three o'clock in the morning. I have entered that magical space.

This would be a highlight of the cruise, having twenty-four hours of light to photograph panoramic views. The sun would give me energy to keep going in the wee hours of the morning. Over

fifty-six landings would be made on this trip. With three helicopters, plus a fleet of zodiacs we had plenty of time ashore. A few of my favorite stops are outlined below.

Riiser Larsen Ice Shelf on the "far" side of the continent. It is home to a fabulous Emperor penguin rookery. If you have ever wondered what you do or see in the Antarctic, come here and you will encounter dramatic scenery and extremely tame animals.

The blue ice caves frame a grand backdrop for a group of Emperor penguins who grow in excess of thirty inches high. Scullin and Murray Monoliths are Antarctica at its most remote. It was even a first for our expedition leaders who have spent over twenty years in this area.

After waiting for the right weather for the helicopters, we begin flights to the top of Scullin. Famous for sheer cliffs that provide nesting spots for 157,000 *pairs* of Antarctic Petrels (birds). These birds flutter in groups like a monarch butterfly migration mating dance. Scullin is rugged and unforgiving. You must watch every step as you wander about taking panoramics from ledges. The scenery is intoxicating. Six hours in the cold fly by. I don't want to leave; I am on the last helicopter out.



*The pieced together, black and white pan of the Australian Base of Casey taken some twenty years ago, and framed.*

Holidays are celebrated with great fanfare. Thanksgiving, Christmas with a visit from Santa, and soon it is New Years. Ushering in 1997 with a multi-course feast and dancing the night away in a helicopter hangar turned discotheque!

Some of our stretches at sea can last up to eight days. The ever changing scenery keeps us fascinated. We brush up on Antarctic history with lectures and plenty of time for reading and research. If there ever were a place in Antarctica that could be dubbed "World Park Antarctica" it would be Franklin Island.

Abundant wildlife, spectacular scenery, and a variety of unexpected color! If access were easy, this would be a theme park at the bottom of the world! The visits to the historic huts of the early

*Antarctica continues on page 8*

**Deadline** for the next  
issue of *Panorama* is:  
**January 1, 1998**

*All submissions, articles,  
ads, etc. must be sent to:*

**IAPP**

**PO Box 2816**

**Boca Raton, FL 33427-2816**

**561-393-7101**

**561-361-0494 (fax)**



*Entrance to Lemare, photographed by Everen T. Brown with his Globuscope.*



## IAPP Drawing Just \$50 Could Get You A Great Panoramic Camera

Prizes will include:

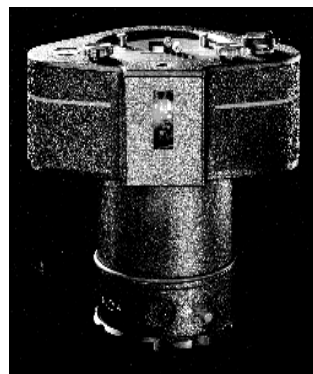


*For only \$50 you can buy a drawing ticket for a chance to win a Roundshot 35-35s or a Noblex 150 while helping IAPP increase members services and produce color pages in our magazine, Panorama. Only 200 tickets will be available and each ticket will be \$50. You do not need to be present to participate. Remember only 200 tickets will be available so if you are interested you should get your ticket ASAP. Mail your check or credit card information to IAPP at our post office address. Your ticket stub will be mailed to you and winners notified after the drawing.*

### ◀ NOBLEX 150

Super quality performance from a drum mounted swing lens. This medium format panoramic camera is very user friendly. Multiple exposure capability

*Sponsored by: RTS Noblex and IAPP - a \$2,900 value*



### ROUNDSHOT 35-35S ▶

Unmatched quality in a 35mm 360° panoramic camera  
Great for traveling and spontaneous shooting  
Slow speed for long exposures

*Sponsored by: Seitz Phototechnic AG, Custom Panoramic Lab and IAPP - a \$2,600 value*

#### *Additional prizes include:*

**Sponsored by Fuji** - A brick of Fuji's newest Arista film - a \$70 value.

**Sponsored by Liz Hymans** - *Spectacular America* - A beautiful panoramic coffee table book - a \$75 value.

**Sponsored by Custom Panoramic Lab** - Custom color printing - Professional quality printing - a \$100 value.

**Sponsored by Pro Photo Connection** - *Panorama California Coffee Table Books* - 4 copies of *Panoramic Photographs of California* - a \$20 value each.

**Sponsored by Wood Box Frame Co.** - *Box Framing* - Beautiful all wood construction, custom made contemporary style - a \$200 value.

**Sponsored by Globuscope** - *Camera Base Levels* - Two Globuscope heavy duty camera base levels for hand held or tripod mount - a \$50 value each.

*The drawing will be held during the International Convention in May '98.*

## Antarctica from page 7

explorers were nearly scrubbed due to weather. Luckily, the weather changed and we made it to Robert Falcon Scott's hut at Cape Evans, then on to the picturesque hut of Ernest Shackleton at Cape Royds. The New Zealand Historic Trust has renovated these huts and they are completely furnished with artifacts inside. You expect one of the weary explorers to return "home" any moment!

The Dry Valleys are home to many a NASA experiment replicating the Martian surfaces. It has not rained here in over two million years, but the day before our visit, the wind blew snow particles around, giving the appearance of fresh snow. Stops were made at a variety of research stations and bases. From a historic first-ever visit to the South African station to the totally underground German station, we are constantly surprised by the amount of work and support that is required for each nations endeavor.

The Russians have abandoned various sites. The Japanese, New Zealanders, Australians, and French have a very active presence in the Antarctic. American tax dollars are put to good use at McMurdo Base, complete with a scientific center with modern aquariums and laboratories. It is a self-sustaining city of 1200 people in the summer months.

At the Australian Base of Casey, I stumbled upon a pieced together, black and white panoramic photo of the base taken some twenty years earlier, and framed (see page 7). Panoramic photography graces the walls on all seven continents! Cruising via the Antarctic Peninsula, we head back towards civilization. Arriving back in Port Stanley, the Falkland Islands, I feel as though a dream

*Antarctica continues on next page*



## Antarctica from previous page

is coming to an end. My total film count: 311 rolls of film exposed, 269 of these rolls in full 360 degree panoramic format. 56 hours of videotape shot.

Keeping the Globusscopes warm, I have no problem with them. Since they are spring driven and do not require batteries, they make my life so much easier. The video camera batteries held up better than expected, but still had to be replaced frequently due to the cold.

I take my final panoramic shots of the Falkland Islands, complete with the "green foliage" we had not seen for so long. Then on to Santiago, Chile and the shock of returning to big city civilization. The noise levels take a little getting used to. I experience "nightfall". I am back to the nine to five workaday world. I am now home. ■



*Deception Island Destruction*



*Franklin Island*



*Scott's Hut*

# NEW! Hulcherama Model 120-S

## NEW FRONT SHIFT

The new Hulcherama 120-S has a total shift up and down of 28mm or 1.125" (1 1/8"). The shift is operated by a rack and pinion positioning system for fine adjustment. This front shift will be available with Mamyia, Hassleblad, and Pentax lenses from 35mm to 150mm.

## THROUGH THE LENS VIEWING

The Model 120-S is equipped with a viewfinder which enables the operator to set the lens shift to the desired position and focus. This viewer is equipped with a slide cover to ensure a light seal when shooting. Also included is a hand held sun shade with a magnifier which can be adjusted to suit operator's eye.

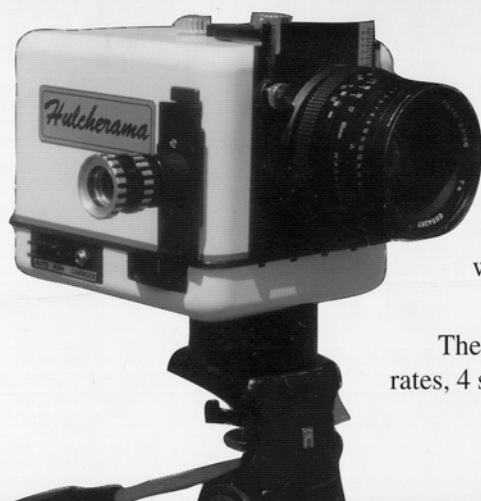
## NEW SHUTTER ADJUSTMENT SYSTEM

The Model 120-S also has the improved slit opening which is adjusted from the top now instead of from the front. 6 rotational rates, 4 slit widths. Shutter speeds from 1 sec. to 1/500 sec.

**HULCHERAMA 120-S.....\$6,995.00**

We can upgrade your Hulcherama with these options. Contact the Charles Hulcher Co. for price quotes.

Check us out on the internet: [hulchercamera.com](http://hulchercamera.com)

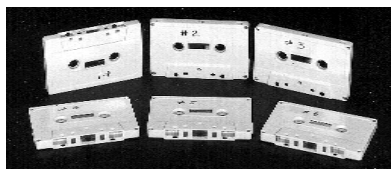


# CHARLES A. HULCHER CO., INC.

909 'G' Street, Hampton, VA 23661  
757-245-6190 FAX 757-245-2882

# The IAPP Boutique

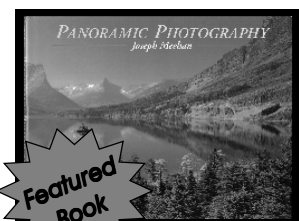
## IAPP Moab 1998 Commemorative T-Shirt→



↑Audio tapes - Set of six, 90 minute audio cassettes, of presentations at the 1996 IAPP Convention - \$18.00



←Caps - adjustable, white w/red logo - \$8.00



Featured Book

←Panoramic Photography  
The book on panoramic photography by IAPP member Joseph Meehan - Only \$24.75  
0-8174-5347-4

All T-Shirts - best quality available, 100% Cotton, pre-shrunk, heavy weight, taped neck, hi-crew collar, full fit. Moab 1998 T-shirt is red sandstone in color imprinted with our 1998 convention logo. All of the commemorative shirts must be preordered and are \$14.95, plus mailing if not picked up at the convention.



←Standard Logo T-shirt - red logo - \$15.00

↓Coasters - set of 3 - \$10.00



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# Linear-strip Photographs Using Cirkut And Hulcher Cameras

By Andrew Davidhazy, Imaging and Photographic Technology,  
Rochester Institute of Technology Rochester, NY 14623

By way of introduction to this article I will quote the question that prompted me to write it. The question was: "How does one set-up and use a Cirkut camera to make 'linear strip photographs' of a passing train resulting in a long photograph presumably

showing the train from engine to caboose including several cars in between?"

Now the answer or solution to the above question has been solved by many individual photographers but possibly a step by step guide might still be useful for those struggling with this problem and in this

spirit such a guide is given below.

The basic requirement or modification that needs to be made to any rotating panoramic camera to enable it to be used for "linear" applications is to devise a means for holding the camera body still while not impeding the motion of the film through the camera. With Cirkut-type

cameras this is not a big problem. Simply leave the gear train equipped tripod head off the camera and attach the camera body directly to a tripod or make a cradle of some sort to hold the body while still allowing the fan or electric motor to transport the film through the back.

With other cameras the process is more or less complicated but the idea is still the same. I made a cradle for a Hulcherama camera such that when the camera is riding in it the tripod head rotates independently and freely within a depression built into the base. Although not absolutely necessary, the camera needs yet another "modification" for easy use in these "experimental" modes.

This is the addition of an external on-off switch in a parallel configuration to the on-off switch located in the tripod head. This is not a very difficult thing to do but I suggest a handy electrician/mechanic install it for you if you are not so gifted! The circuit is easily seen and analyzed by removing the camera's bottom cover. This exposes all the electronic controls and it is a simple matter to follow the leads that go to the rotating tripod mount and install a parallel switch on the "control" panel on the camera.

Once modification is completed and the cradle is constructed the next item is to calibrate the camera to determine how fast the film moves through it at various numbered settings on the Hulcher, or when using a particular gear and a particular fan or at a particular voltage if using a powered model. With a Cirkut you only really need to calibrate the camera with one "average" gear or setting

knowing that you can easily double or halve the film speed by proper changes in the gearing or voltage ... fan may be less predictable.

Anyway, with a Cirkut with separate back and front components you need only the motorized back, otherwise simply keep the camera off the pivot or the Hulcher in its cradle. Now load with film (scrap) and operate at chosen (or various) settings. To determine the rate at which the film moves in the camera you can proceed various ways.

With a Cirkut you may be able to reach in through the slot from the front and with a marker place a mark onto the passing film and let's say 10 seconds later, place another, and so on. Eventually you then look at the film and measure the distance between marks (this will change slightly since the take-up drum diameter changes as film builds up on it).

With the Hulcher you do essentially the same thing. Just operate the camera with the top cover off and place a mark onto the passing paper every 10 seconds. From this then you can figure out the amount of film that passes by in 10 seconds and thus also the film speed on a per second basis: Film Rate of Motion (" / sec) = amount film between marks / 10 seconds. Or, with a Cirkut, if you have an indicator visible that tells you that the take up drum has made a revolution, you simply need to time how long it takes the drum to make one (or more) full turns. Then, estimating the diameter of the take-up drum and multiplying times 3.14 you get its circumference and thus determine that

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*Linear-strip continues on page 12*

## Linear-strip from page 11

the average rate of film motion through the camera is: Film Rate of Motion ("sec) = Circumference of Drum/time for 1 drum turn.

Let's say for the sake of argument that the film moves at 1 inch per second. Now if you have an exposure slot (measure it!) that is about 1/4 inch wide it would deliver an exposure time of 1/4 second. This is determined from: Exposure time in seconds = slot size/rate of film motion

With the Hulcher the slot will be much smaller but you don't need to make this determination anyway since the camera has attached to it a table that provides the exposure time associated with any given choice of slit size and camera rotation speed.

Now eventually you will be taking the camera out to make your photograph. Assuming that the train will be moving at 10 miles per hour, you'd best translate this to feet/sec by multiplying mph times 1.5 (rough conversion). So, in this case the subject is moving 15 feet per second. The moving image of the train's image at the slot is controlled by Magnification but in our case Reduction is a more appropriate term. That is, the image moves as many times slower than the real train as the size of the real train is compared to

the size of the image of the train on your ground glass. So, if you are using a given lens and the image of a train's feature which in reality is 10 feet tall gets reproduced at your ground glass as a distance of about 1" it means you are talking about a reduction of about 120 times thus: Reduction = Subject size/Image size in this case 10 feet or 120"/1" = 120x. Another way to approximately determine Reduction is this (using same units): Reduction = Distance from lens to train/focal length of camera lens. OK, now what to do.

Well, since the train will be traveling at 15 feet per second, this is 15x12 or 180 inches per second. At the distance you happen to be at this will give an image-speed of the train which is: Train Image Rate of Motion = Real Train Rate divided by Reduction or, in this case: Image Rate = 180"/sec divided by 120 = 1.5"/sec. But you know that with the particular gearing or whatever you have, the camera moves the film at 1" per sec. which is too slow.

You have several options now.

1. You can find/determine what kind of gearing adjustment you need to make to make the film move faster ... smaller fan, higher voltage or appropriate adjustment in gearing. This will also reduce the

exposure time since that will now be 1/4 inch divided by 1.5 inches/sec. or about 1/6th second.

2. You can change the focal length of the camera's lens to one which is 2/3 the original focal length. This will make the image of the train a bit smaller (in fact reduce its size to 66% original) Since reduction is greater than before the image moves slower. To figure out the factor by which you need to multiply the focal length of the lens you have on the camera to determine the focal length of the new lens you do this: New Focal Length = Old Focal Length x Available Film Rate/Given Image Rate From this you can see that if the film rate you *have* is equal to the image rate you *have*, then the lens focal length you *have* is just the right focal length. Otherwise you take the focal length you have and *adjust* it as shown above.

3. You could also simply change the position of the camera and move it father away (in this case). The new distance should be 1.5 times further away from the train than the distance that the camera was from the train at the time you

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determined the rate of its image motion. Essentially this has the same effect as changing the focal length and you make the image smaller and thus it moves slower as well. New Camera

Position = Old Camera Position x Available Film Rate/Given Film Rate.

One other item of importance is that you should make sure the train is moving from right to left in front of the camera as I believe inside a Cirkut camera the film moves from left to right. The optics reverses image motion and thus both the image of the moving train and the motion of the film will be in the same direction. However, in a Hulcher the film moves from right to left and with this camera the train should be moving from left to right.

Now you just load your camera, adjust the aperture for ambient conditions and film speed and wait for train to approach. As it gets close to the location on the track that the slot on your camera is aimed at you start 'er up and wait for the film to run out and then you process it

*Linear-strip continues on next page*



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## Linear-strip from previous page

and exclaim: WOW!

I hope this little "guide" that explains some of the logic behind the various operations is of help to you.

As an additional thought, you might also experiment with placing the camera in a moving vehicle and while driving along a street flanked by picturesque buildings, photograph a long stretch of the facades along one side of the street. The process for making this photograph is very much the same as that of making the picture of the moving train except for

the fact that you would be moving instead of the train! Do not hesitate to contact me if any part of this is not clear or if you'd like additional assistance of any kind. I also look forward to hearing of a complete success story!

If you would like to discuss this project with me I would be happy to provide whatever assistance is needed. Contact me at RIT, PO Box 9887, Rochester, NY 14623. Phone 716-475-2592, fax 716-475-5804 ... but the fastest way is to just send me e-mail at andpph@rit.edu ■

## Upcoming Events

**May 5-9, 1998 • IAPP International Convention • Moab, Utah**

The headquarter hotel for the International Convention will be the Moab Valley Inn, to reserve a room call 800-831-6622, mention you are with IAPP.

Mark your calanders now!

More information to follow in *Panorama* magazine.

## Product Update

*Here are some new and interesting products for panoramic photography, both traditional and digital.*

**Roundabout(tm) Motorized Tripod Head System.** With the help of film studio professionals, videographers, and engineers, Visdyn has developed a motorized rotating tripod head system that will allow for seamless Jutvision scene creation. Simply attach your video camera to the Roundabout(tm) and turn on the switch. The motor, which can support 25lbs of weight, makes a full 360-degree revolution in 100 seconds without skipping or jerking. This tripod head system is the first of its kind and works perfectly with the Jutvision Video Welder technology used in the Jutvision Design Kit Commercial Edition. Since the result is a perfectly smooth filming

pan, there is no need for adjusting seams while creating your VR panorama. This significantly reduces the time it takes to create a 360-degree panorama.

Roundabout(tm) delivery is normally 2-3 weeks after purchase. To place your order for the Roundabout(tm) Motorized Tripod Head System, please email us or call 1-888-VISDYN-1 (or 416-368-3088). Warranty: 1 yr. against defects Cost: (US) \$499.95: non-members, (US) \$459.95: members

**QuickTime VR Authoring Studio** announced at MacWorld Boston. QuickTime VR Authoring Studio is a new professional software tool based on QuickTime VR technology that allows web designers and multimedia authors to

*Product Update continues on page 32*

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## Custom Panoramic Lab

# Experimental Linear Panoramas

By Michael Westmoreland

The Paris get-together was an opportunity for me to show some of the experimental linear panoramas I have been making over the last three years, using a digital computer as the stitching agent. Owing to a mix-up at the outset of the convention, I had very little time to deliver my planned talk and there were very few present, so perhaps I may take this opportunity to amplify somewhat; also to outline a few other practitioners with linear subjects I have been able to discover. By coincidence, there were two other presentations of linear photography in Paris, but they both used Roundshots and conventional analogue materials; more of that anon.

I can't pretend that what I am doing

explores very sophisticated territory in any technical sense. Take a 35mm camera, stand on a pavement and snap a building across the street, walk five yards sideways and take another snap, walk another five yards, snap..... etc etc. Take the film to a minilab for the cheapest 6 by 4 prints; scan the prints at 200 dpi with a cheap desktop flatbed scanner. Square them up and stitch with Picture Publisher; print out on an Epson 1520 printer. Easy!

After 25 years humping Cirkut cameras about the world and getting dermatitis from developing 8-foot color transparencies in open troughs in the dark, it's bliss. If you are an architecture enthusiast like me there are lots of

wonderful subjects (And especially if you are fortunate enough to live in historic Europe). Many hitherto unphotographable subjects become possible when you have the luxury of multiple stances: use of small masts and horizontal stitching gives access into the narrowest of streets; and the editing facility gives freedom to eliminate unwanted cars, dogs, trash cans or whatever. I don't otherwise alter anything significantly: hopefully the idea is to enhance what is already there.

I am currently investigating various other items of stitching and transformational software to allow the speeding up of what is at present a fairly painstaking process. Exact geometrical perfection is unattainable, and my aim is to achieve an

approximation to the illusion one would get by mounting a scan camera on a moving vehicle and establishing precise synchronicity. This last was a notion I had about 25 years ago, but abandoned as simply too much trouble. It was then interesting to hear that Andrew David-hazy actually did it once two years ago. I can't however imagine getting the same cooperation from my local police department that he did.

The other two linear presentations were via the familiar face of Peter Lorber and a gentleman new to most of us, Professor Jaroslav Poncar from Cologne. Peter had a commission to photograph a

*Linear continues on next page*



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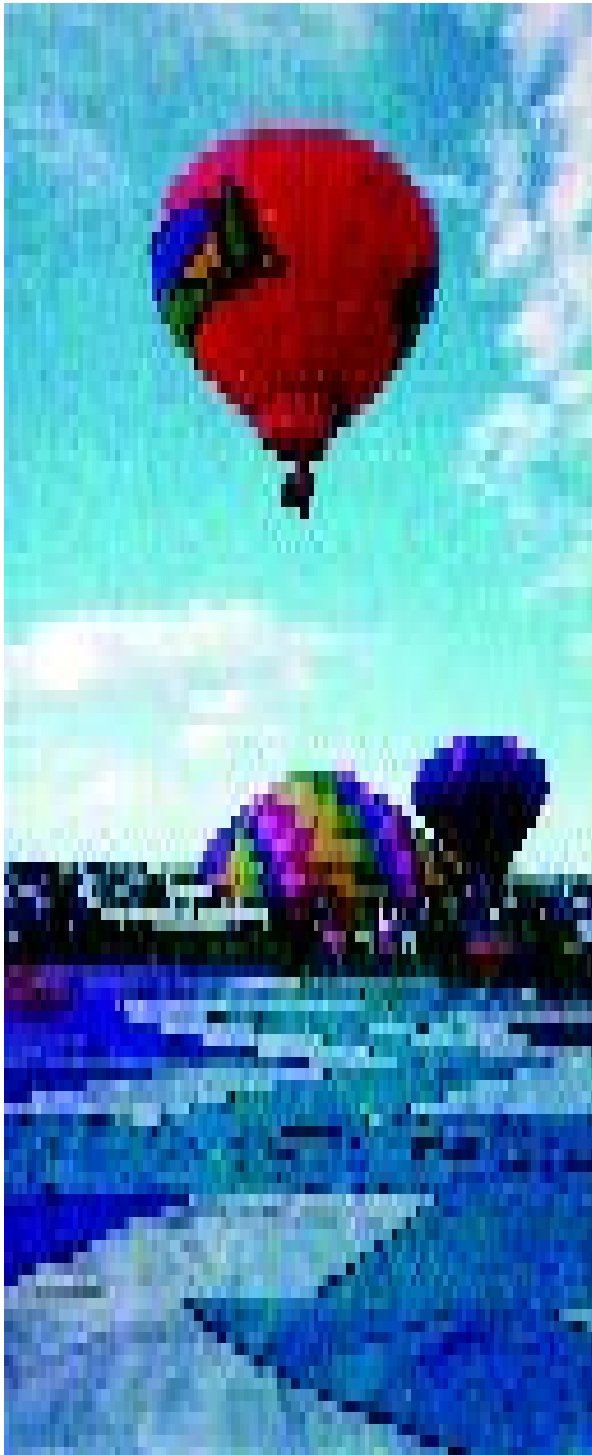
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## Balloons And Boats



*These two color panoramas were photographed by Rick Zuegel, using his Widelux F8 and Kodak Royal Gold 100 color print film. The Balloons were shot at Dansville, NY and he found the Sunfish Sailboats on St. Thomas in the Virgin Islands.*

### Linear from previous page

gigantic 400-foot printing press, and the Roundshot Company fixed him up with a motorized travelling camera stand and a railway. An epic shoot followed and the subsequent enormous print was laid out on the floor at the Expo Center (right) for our inspection. If you are going in for things this size it does help to have a Roundshot enlarger... Nice one, Peter.

Those of us who heard it were privileged to be at Professor Poncars presentation. His venture was to photograph the lengthy bas-reliefs of the Angkor Wat temples in the jungles of Cambodia, one of the most amazing ancient historic sites, and sights, on earth. Once again, Roundshot provided a travelling camera stand and railway and the physical problems involved has made this one of the great photo stories. The details were fascinating but too numerous to mention; just one sample from memory... during the traverse, the camera lights flushed out of every crevice birds, bats and giant jungle insects of all descriptions.

At least two American photographers have done linear subjects in the past; Todd Webb did a section of Broadway as a joiner in 1949; and Ed Ruscha made an extraordinary foldout book called "Every Building on

Sunset Strip" some years later (but this didn't attempt to create an illusion of strict joined up continuity). I did see another continuous photo of Broadway made at



a later date in a Paris exhibition but don't know who the photographer was.

There are two notable British efforts: one is a complete record of both sides of the historic Thames Waterfront from London Bridge to Greenwich (several miles in distance) made in 1937 when London

was the worlds greatest port in terms of tonnage throughout. This is really significant because 99% of those buildings have disappeared in the last 60 years; Hitler's bombers got rid of a sizeable amount and the rest went when docking techniques changed to containerization in the 1970s and the traffic moved elsewhere in the UK. It was made by the Port of London Authority

*Linear continues on page 31*



# Paris Conference a Success

In September more than 80 Panoramic photographers from all over the world convened in Paris, France for an IAPP conference. There were attendees from China, Australia, various European countries and the U.S. President Fred Yake, Secretary/Treasurer Addie Lorber and Board member Doug Segal were also part of the activities.

Lectures were given by Peter Seitz, designer of the Roundshot 220 VR camera, Michael Westmoreland on digital photography, Hans-Jorg on the Noblex and Livio Silvestri on architectural photography.

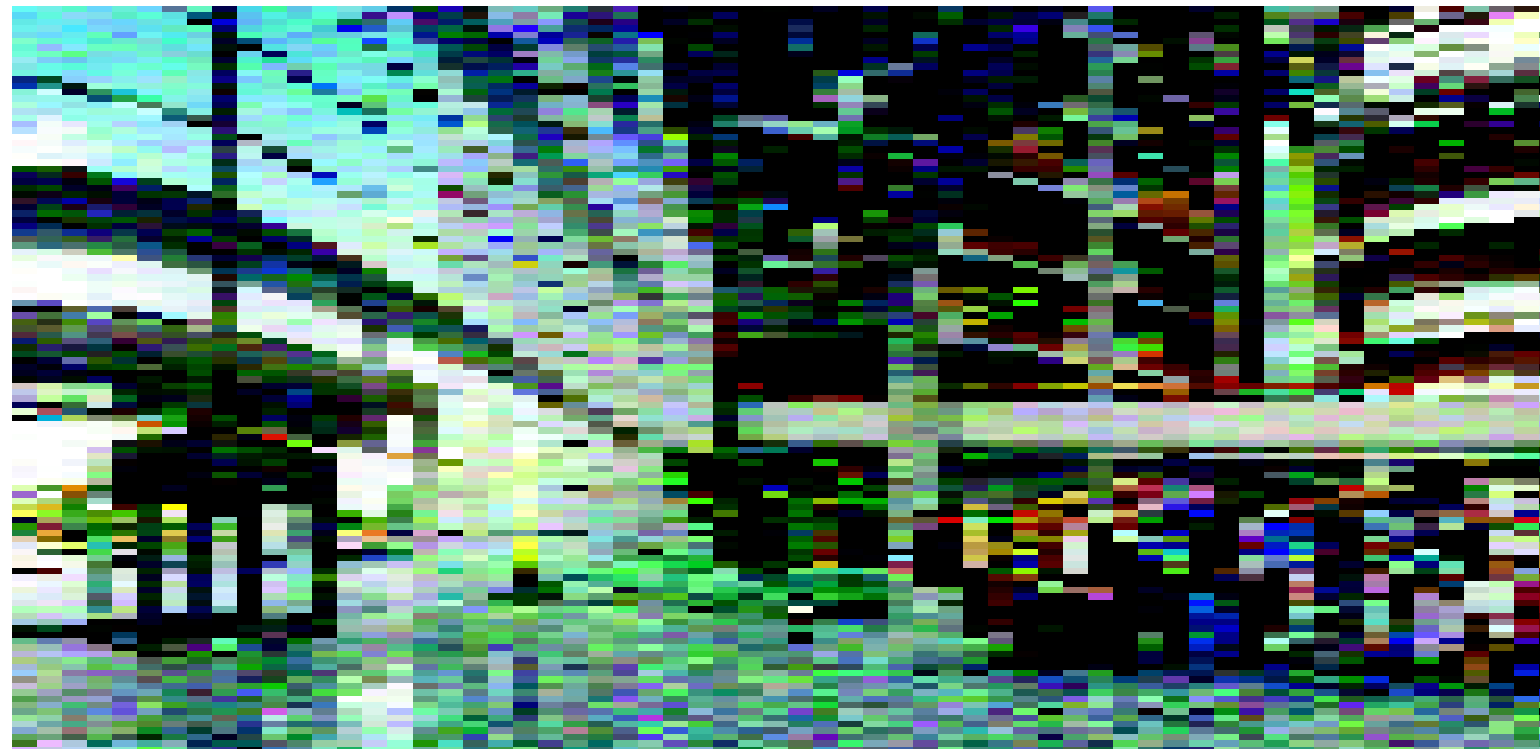
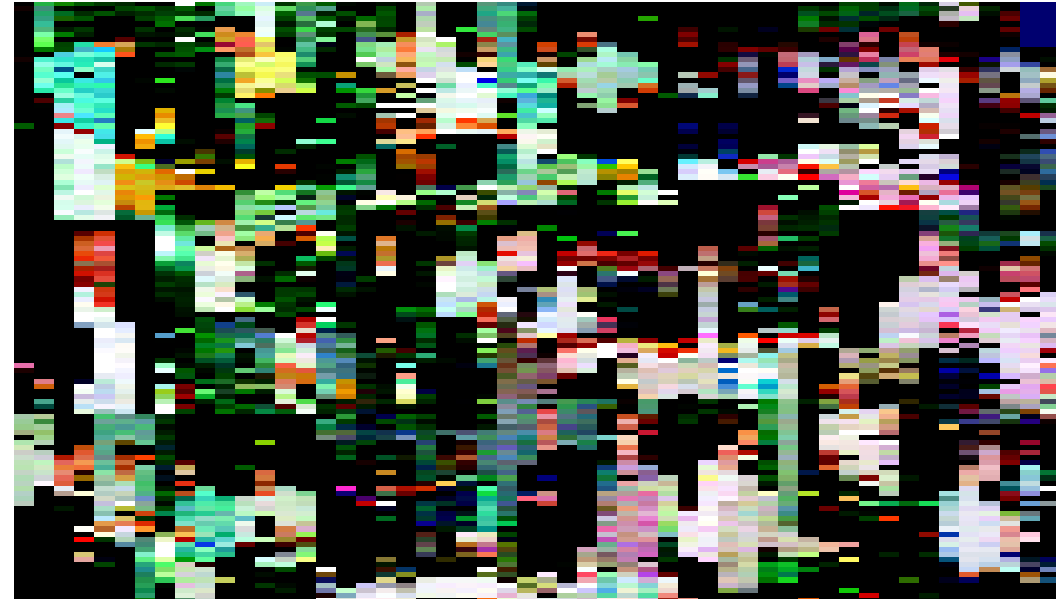
A fascinating presentation was given by Professor Jaroslav Poncar on his photographing bass reliefs in Angkor Wat deep in the Cambodian jungle with a linear scan camera and lighting equipment.

Of great interest were several VR and QTVR workshops and several camera and imaging equipment demonstrations. Many exhibitors displayed their products. Nomad Audio Visual Paris set up a 360 degree projection system 5m high and 9m in diameter to project normal and panoramic images with stereo sound, it was almost like Disneyland.

Many images were on display for the exhibition and print contest. Attendees were bussed to the Gitzo factory and showroom with tours being grouped by

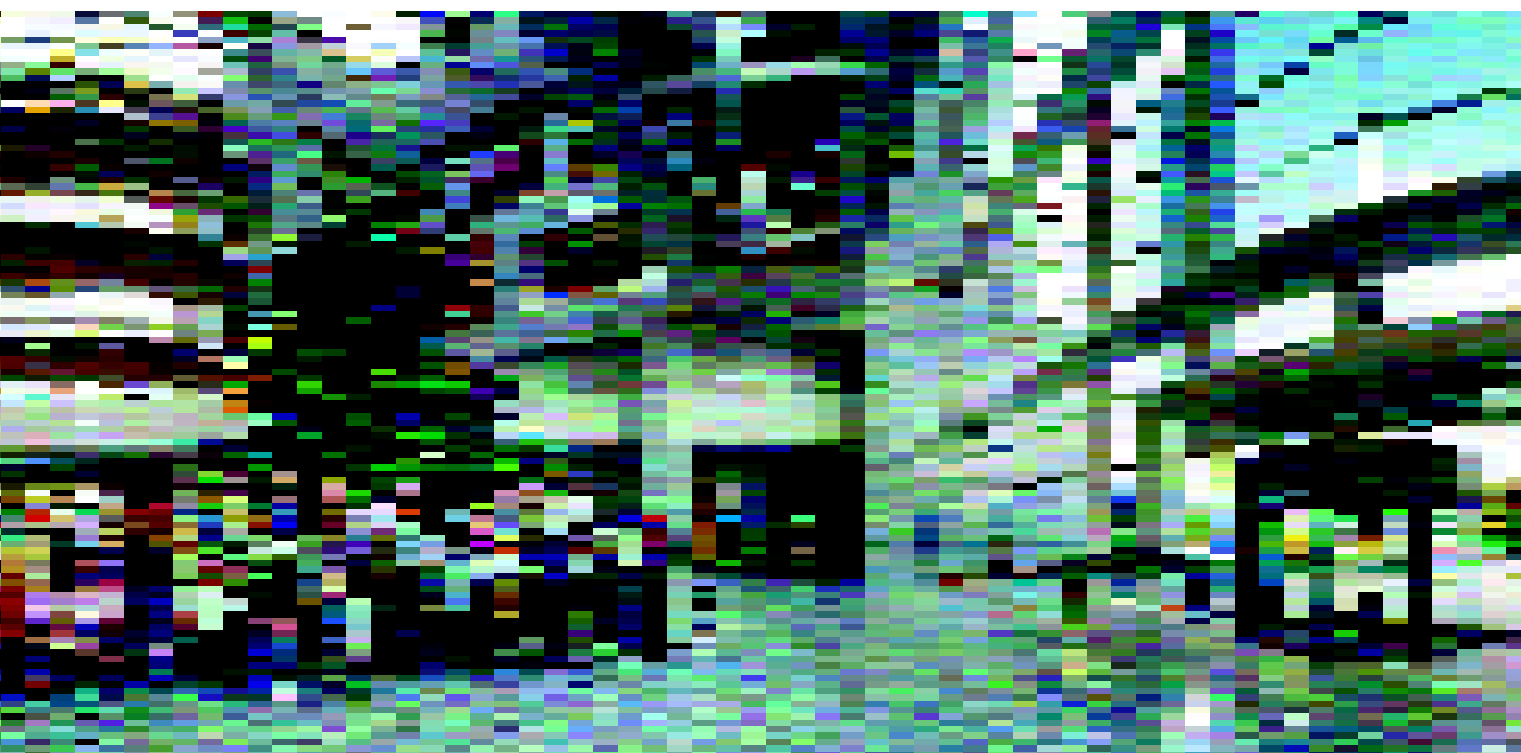
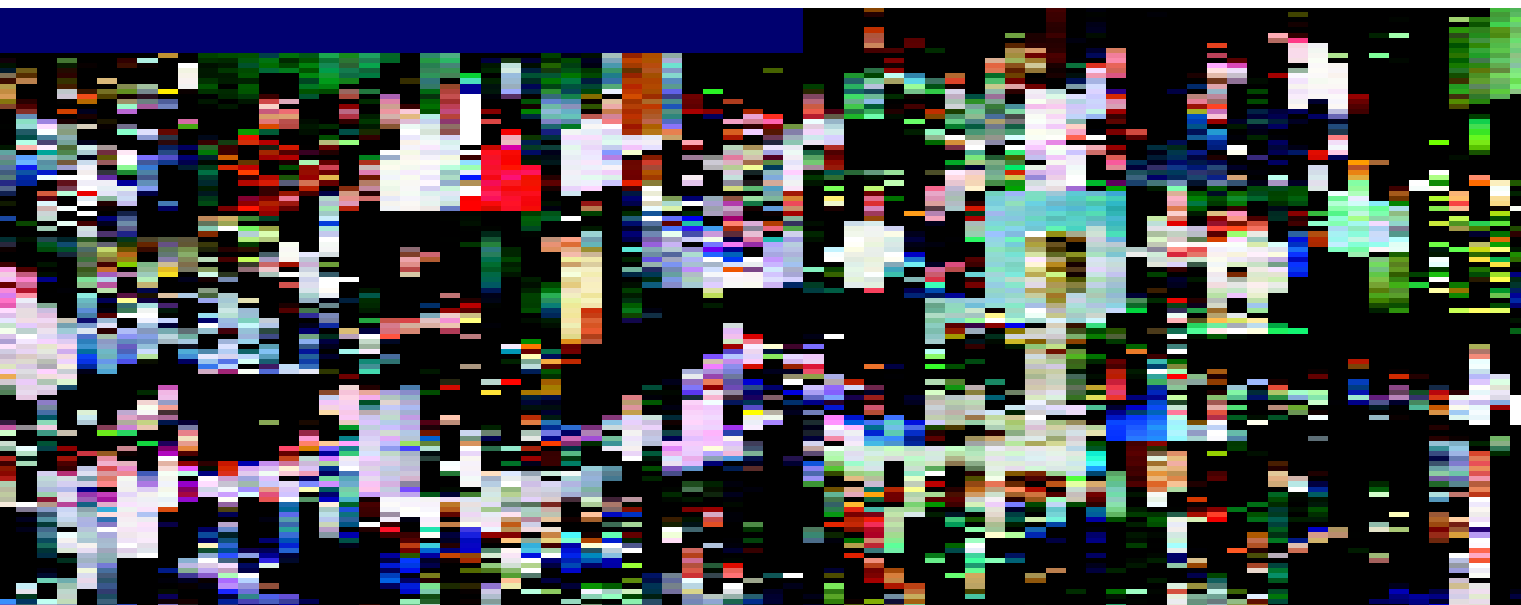
language. After the tour everyone was treated to a great lunch, plenty of wine and desserts of course.

The banquet was at a local French restaurant and again more great deserts. Dave Orbock from the US received first prize of a Roundshot 35-35S for his Panoramic image of the Palace of Versailles, additional runner up prizes were a 35mm Noblex, Horizon A202 and a Gitzo Tripod. Thanks to Swiss member Johnny Kurtz and his wife, Esther, for all of their hard work in putting the conference together. The Paris conference stirred more interest in panoramic photography and raised additional income for IAPP as well as a membership gain of 20 new International members. ■



*The official IAPP European Conference at Paris, France groupshot was taken by Peter Lorber and Colin Bullard using a Roundshot 5" camera.*

*Prints are available for \$25. Contact IAPP Secretary/Treasurer Addie Lorber, PO Box 2816, Boca Raton, FL 33427-2816. \$5 per image will go to IAPP.*



*Pete Seitz (right) presents first place winner Dave Orbock with his Roundshot 35-35S. Johnny Kurtz hold up Dave's winning pan.*



*Mr. Hans-Jorg Schonherr, D.G.Ph. (right) presents second place winner Thomas Yanul with his Noblex. Johnny Kurtz holds up Thomas' winning pan.*

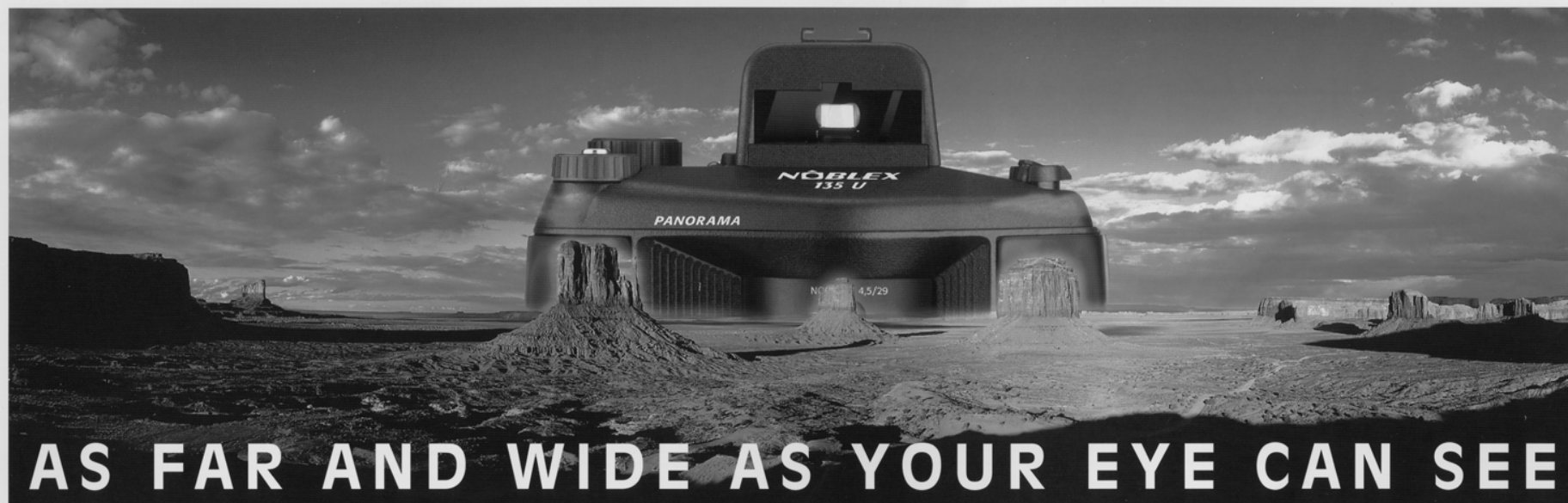


*Chris O'Kane of Scotland (left) chats with other pan enthusiasts.*



*Checking out the trade show.*

# Color Ad



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# Historic Panoramas

By Richard Schneider

Colonel Cummins wrote a message on the photograph in ink. It reads: "For Commissioner Chas H. Burke, My compliments, all returned home bountifully supplied. Nov. 17/26. Col. Fred Cummins. Chi[e]f Lakota."

The Sesqui-Centennial featured several US Government exhibits, such as Library of Congress, State Department, Smithsonian Institution and the Interior Department, which also contained the exhibit for the Bureau of Indian Affairs.

The "Congress" pictured does not appear to have been part of the official US Government presence. The BIA exhibit was in fact only a 16' square pavilion designed to show the character and extent of work being done by the Federal Government to make Indians self-supporting. The pavilion's design showcased Pueblo style architecture and

featured the decorative possibilities of Indian Arts and Crafts.

The National Archives has many Still Picture and Textual records of the Sesqui-Centennial which can be found in Record Group (RG) 43 (Records of International Conferences, Commissions, and Expositions, 1825 - 1972), RG77 (Records of the Office of the Chief of Engineers), and RG121 (Records of the Public Buildings Service).

Researchers can visit either research room at the College Park facility and utilize "finding aids" which are readily available. Listed by subject, these aids will eventually lead you to the records themselves. For those outside of the Washington, DC area, you can visit our web site at [www.nara.gov](http://www.nara.gov) and highlight the heading called NAIL (National Archives Information Locator). This is an on-line finding aid.

For a more in depth photographic

study of the Sesqui-Centennial, one can visit the Philadelphia Free Library. In their collection of photographs are 27 volumes of images taken by John Cardinell for the Exposition. Several in Volume 15 are of the Indian exhibits and shows, both governmental and private.

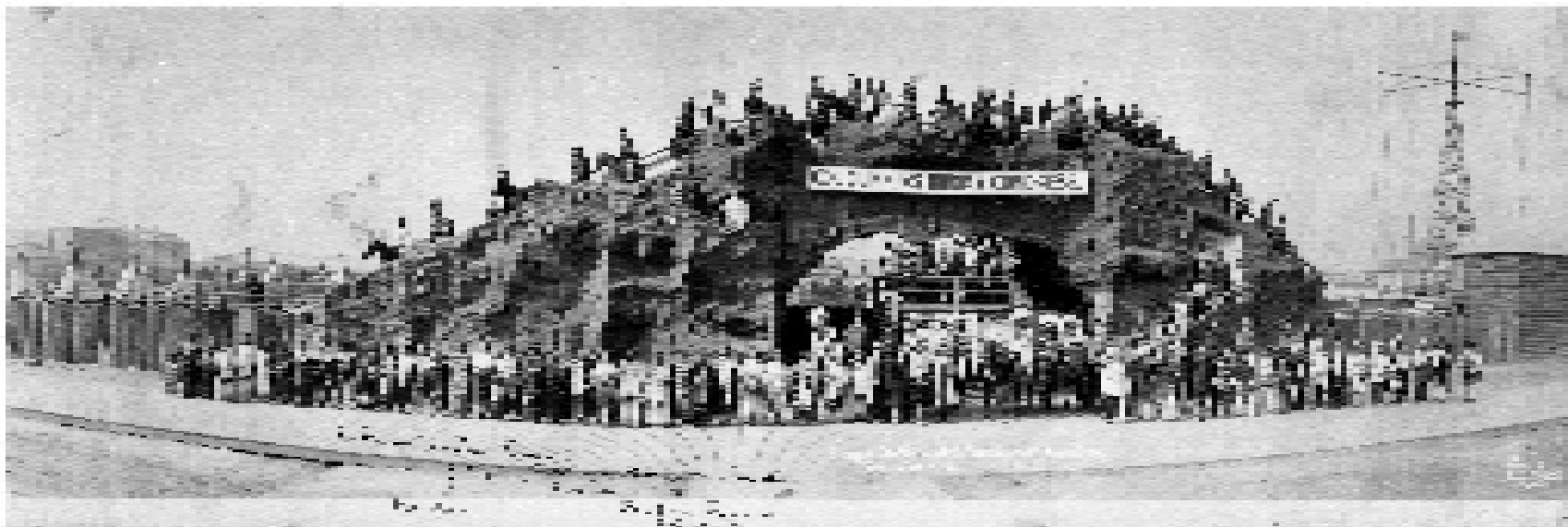
John Cardinell gained some notoriety at the time by bringing a lawsuit, on behalf of himself and other contractors and vendors, against the Sesqui-Centennial Commission for lack of payments. These equity proceedings occurred in US District Court. Apparently, despite the revenue generated from attendance, other sources and the sale of the property, some that had contracts with the Commission were never paid for their services. John Cardinell may have had a family member, Vincent, who was the Official Photographer at the San Francisco Exposition in 1915.

The Still Picture Branch has, interest-

ingly enough, a panoramic photograph by Vincent of another Indian subject taken at the Civic Auditorium which was part of the Expo: a group shot of the Indian Board of Cooperation.

Colonel Fred Cummins was based in California and organized Indian Congresses and Wild West Shows for fairs and expositions throughout the country. His activities can be traced back at least until 1901, when he presented an Indian exhibit at the Buffalo Pan American Exposition.

Cummins was apparently not the first choice for this type of venue, according to records of the Sesqui-Centennial Commission. An outfit headed by a Mr. McCoy had originally been favored, but by summer of 1926 Cummins had been offered the contract for an Indian Congress exhibit and possibly a Wild West Show. ■



*"Col. Cummin's Indian Congress; Sesqui-Centennial International Exposition, Philadelphia, Pa., 1926.", 9 1/2" x 29". Records of the Bureau of Indian Affairs; 75-PA-11-5. Taken by John D. Cardinell, Official Photographer, 11-17-26.*

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# The Ten Stages of a Panoramic Photographer

By Alan Kafton

*This is the story of how a newcomer joined the ranks of addicted panoramic photographers, and the stages we go through as we grow.*

## STAGE 1: Ignorance

I was a panoramic photographer and didn't even know it! For years I took hand-held swept-sequential snapshots of wide areas, mostly on vacation, and pasted them in my photo album. Nothing fancy. Nothing professional. No consideration of using a tripod to keep the camera level. But many of them were nice none the less! It wasn't until I saw images made on a #10 Cirkut at a camera

show that I said "wow, I too am a panoramic photographer," but I also knew I was very

much a novice. Fortunately, one of the other folks hanging around the booth told

me about the IAPP. A week later I received a sample copy of *Panorama* in the mail, and since January '96, I've been a member.

## STAGE 2: Enlightenment

In that very first issue I read about a panoramic class taught by Kate and Geir Jordhal at PhotoCentral in Hayward, California (phone 510-881-6721). What a great class! In two days we got theory and hands-on experience with straight

back (V-Pan, Fuji 617), swing lens (Widelux, Noblex 35, Noblex Pro 150), and rotational (Roundshot 35) cameras! I was hooked. But what kind did I want to buy? There were a number of options to sort out, and face it, most of these puppies aren't cheap!

## STAGE 3: Confusion

To help sort out my confusion I talked to dozens of people, but in some ways that was a mistake! I found panoramic photographers to be a damned opinionated lot, and getting



"objective" advice was difficult. I heard comments like "real panoramic cameras..." or "don't listen to..." or "...is a piece of junk." I became even more confused. In reality, I quickly decided I wanted either a swing lens or rotational camera — but which one?

After months of indecision, I realized the answer was in my photo album all along. I saw that many of my past-together shots were greater than 130 degrees, so that eliminated a swing lens camera. After looking at size, price and

*Ten Stages continues on page 24*

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**For Sale:** Selling lenses, cameras and equipment that are surplus to my needs. Send SASE for listing and descriptions to: Will Landon, PO Box 6073, Bellevue, WA 98000.

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**Wanted:** Looking for Fuji 617 cameras, older version without interchangeable lenses. Contact Jamie Parker at 800-982-1873.

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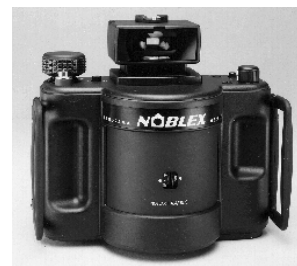
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## Pans Featured In Belgium Daily Newspaper

Starting September 6, 1997, the biggest Belgian daily newspaper "Le Soir" on Mondays will devote an entire page (4 panoptic photographs) under the title of "Panoramique" signed Unlimited Fields. The pictures were taken by IAPP life Member Michel Dusariez from Brussels in Belgium.

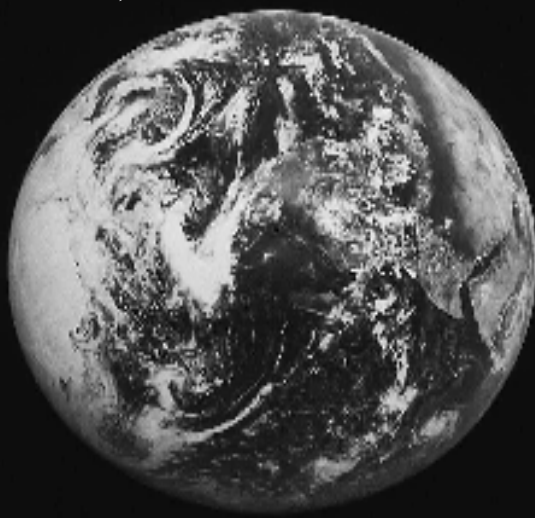
The publication is about 16 x 16 inches. The panoramas are mostly taken in Belgian pubs, usually one outside view and one interior view are taken. The complete series will contain about 40 photographs. ■

## An Expanded View Panoramic Photographs at the National Archives

The Fall issue of the National Archives ( US ) quarterly publication Prologue has an article written by myself, Richard Schneider, called "An Expanded View Panoramic Photographs at the National Archives". If you are interested in obtaining a copy (\$4 US I believe) please call Publication Sales at 1-800-234-8861. You might also inquire about other publications, such as microfilm and posters, which might be of interest to you. If you just want to see the article, then I'd suggest going to a major public or

university library. They are sure to have it on hand, As far as the article itself, it was written for the novice and not the expert in panoramic photography. If nothing else, those in the latter category might enjoy some of the images themselves. I personally love the one of the "Civilian Guards of the National Shipyard" - a group shot of security guards all holding billy clubs. The designer took a bit of artistic license by "sepia" toning some images that were not that color in real life, but that's OK. I'd like to see more publications on the history of panoramic photography out there, especially from IAPP's Bill McBride, who's the real panoramic historian. ■

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**G R A F I C A**

## Ten Stages from page 21

reliability, I quickly settled on a Roundshot 35/35S.

### Stage 4: Excitement

I ordered my camera and was told to expect it in three days. Anticipation breeds excitement, but it also provided time for reflection. Was mine the correct choice? Would I enjoy my new hobby? Would I be any good at it? No matter, I was committed — and then it arrived! But now I had to move quickly because in three weeks I was leaving for a three-week vacation to China and wanted to test out my new toy and gain a little experience. How many times has this last-minute get-the-equipment-quick scenario happened to you? Isn't that when things usually go wrong? If I was excited about receiving my camera, the excitement was doubled waiting for the return of my first test images. When I received them, reality set in - they were not perfect...

### Stage 5: Frustration

Two defects were apparent on the first rolls: all exposures had a thin dark horizontal line across the top part of the image that was particularly noticeable against a blue sky, and several shots taken at the "slow" speed were compressed as if the film were slipping. Tick tock, tick tock, the clock was running and I was leaving for China in less than a week! Quick phone calls followed: the cause of the streak was identified but the compression was not. Oh well, it was just at slow speed so that shouldn't stop my shooting in China and I can worry about that later. As it turns out, the film-slipping phenomenon necessitated returning the camera to the manufacturer for repair. Fortunately they returned the camera quickly, and so

far with limited testing, appears to have fixed the problem.

### Stage 6: Discovery

Through my testing process, China trip, and subsequent experimentation, it became apparent that "our" type of camera has unique quirks. Some are generic, and some accompany specific makes and models, yet often they are not documented in the user manual. Still, they must be well understood to optimally use the equipment. The best way to discover them is by talking to other users, and experience. So in the spirit of sharing, what have I learned about my Roundshot that has resulted in improved images? 1) That thin horizontal line across the test photos described earlier was a 1 mm piece of dust stuck in the rear slit. The manual didn't warn about dust in the slit, but even to a novice, that makes good sense! Now I check the slit before loading every roll and remove any dust with a small piece of adhesive tape. 2) The Roundshot 35/35S has a fixed up shift of about 2.5—3.0mm. That gives images with more sky and less foreground, which is

ideal when shooting up at mountains from a valley floor. But what should be done when shooting from the top of a mountain? That's easy, turn the camera upside down and you've got downshift! 3) There are two adjustments on the top of the Roundshot: one labeled with aperture values that varies the horizontal opening between lens elements, and one labeled shutter speed that varies the vertical opening. I assumed (wrongly) that the vertical adjustment was just like a rear-slit adjustment since it was labeled shutter speed. On my initial hand held shots, I took great care to ensure the "shutter speed" was set as fast as possible, consistent with setting the aperture for adequate depth of field. The manual states "Bear in mind that both f-number and exposure time settings are really apertures." Now I realize that the vertical adjustment was

labeled shutter speed for lack of anything else to call a second, independent aperture setting. In reality the Roundshot 35/35S has just two exposure times: approximately 1/100 and 1 second, although that is never explicitly called out in the manual.

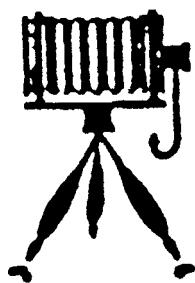
### Stage 7: Dangerous

This is my current level — one in which I take some fairly decent shots, but not as consistently as I would like. I also now know enough to write an article, and that's really scary! I can, however, envision the next stages I might grow into:

**Stage 8:** Taking consistently good panoramic images.

**Stage 9:** Becoming an artist.

**Stage 10:** Being able to make panoramic photography pay. We'll just have to wait and see. ■



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# Shooting Color Negative Instead Of Transparency Film

By Gaétan Charbonneau

**T**ired of the slides excessive contrast? The first question you would like to ask an extraterrestrial would be, "do you have normal contrast slide films on your planet"? There are numerous occasions where I found myself, in front of a good photo opportunity in difficult lightning conditions, wishing that our major film manufacturers had a sharp reversal film with a long tonal scale.

Unfortunately, those slides film, in order to produce "punchy colors" are very limited in their ability to record details at the top and at the bottom of the tonal scale, as soon as you're out of the films tight average contrast range.

For a photographer working in his studio, it remains very easy to manipulate a lightning set up to fit subject contrast brightness. But when the sun is your only source of light, and due to the nature of the wide panoramic view, you will face the task of recording in the same photo, different subject brightness.

To record details on the longest contrast range possible, besides getting up early at sunrise to take advantage of the soft early morning light, a good alternative is to use the wonderful slow color negative films available. If your last experience with negative film is your last Christmas party with grandpas point and shoot camera, I strongly suggest that you put a good 120mm film in your camera and go to your favorite location. It might be a revelation.

Unless you use an unsharp masking technique when printing your slide film, the tonal scale that you will get will have

nothing to do with the one that color reversal films produce. You will record details that are simply impossible to get otherwise, these color negative films are just shadow diggers.

Apart from my love affair with panoramic photography, I have been for the past ten years a dedicated "street photographer". Since 75% of my work is done on color negative films, I have learned to work with this flexible material. I also had the chance to see year after year huge improvements from some of our major brand names. Handled with the same care as the slide film, I came to the conclusion that color negative film represents the biggest jump in film technologies over the past decade. Nothing less. And if you really are a hopeless contrast freak, there is a great choice of films with each different contrast quality, always with exceptional sharpness.

While I am not too crazy about free publicity for big company's, the Kodak Ektar 25 is in a class of its own. It is obviously very slow, but at the same time, it is the sharpest color negative film around. While the color rendition of the Ektar is radically different from the extremely popular FUJI Velvia reversal color film, in less than ideal situations, you will be able to say "adios" to those washed out highlights, or/and, blocked shadows. For soft contrast, realistic color, in difficult lightning conditions or for "panoramic portraiture", the 100 REALA from Fuji is a must. Just beware of those color negative films, you may end suffering from sudden addiction. ■

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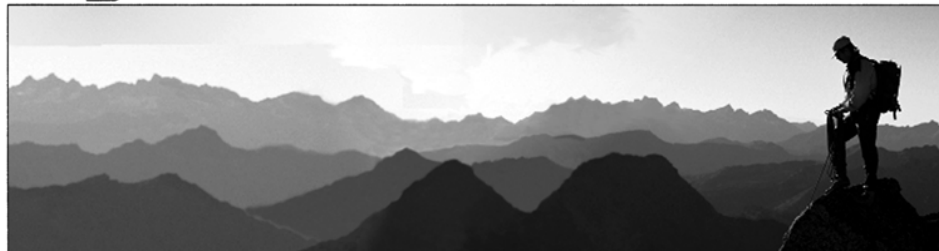


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Year	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099
1990	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100										

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# CHRISTMAS SPECIAL\*

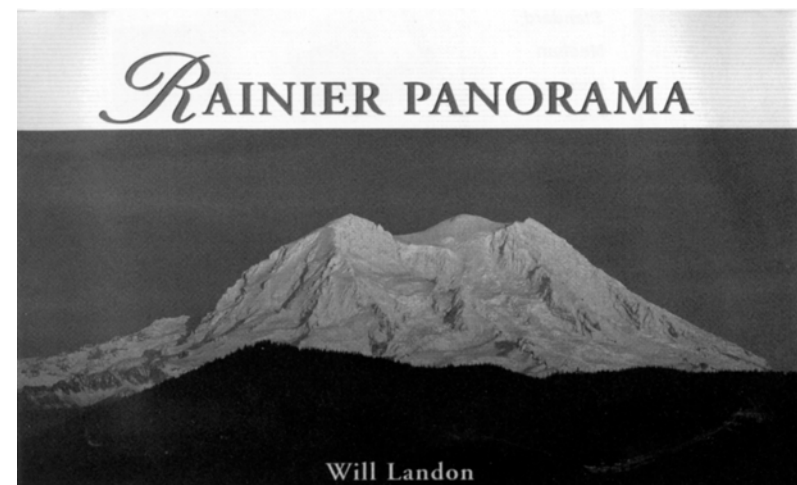
*Rainier Panorama is the perfect gift for lovers of nature as well as the panorama enthusiast.*

***Rainier Panorama*** is a large 118 photograph book with over 50 panoramics. To quote the jackets "here, in words and images, writer and photographer Will Landon of Bellevue, Washington, paints a portrait of Mount Rainier National Park in sweeping panoramas of up to 360 degrees, counter pointed by close-ups and highlighted ultra-wide panoramas of intimate scenes. Landon explores the diversity of a remarkable mountain with photographs taken over a twenty-four year time span. Accompanying Landon's photographs are written impressions from his Rainier journals."

Out of the total of 118 photographs, there are over fifty panoramic views, some of which extend 360 degrees.

\*As a Christmas special, IAPP members can order their *signed* copy of **Ranier Panorama** for \$50 (*that's \$10 off*) **plus** free shipping in the US and \$5 shipping abroad.

To order your book (*signed by Will*) send \$50 to: Will Landon,  
P.O. Box 6073, Bellevue, WA 98008.



## From The Mailbag

Hello, to all panorama enthusiasts,  
I need to write this letter because it concerns all panoramists all over the world, who are fortunate to have a Roundshot from Seitz. Someone said to me, "when you buy a Roundshot, you buy the company", I didn't know what he meant. Three years ago I bought a Super 70 Roundshot because my Cyclopan gave up its ghost and needed to be retired to a museum. Since my whole business was based on the output of a variable lens 360-degree camera 70mm format, I

would have been out of business without a replacement. The quality produced from the Super 70 Roundshot was so incredible that image sales more than quadrupled in a short time. The camera and I traveled from China to Thailand, to Italy, all over the US to Greece and now to Portugal and Switzerland. After putting a hundred thousand feet of film through the camera I noticed small problems - banding, intermittent failure of electrical components, a close examination found the entry of salt water air into the gears and

that constant setting up and tearing down had left me with broken electrical wires. Since I am a camera repairman, I called the factory and told them what parts I needed to restore the camera to its original condition. Mr. Seitz said this is not supposed to happen, but sent me all the parts that were needed. My camera runs better than ever, thanks to the Seitz factory. My hat off to the Seitz company. This is a company that I will support and I hope you will too. Now I know the full meaning of "when you buy the camera, you buy the company".

*Kornelius Schorle'*

some accent, that it makes it very difficult for most European people to understand. Maybe IAPP can consider printing the text of lectures. Now with the arrival of vocal recognition software, it should be easy and fast.

*Michel Dusariez*

IAPP,

Just a note to thank those people involved in putting together the Paris meeting, especially Johnny Kurtz. It was enjoyable to meet so many of our European members for the first time. As second place winner in the photo contest, I would also like to thank the judges, and of course Kamera Werke Noble, represented by Mr. Hans-Jorg Schonherr, D.G.Ph., who awarded me the Noblex Camera. I also wish to congratulate first place winner Dave Orbock. Dave's body of work has always been of the highest caliber and I was pleased to see him recognized.

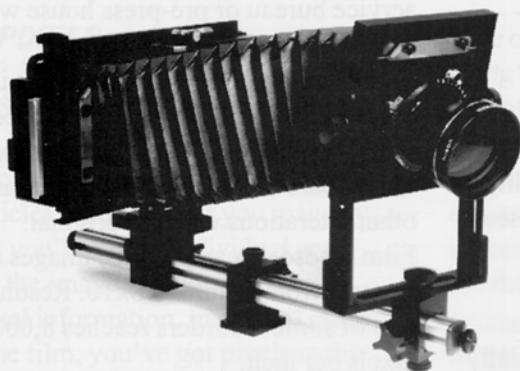
Many thanks to all,  
*Thomas G. Yanul*

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official IAPP  
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available  
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Boutique.**

See page 10



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## IAPP International Convention

**Moab, Utah May 5 - 9, 1998**

**Make your  
plans now!**



**Don't miss  
this one!**

## New Members

*Welcome to our new members joining IAPP.*

L.M. Eastman - Maine  
 Alan Kravetz - Massachusetts  
 Mike Ditz - Michigan  
 Luis DeSantos - Texas  
 Melvin Schrepel - Kansas  
 Thomas Curley - New York  
 Joseph Merrion - Pennsylvania  
 Joseph Warnicki - Indiana  
 Ken McFadden - Pennsylvania  
 Clarence Chapman - Nevada  
 Bill Markis - Alaska  
 Bruce Iverson - New Hampshire  
 Edgar Reeve - Wyoming  
 Nathan Osborn - Wyoming  
 D. Dean Rhodes - Florida  
 Steve Bein - California  
 Suzanne Barton - Florida  
 David Morris - Minnesota  
 Martin Waite - Washington

Gildas Le Lostec - France  
 Fred Oiyuzhou - China  
 Nick Meers - England  
 Thomas Banzinger - Switzerland  
 Karel de Gendre - France  
 Livio Silvestri - Italy  
 Masao Nakachi - Japan  
 Guillaume Brown - France  
 Fernando Chavez - Portugal  
 Willie Foster - Switzerland  
 Hans-Jorg Schonherr - Germany  
 Dominique Devaux - Mexico  
 Gilles Vanderstichele - France  
 Christian LaRue - France  
 Kostas Kaliakoudas - Greece  
 Erik Nyberg - Sweden  
 Thierry Rebours - France  
 Patrice Laurent - France  
 Jerome Pont-Senac - France  
 Paul Schneller - Switzerland

## Think Ahead! Print Exchange



By Everen T. Brown

I APP Member Harold Cochran responds to a past Thinking Ahead column. Harold mentions how much he enjoys the IAPP Photo Exhibit at conventions, where members show their best panorama prints. He was wondering if it would be possible for members to bring extra prints to the conventions to swap and share. What a great idea!

When making prints to show at the IAPP Convention in Moab, why not have a few extras printed? You could trade-share-sell extras to interested members.

I know that I have found myself picking up extra prints for my "Idea Library". And you get a better price when having duplicate prints made at the same time. Save time and money on your prints when you Think Ahead! ■

Check out the  
"official" IAPP  
website at:  
**www.  
panphoto.  
com**

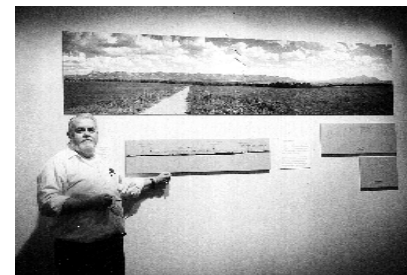


## PRESS RELEASES

*For Immediate Release*

**Panoramic Photo of Mesa Verde, CO Cortez, CO, 16 SEP 97-**

A new, nine foot long panoramic photograph of Mesa Verde, CO, has been installed in the Museum of the Anasazi Heritage Center (AHC), a facility of the Bureau of Land Management in Dolores, CO. The panoramic photo, seen here with the photographer, James Goff, CPP, is part of a display identifying various important archaeological sites in and around the Mesa Verde National Park area. Looking toward the south, it portrays a view of nearly 210 degrees, encompassing the entire Mesa and Sleeping Ute Mountain to the west.



The creation of the final print was made by digitally scanning six, 6x4.5 color transparencies, combining them into a single image, and then printing the composite into three, 3-foot sections. Because of the digital scanner's limitation it was not possible to shoot the originals in a more typical panoramic format. The original transparencies were made by rotating a Mamiya 645 camera with an 80mm lens through 36 degrees for each exposure. This provided minimal, but sufficient, overlap in each image to support the synthesis.

Thousands from all over the world visit the AHC each year, as part of their trip to Mesa Verde National Park, a World Heritage Site. In addition to supporting archaeological research on the Anasazi and Fremont cultures, it hosts an on-going series of displays. But, perhaps its shining jewel is its innovative museum. There, visitors can participate in a assortment of hands-on activities such as grinding corn and weaving blankets, using authentic materials and techniques. And there, they can view the new panoramic photograph. For more information, contact: James Goff, Fax: 970-882-7545 (9-4 weekdays) e-mail: [jdgoff@fone.net](mailto:jdgoff@fone.net)

## The Photo Review Benefit Auction and Award Ceremony

On Saturday, November 8, The Photo Review held its Benefit Auction for 1997 at the University of the Arts, Dorrance-Hamilton Building, in Philadelphia. At this time The Photo Review will also give its eighth annual award for services to the field of photography to the James A. Michener Art Museum of Doylestown for its outstanding exhibitions of photography.

Over 125 nationally and regionally known photographers, as well as numerous galleries, photography dealers, and collectors have contributed prints to The Photo Review Benefit Auction for 1997. Highlights of the auction included Eugène Atget's turn-of-the-century albumen print, Eglise, Sarcelles, France, (estimated \$1,700-\$2,500); Francis Frith's The Second Pyramid from the Southeast, an albumen print

*Press Releases continues on page 31*

## Tips & Tables - December 1997

*Tips and tables is formatted to fit into a three-ring binder. Just tear out each sheet at the perforation, punch holes where shown and put them in your own binder. Contribute your tips and tables to Will Landon to appear on this page.*

**Tip 018** - A polarizing filter is usually effective in improving the color saturation of a scene depending on the angle of the sun. Because most panoramic cameras are not SLR nor do they have a ground glass, a different orientation method must be used. I prefer the Heliopan polarizing filters for several reasons. They are high quality optical filters, and they come in neutral and a warming (1A) version. They also have a scale built onto the rim, which is the secret to using it on most panoramic cameras. Get a pilot silver marker pen from a stationary store. Make four marks 90 degrees apart on the male threaded ring that screws onto the lens. Line up a small level on the two horizontal marks, level the filter, and turn the outer polarizing ring to get the effect you wish. Note the scale reading on the top most mark. Now install the filter; make sure the horizontal marks are level and that the same scale value that you read off-camera is on the top mark. That's it.

*If you can't afford the expensive Heliopan filters, use the same pilot pen to make your own scale on the outer polarizing ring, with an arbitrary sequential numbering.*

**Tip 019** - Use the pilot silver marker pen to write you name, address, and phone number on every lens cap that you own. If lost, a kind soul might just mail it to you. I also mark which lens it goes onto so that I don't have to guess by making trial fits. I use the same lens to mark an up arrow on large format lens boards at the top, on the backside so that orientation is very quick.

**Tip 020** - It is possible on some center filters to also use a polarizing filter on top of the center filter. For example, a Schneider Center Filter IV used on the 90mm super Angulon f5.6 lens on 6x17 cameras has an outer ring that accepts a 105mm polarizing filter. The double density of two filters does mean exposures of 1/2 second at f22 on ASA 100 film, but the effect is well worth it in many cases.

On other lenses without the outer thread or which if used would result in severe vignetting it is necessary to go to oversize polarizes that slip over the center filter as a slip-on filter. Because the fit won't be exact in most cases, it is necessary to wrap thin tape around the outer edge of the center filter to increase their diameter to the point that a fit is possible.

**Tip 021** - A lighted magnifying glass called a Magnalite is extremely useful when setting camera controls or lens settings in poor lighting conditions. I try to keep one in the key outfits as well as one in a photographic belt pouch.

**Tip 022** - A quick release tripod mounting system such as the Linhof Quick Set system can be very useful in several ways. There is the obvious advantage of quickly mounting a camera, of course, but of equal advantage is the ability to remove the camera, change lens or shutter settings, and then re-mount the camera without changing the viewpoint. This is especially useful when the camera is mounted in such a way that you can't see the settings either physically or safely.

**Tip 023** - A tripod carrying sling either commercial or fabricated from two inch webbing and two D rings, is a very useful way to carry a tripod when your hands are busy with the rest of the panoramic outfit. I have even used mine to lower camera gear from a rooftop accessed by a ladder rather than climb down the ladder with the gear.

**Tip 024** - For the normal or far sighted person, the drugstore reading glass that comes in powers up to plus 4 diopter are extremely useful in composing and focusing on a ground glass.



The table below was prepared by charter IAPP member, Richard Fowler.  
The numbers are the horizontal angle of view for the film size and focal length lens in the left hand column. You can compare a similar angle of view and lens in one format to any other format for similar results.

Focal Length	35mm	645 4.5 Side	6x6	6x7	6x9	6x12	4x5	6x17	8x10
14	103								
15	97								
16	95								
18	89.5								
20	83								
24	73	82							
28	65	73							
30	61	72	87						
35	53	64	78	88.5	98				
38	50	60	74	83	95.5				
40	47	52	71	78.5	91				
45	42.5	51	65	74	84				
47	41	50	62	71	83	100	105		
50	38.5	46.5	59	67	79	96	101		
53	36.5	45	56	65	76	93	98		
55	35	42.5	54.5	63	73	92	95		
58	33	40.5	51.5	59.5	71	87	92		
60	32	39.5	50	57.5	68	85	90		
65	30	37	48	55	65	81	86	105	124
75	26	32.5	45	48	58	73.5	78	98	118
80	24.5	30	39	45	55	70	74	93	114
90	22	27	35	41	50	64	68	88	108
95	21	26	33	38.5	47	60	65	84	105
100	20	24.5	32	37	45	58	62	81.5	102
105	19	23.5	31	35.5	43	56	60	79	100
110	18	22	29	34	41.5	53.5	58	75	97
120	17	20.5	27	31	38	50	53.5	71	92
127	15.5	19.5	25.5	30	36	47.5	51	68	89
135	15	18.5	24	28	34	45	48.5	65	85
140	14.5	18	23	27	33	43.5	47	63	84
145	14	17	22	26	32	42	45	61.5	81.5
150	13.5	16.5	21.5	25	31	41	44	60	79
165	12	15	20	23	28	37	40	55	74
180	11	14	18	21	26	34	37	51	69
190	10.5	13	17	20	25	33	35	49	67
200	10	12.5	16	19	23	31	34	47	63
210	9.5	12	15	18	22	30	32	44	61
250	8	10	13	15.5	19	25	27.5	38	52.5
300	7	8.5	11	13	16	21	23	32	44.5
360	5.5	7	9	11	13	17.5	18.5	27	38
400	5	6.5	8	9.5	12	16	17	24	34
450	4.8	6	7.5	8.5	11	14	15	22	31
480	4.5	5.5	7	8	10.5	13	14.5	20.5	29
500	4.3	5	7	7.5	10	12.5	14	20	28
600	3.5	4	5.5	6.5	8	10.5	11.5	16.5	23.5
800	3	3.5	4.5	5	5.5	8	9	12	18

## Press Releases from page 28

from the 1860s (\$1,400-\$2,000); Peter Henry Emerson's late 19th-century platinum print, *The First Frost*, (\$1,500-\$2,200); and Weegee's raucous photograph of Marilyn Monroe riding on an elephant (\$1,000-\$1,500). Also, Barbara Crane, Larry Fink, Lois Greenfield, Ray K. Metzker, Duane Michals, Fazal Sheikh, Jock Sturges, Ruth Thome-Thomsen, George Tice, Jerry Uelsmann, and IAPP's own David Orbock are among the more than 125 photographers who have donated work to The Photo Review's Eleventh Benefit Auction.

In addition to images by such contemporary photographers, the Auction will feature an impressive array of 19th and early 20th-century artists, including Thomas Annan, Édouard Baldus, Maxime DuCamp, Emory Revesz-Biro, Auguste Salzmann, Rudolf Eickemeyer, Clara Sipprell, and Doris Ulmann.

Featured mid-century artists include Esther Bubley, Jack Delano, Lotte Jacobi, Mario Giacomelli, Eliot Porter, and Aaron Siskind. And for the fourth year, an exciting array of photographic goods and services, restaurant meals, photography books, and museum memberships are being offered in a silent auction.

The auction was held following the eighth annual Photo Review Award ceremony. Preceding the ceremony, there was a special reception honoring this year's award winner, The James A. Michener Art Museum. A fully illustrated catalogue is available for \$7 from The Photo Review, 301 Hill Avenue, Langhorne, PA 19047. ■

## New Book Released *These Rare Lands*

One of America's leading photographers of natural landscapes, Stan Jorstad, has captured the diversity and splendid grandeur of America's National Parks in the first ever photographic documentation of all 54 of our National Parks by a single photographer. A culmination of a lifetime of work, this remarkable book showcases Stan Jorstad's passion for nature in some of the most breathtaking landscape photos ever published.

Dominated by panoramic photography, you'll find this stunning volume filled with 130 color photographs. Printed in Italy this classic book will take both the viewer and reader on an unforgettable

journey capturing the often mystical, distinctive character of each of our unique National Parks. The dazzling photographs are complimented by thoughtful reflections on the images by revered American poet laureate Mark Strand. Strand enhances the photography with his lyrical and compelling commentary. This lushly produced work opens with an impassioned introduction by Robert Redford, actor, producer, Academy Award winning director and passionately committed environmentalist. *These Rare Lands* pleases the eye, touches the heart and satisfies the mind. To order a signed copy please send your request and



payment of \$47 (includes all taxes, shipping and insurance) to: Stan Jorstad/PhotoMark, 804 South 6th Ave., St. Charles, IL 60174. 630-513-9477. ■



*Black Sand Basin, Yellowstone National Park, from the book These Rare Lands, photographed by Stan Jorstad.*

## Linear from page 15

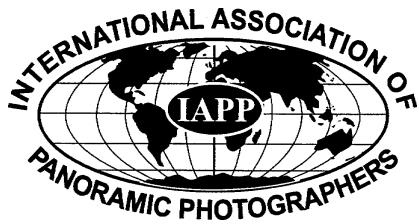
and is a perfect example of how there is always a need for some aspects of record photography to be financed from the public purse; private enterprise would have perceived no profit in such an undertaking.

The other epic venture I have heard about but not seen, records several

hundred miles of the French coastline, made as a reconnaissance study from the air before the D-Day landings in 1944.

Last but not least; if the subject itself is travelling, then you can try a static camera with moving film. (This is how race finishes are recorded.) IAPP's very

own Bob Meiborg achieves miracles of sustained synchronism in his train photography with the aid of a police radar gun. His classic Baraboo Circus Train photograph is a fusion of wonderful subject and technical tour de force and for my money one of the great images of the century. ■



**P.O. Box 2816  
Boca Raton, FL 33427-2816**

## First Class Mail

*IAPP President Fred Yake created this issues cover photograph. The image, Sunset at the North Rim of the Grand Canyon, is a portion of a 360 shot on AGFA 200 70mm film with his Roundshot 65/70.*

### Product News from page 13

quickly and easily create QuickTime VR panoramas and objects. QuickTime VR Authoring Studio incorporates features that are intended to simplify the production process of a QuickTime VR panorama movie. Unlike other VR authoring tools, QuickTime VR Authoring Studio helps create multi-node QuickTime movies containing objects and panoramas. QuickTime VR is the acknowledged standard for creating and viewing photo-realistic environments (panoramas) and real-world objects on Mac OS and Windows computers. Using a QuickTime VR authoring tool, panoramas and objects are automatically 'stitched together' from digitized photographs or 3D renderings to create a realistic visual perspective.

Availability/Pricing: QuickTime VR Authoring Studio is expected to be available in November through retail channels and will be priced at U.S. \$395. ■

