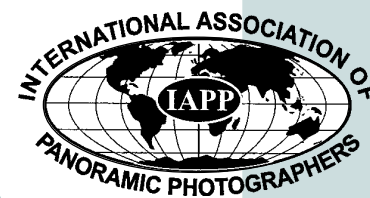


# PANORAMA



THE MAGAZINE OF PANORAMIC IMAGING

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Our offices are located at the various addresses listed below:

**IAPP**

PO Box 2816  
Boca Raton, FL 33427-2816  
561-393-7101/561-361-0494 fax  
<http://www.panphoto.com>

**President:**

**Denis Tremblay**  
132 Rue Richelieu  
Jean-SR-Richelieu  
Quebec, Canada J3B 6X4  
450-358-9797/450-358-4686 (fax)  
[panoram@cam.org](mailto:panoram@cam.org)

**President Elect:**

**Liz Hymans**  
40 Lagoon Road  
Belvedere, CA 94920  
415-435-5842  
[lizpanopix@aol.com](mailto:lizpanopix@aol.com)

**Exec. Secretary/Treasurer:**

**Addie Lorber**  
1385-87 Palmetto Park Rd West  
Boca Raton, FL 33486  
561-361-0031/561-361-0494 (fax)  
[CustomLab@aol.com](mailto:CustomLab@aol.com)

**Panorama Publisher:**

**Warren Wight**  
<http://www.wordsandpictures.com>  
[warren@wordsandpictures.com](mailto:warren@wordsandpictures.com)

**Directors:**

**Will Landon**, Bellevue, WA  
206-746-3143 / 206-746-6985 (fax)  
**Bob McIntyre**, Colorado Springs, CO  
719-633-3265 / 719-577-5779 (fax)  
**Everen Brown**, Salt Lake City, UT  
801-364-2642 / 801-364-2646 (fax)  
**Richard Schneider**, Bowie, MD  
301-262-6719 / 301-713-6921 (fax)

**Chairman of the Board:**

**Fred Yake**, Las Vegas, NV  
702-361-5885 / 702-361-5885 (fax)

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ISSN #1090-994X

## Presidents Message

By Denis Tremblay



First of all let me take the opportunity to wish you a happy new year. Looking ahead, I think 1999 will be a good year for panoramic photographers. With more and more websites utilizing VR panoramas, demand for our specialized interest should be great.

It looks like the Peyresq Conference in France will be a success. We have over forty confirmations for attendance from members in at least six different countries. Thanks for all the support for this conference. More details and a schedule will be published in the next issue of *Panorama*, and up to date information can always be found on the IAPP website at <http://www.panphoto.com>.

Plans are being made for our next International Convention, in Quebec, Canada during October, 1999. More details and information on the Convention will be in the next issue of *Panorama* and on the web. ■

## Secretary Says A Busy Year Ahead For IAPP

By Addie Lorber



I would like to start off by congratulating Warren and Patty Wight on the birth of their daughter, Jessica Violet. There certainly is no better way to begin the New Year.

IAPP will be very active this year. Richard Schneider is working on a weekend meeting in Washington DC for April, which is an ideal time to visit. In June Denis Tremblay is organizing a meeting in the French countryside offering a change of scenery from the last European meeting held in Paris. To top off the year there is the International Convention in Quebec. I hope many of you will be able to attend as this will be the last convention of the millennium and many activities are being planned.

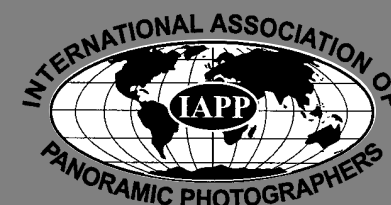
*Panorama* is our vehicle of communication and I know all of you look forward to each issue. Many of you have commented about the high quality of the magazine and

appreciate the work that goes into producing it. Warren needs your help to enable him to continue producing the magazine we all value so much. It is your submissions, both in photographs and print, that makes *Panorama*. Please send your information to me at: IAPP, PO Box 2816, Boca Raton, FL 33427-2816, and I will forward it to Warren.

*Panorama* needs your input. ■

Get all  
the latest  
IAPP  
clothing  
and gear  
at the  
IAPP  
Boutique.

See page Ten



## It's Not Too Late!

### Weekend Conference in the French Village of Peyresq

The dates for the conference are June 10-13, 1999 and will feature speakers, equipment demos and photographic field trips.

Accommodations will cost 325 FF per person, double occupancy (approx. \$60 US) or 375 FF single occupant.

Three meals a day are included, as well as a touch of French wine with dinners. The Banquet is also included. Registration for the conference will be \$30 US per member and \$20 US per

spouse. Due to the various currencies involved, registration fees will be collected at the conference.

More information including a schedule will be in the next issue of *Panorama*. ■



## D. John McCarthy Receives His Master's Degree From PPA

New Orleans, LA—Long time IAPP member D. John McCarthy, M.Photog., Cr., Certified PPA received his Masters Degree from the Professional Photographers of America, PPA, on August 4, 1998 in New Orleans, LA at the annual PPA convention and may be the first and only Master Photographer to earn his degree submitting only panorama photographs. All of his photographs were taken with the Fujifilm 6x17cm panoramic camera.

In order to earn a Masters Degree from the PPA you have to earn 25 merits and at least 13 of them have to be earned in national print competition. John wanted to earn his Master's Degree, but thought it would be more challenging to make a self assignment to only enter panorama prints. He started entering his panorama prints into competition in 1993 and it took five years to earn the 13 merits he needed, he actually earned 14, one to spare.

McCarthy primarily entered his scenic photographs in the open or illustrative category, but he also earned merit prints with his photographs of people and in the wedding category.

The challenge in entering panorama prints is the requirement that prints must be entered on a 16x20-mount board for photographers who have not earned their Master Degree.



*D. John McCarthy, middle, receives his Masters Degree from PPA President Burt Behnke (right) with his sponsor, Nancy Hollowitz (left).*

"This was not impossible shooting the 6x17 format, but it did create some mounting challenges," McCarthy said.

When he first started entering competition his prints suffered because he mounted them on white mount board. He soon learned how important it was to mount the prints carefully.

John knew he needed 25 merits total to earn his degree and started presenting programs and teaching in 1993 to help earn the extra print merits. "I didn't know that you can also earn merits by attending schools and workshops as well and ended up earning so many teaching merits that I earned my Craftsman Degree in Las Vegas, NV in 1997."

Many of the teaching merits were earned presenting panorama programs including IAPP conventions. John says, "IAPP members who are also PPA members can earn teaching merits toward their PPA Photographic Craftsman degree by presenting programs at IAPP conventions, as I did." You also need 25 merits to earn your craftsman degree, but at least 13 have to be teaching or service merits.

D. John says his next challenging goal is to earn his IAPP Panorama Photographer Certification. ■

## Web Report

### Looking For Handmade Pan Cameras

By Warren Wight

The IAPP website keeps growing and growing. There are some new areas on the website that are just starting to take shape.

The Virtual Reality gallery is still under construction. We need to have you VRers send in your sample(s).

IAPP member Kurt Mottweiler has started a great mailing list for handmade cameras (join from the IAPP website), and

now we are going to have a handmade panoramic camera section on the website.

We need IAPP members who have built their own pan camera to send in a picture of the camera, info on the camera and an image taken with the camera. They will be included in the Handmade Panoramic Camera section on our website.

Watch the IAPP website grow at [www.panphoto.com](http://www.panphoto.com). ■

## Latest News From Belgium

By Michel Dusariez

The Belgian daily newspaper *LE SOIR* published another of my 360 degree panoptic picture on a full page size in their Brussels morning edition. This was the 100<sup>th</sup> panorama of mine that has been published by *LE SOIR*. All of the pictures published were made with a Larscan camera.

The Belgian photographer Ludovic Pierroux has published a book: *Brussels Panorama*, Glenat publisher - ISBN 2.8717.6215.5 - 12x10 inches - 164 Pages - Text in English, French and Flemish.

The book covers a walk in Brussels and suburbs with panoramic pictures: About 105 full color panoramic pictures, 4 full color panoramic pictures folded on 4 pages, 8 full color panoramic pictures folded on 3 pages and 16 full color panoramic pictures folded on 2 pages. Most of the pictures are made with a Roundshot

panoramic camera.

Price of the book in Belgian francs at the shop: 1495BEF.

Tropismes Libraires can send the book by mail everywhere in the world.

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## Cherry Blossom Weekend Conference

By Richard Schneider

**H**ave you made plans for the Cherry Blossom Weekend Conference in Washington DC? Make those plans now. Activities will include a seminar day at the National Archives, including a panoramic exhibit curated/produced by myself.

This time of year is also Cherry Blossom time. It is sometimes hard to predict when the blossoms will peak. Last year it was two weeks early because of the mild winter. Usually you can almost set your clock to April 7 and it would be peak.

Registration will be between \$10 and \$20 to cover refreshments, meeting room costs, etc. with any profits going to IAPP.

### Thursday - April 8

Out of town visitors arrive in DC Metro area.

### Friday - April 9

Seminar day at the National Archives.

Lectures primarily by Archives personnel to include subjects like conservation of panoramic materials, researching patents, digital scanning and reproduction, and a tour of the exhibit I curated/produced. Day to possibly include group shot in front of building.

### Saturday - April 10

Seminar day at local hotel / meeting place.

Lectures and demonstrations primarily by IAPP members. Possible excursion to local panoramic lab facility. Possible group dinner at local establishment.

### Sunday - April 11

Open schedule, departure day for out of towners. Group brunch at local hotel.

If you are interested in attending please let me know, especially if you are from out of town. The Courtyard by Marriott hotel in New Carrollton, Maryland has set aside 10 rooms with two double beds in each for IAPP members attending the "Cherry Blossom" weekend conference, April 8 - 10, 1999. The cost per room is \$72.00 per night. Members needing lodgings should contact the hotel directly at 301-577-3373; the reservation has been made under the heading of IAPP. The Courtyard is less than 1/2 mile from the Amtrak rail station at New Carrollton and the Metro subway system. The Courtyard provides free shuttle service to the station. Travel from the New Carrollton stop to Smithsonian on Metro, where much in the way of Cherry Blossom photography can occur, should take no more than 1/2 hour. Travel by car would be even less. I will provide maps and assistance.

If a member is interested in giving a lecture/demonstration, please let me know so I can schedule you. If you have any other ideas or suggestions, please contact me. This conference is being organized for your benefit and I am open to all considerations. Richard Schneider, 301-713-6714. richard.schneider@arch2.nara.gov. ■

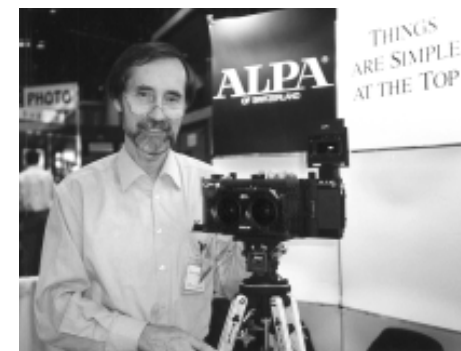


## Unique Panoramic Camera Shown At PhotoPlus Expo East

By Paul Pasquarello  
Supervisor, Photographic Operations  
New York Power Authority  
Niagara Falls, New York

**T**his past fall while attending PhotoPlus Expo East, a mega photography trade show with educational seminars, held yearly at the Jacob Javits Convention Center in New York City, I found my personal "dream machine".

Having been a professional photographer for the past thirty-five years, with very special interests both in stereo and panoramic photography, I was particularly drawn to an all new camera introduced at this year's show: the GILDE, more specifically the Gilde 66-17 MSTN (3D). Handcrafted in Germany by Dr. Kurt Gilde, the Gilde is a multi functioning, 120 roll film camera with the ability to shift its lens 15mm horizontally and up to 42mm vertically, in addition to offering lens tilt of up to 10mm. Along with these lens



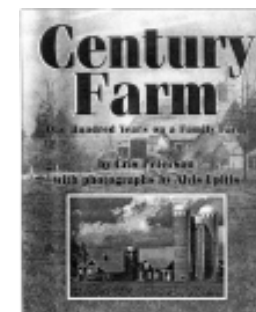
movements, the camera offers an adjustable image format of 6x6, 6x9, 6x12, 6x14 and a 6x17 (a 1:3 image ratio). It doesn't stop there; it is a medium format stereo camera as well. Using paired and linked 58 through 135mm lenses called Stereoblocks, 6x7 or 6x9 stereo pairs may be produced. Should this not be enough in the way of versatility, when using the 75, 90, or 135mm Stereoblocks, one of the paired lenses is capped and the camera

*PhotoPlus continues on next page*

## Century Farm One Hundred Years on a Family Farm

Boyd's Mills Press has just released *Century Farm: One Hundred Years on a Family Farm*. IAPP member Alvis Upitis did the contemporary photos for the book. He has been shooting this farm and farm family for about ten years.

This is the fourth agriculture related book Alvis has illustrated. Currently he is working on another book, about an 11,000 acre American Mustang reserve in South Dakota (working title is Wild Horses) that has a fall publishing target. ■



## PhotoPlus from previous page

functions with one lens as a normal (I should say not so normal) multi format panoramic camera covering up to the full 6x17 format. The GILDE is supplied with a vario viewfinder, an ingenious device that not only masks to the desired picture format of 6x6 to 6x17, but also zooms to enable viewing all of the formats at the various lens focal lengths.

Dr. Gilde offers several accessories for his unique camera to aid both the stereo and panoramic users. Accessories include the optional ground glass screens, either a deluxe version, with collapsible hood and built-in magnifier, or a more basic screen that necessitates the use of a focusing cloth. Either ground glass is very useful for critical focus and cropping, particularly when lens shift or tilts are employed. A Polaroid back is also available; fitting inside the film magazine, it enables the proofing of a full 6x17 scene on two

sheets of Polaroid film. The Rollie Digital-Chip-Pack DSP 104, a digital back, with a format of 31x31mm and 2048x2048 pixels, is also available.

I viewed several dramatic stereo 6x9 transparencies in a beautifully crafted, lighted, hand viewer made by Franz Miller of Germany. More information about this fine camera is available by visiting the GILDE camera web site, <http://www.gilde-kamera.de> or by e-mailing Dr. Gilde at, [gilde@gilde-kamera.de](mailto:gilde@gilde-kamera.de).

International Photo Trading, is the importer of the GILDE camera, they are also the importers of the very fine, ALPA camera system made in Switzerland. Mr. Anthony Sansone, president of I.P.T. indicated at the show that he is very excited to be representing the GILDE camera and looks forward to hearing from both Panoramic and Stereo photographers. Email IPT at, [Iptrading@aol.com](mailto:Iptrading@aol.com). ■

## Sell Your Panoramas

I APP brother members Kevin and Neal Kapp are starting their second year in the 4th Street Gallery specializing in panoramic photography. Kevin is remodeling two more rooms of the gallery and wishes to offer any and all IAPP members a spot on the wall. Consign your best selling panoramic. Get them *seen* - Get them *sold*.

The gallery is nestled next to the Fenelon Place Elevator in the historic cathedral district of Dubuque, the oldest city in Iowa. The elevator is "The world's shortest steepest scenic funicular railway" 296 feet in length, elevates passengers (over 100,000 per year) 189 feet from 4th St. to Fenelon Place and back again. The panoramic view from the top includes the Mighty Mississippi River and three states. The next step is yours if you would like to turn those panos into dollars. Contact Kevin at 319.584.2346 ph/fax or

319.583.0900. Email to [cirkut10@mwci.net](mailto:cirkut10@mwci.net) or email Neal at [A360Racing@aol.com](mailto:A360Racing@aol.com). ■

## Panorama Tips

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.

When setting up a tripod on a slick interior surface first lay down a piece of lightweight and inexpensive indoor/outdoor carpeting on the slick surface. The weight of the tripod and camera will stretch out the material and keep the tripod from slipping and losing its level orientation. The carpeting doesn't stretch and folds to a small package.

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# Creating The World's Largest Panoramic Book

By Everen T. Brown

Spending 66 days circumnavigating the entire Antarctic Continent left me with over one thousand feet of 360 degree panoramic negatives. As I made proof prints to sample the images, I envisioned a book project. However, I wanted a project that I would personally manage to create, a book that would please me and do justice to the historic nature of the voyage.

I wanted to create a large format book with large prints. I am disappointed with many panoramic books in their utilization of gatefolds that put creases in the paper and “interrupt” the image. My previous book

*Panoramic World* was created to showcase full 360-degree photos with no interruptions, since its design was long and skinny. The challenge was to design a book even larger, to showcase prints measuring 5 inches high by 36 inches wide. I decided to create a limited edition fine art book with original prints mounted inside. It would be the largest panoramic book to date.

As you read this and think I am crazy, remember I am writing this article as a challenge to each member to learn to create your own fine art book to showcase your work. Even if it is a limited edition of ONE! There is no sense letting your prints collect dust and not enjoying them. A book gives you the opportunity to create a vehicle that will let you enjoy

your hours of hard work.

First a giant binding system had to be created. I figured each print would be mounted on a black archival quality matte board to create a “page”. The board had to be thick enough to support the print and also archival quality so it would not fade onto the photo below or above. I found



the archival matte board at University Products, 800-628-1912. They also offered a cutting service, which saved me time and assured an even cut to all pages. The finished page size became 8x38 inches. This allowed a 1-1/2 inch black border all around the print. It would serve to “frame” each image.

Once the pages were sized, then the binder could be built. Final binder size was 40 inches wide by 11 inches deep and 4 inches thick. A local bindery made the binders to these specs. Archival paper was used to line the inside of the binder. Midnight blue material was used on the outer cover. The books logo was hot-stamped in striking silver on the top cover. This ultimate coffee table book eventually became bigger than most coffee tables!

After several print tests with a variety of panoramic labs and asking many questions to determine their commitment to the project, I selected David Orbock’s Full Circle Lab. He and David Glasgow provided professional quality prints and spent the time with each one to please me. The printing took some time since we were creating 30 copies of each image, with 31 images total, this was over 900 individual prints.

David Orbock then had to add an archival quality adhesive on the back of each one, and again this took time. The adhesive would allow us to mount each print on its page. The finished prints were shipped flat to assure quality.

Once the prints arrived at our office we started the assembly process. Each page had to have its particular print mounted. Then four clear tabs were put on the top of each page to hold the page in the binder. Each book required 140 tabs applied with accuracy.

Then the pages were collated in proper order. Labels were created to be centered on each page. Each label simply noted the location of the respective photo. The labels were printed in silver on a black background so they would not distract the viewers eyes from the photographs.

Title pages were also created using the silver printing method.

A separate binder was created to house over 100 pages of narrative copy written exclusively for the project. Starting with a map numbered to highlight the location of each photo. I recorded my thoughts on each location, giving the viewer a mini-tour of each panoramic photo. Wanting to

keep the copy crisp, I only wrote as motivated on each location. Some locations are 4 pages long, whereas some only one page!

The binder was stamped with the same logo as used on the larger binder. This saved making another die. Midnight blue binding was used again to coordinate the set. The narrative binder had a folding easel built into the base. This would allow the viewer to set it alongside the larger photo binder and read commentary as they proceed.

The retail cost for this limited edition panoramic book is \$1500 per copy. A future article will outline the marketing campaign for this special book.

Whether you create a book with a limited edition printing of one or one hundred and one, it will give you the opportunity to share your work! After all, great panoramics deserve to see the light of day. ■

*Above left: Everen's book with accompanying narrative.*

*Below: Everen holds his book, showing just how large it really is.*



# Georgian Bay Panoramic Photo Tour

## Summer 1999

The most northern panoramic workshops will take place in Ontario, Canada - in the beautiful Lake Huron/Georgian Bay and Muskoka area. This resplendent tourist region sports literally thousands of photogenic lakes, bays, and islands. If you haven't visited Ontario or Georgian Bay yet, this would be the perfect opportunity to discover the ragged beauty of Canadian "Near North" and add a new selection of images to your portfolio.

The trip is organized and guided by IAPP member Les Palenik of Advantica who lives in Ontario and has photographed many of its unspoiled and picturesque scenes. We are very pleased to also have Peter Lorber of Custom Panoramic Lab as instructor on this course. Peter also spent many years in Ontario and he will offer his extensive hands-on experience as a panoramic photographer and lab operator to the course participants.

The course instructors will concentrate on compositional techniques and technical aspects utilizing Seitz Roundshot, Fuji GX617, and digital cameras for applica-

tions in art photography, stock portfolios, and virtual tours. We'll share our "low horizon" and waterfront panoramic techniques in the class and in the field, and demonstrate these techniques on an individual basis. This is a field/water-route class, so bring your swimming suite, hiking boots and sunscreen, and be prepared to walk along the lake's and river's shorelines. The transportation to the shooting spots will be primarily in cars, motor boats, and optionally in canoes. Accommodation and meals can be provided at Roselawn Lodge in Bala, right in the heart of Muskoka.

The planned trip dates are June 21-23, July 19-21 and September 13-15. The workshop cost is \$395 US or \$595Cdn. There is also an option to tack on two to three day Killarney, Algonquin, Niagara or Toronto shooting trips. Alternatively, you can explore on your own many local attractions, including two photographic

galleries in the immediate area. Bala is situated in central Ontario, an easy two hour drive from Toronto or four hours from Niagara.

For more details, other workshops, and up-to-date tour schedule, visit [http://](http://www.advantica.com)

[www.advantica.com](http://www.advantica.com) or call Les Palenik at 905-773-0749. ■

*The two panoramas below were taken during a Killarney shooting trip.*



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## Member profile

# Ron Tuttle - A Member Since 1988

It all started when Ron bought his first camera, a Brownie Holiday Flash, in 1954 at the age of nine. He's been taking pictures ever since.

Ron, a member of IAPP since 1988, is a Photolab technician by profession and a photographer by avocation. He says, "since nobody has been willing to pay money for my photos, I guess I'm an amateur."

He, like a lot of photographers, started out photographing weddings, retirement parties, etc. and was a studio photographer for 3 years, photographing engines and promotional materials for his employer, Caterpillar.

Working for Caterpillar 34 years, Ron has spent 17 of those years in the photo lab, currently doing copy work, internegatives and large and medium

format transparency duplication. For personal enjoyment Ron photographs scenics and other general subject matter.



Ron saw his first panorama print in an exhibit at the University of Illinois about 15 or 20 years ago. He was totally mystified and intrigued by this 8" x several feet long print of Monument Valley. He kept looking for the seams where it had been pasted together,

having no idea how this image had been created. He had never heard of a Cirkut camera or similar contraption.

Then a few years later he found IAPP.... And has learned a lot since joining. Ron is still intrigued by the fantastic and beautiful photographs that IAPP members make.

"If I have a technical specialty, it would be not specializing," he says, "versatility has been good to me." Enjoying all phases of lab work, and having found that photography has so many things to enjoy, Ron doesn't see how he could ever become bored with it.

He enjoys using a variety of different cameras, but is particularly enthused with both short and full rotational cameras.

Ron's hope for the future is to continue to enjoy photography, improve the quality of his photos and perhaps become as successful and as revered as Peoria's other panoramist, and fellow IAPP member, Sam Decker. ■

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*Below: Exterior of the gift shop at the Precious Moments Chapel in Carthage, MO. Taken by Ron Tuttle in 1995 on the way home from the Flagstaff Convention, with a Roundshot 35/35S. Printed on a Fuji Pictrostat.*

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## Panorama Tips

All changing rags come with only a single elasticized sleeve to keep out the light. When loading film in holders or a camera, there is always a chance that an extreme arm motion may cause a light leak that fogs the film. To prevent this from happening, buy the smallest, cheapest 35mm changing bag you can find. Next cut off the arms in a semi-circular cut about six to eight inches from the sleeve end. Now sew both cloth layers of the small bag to the outer protective cloth of the large bag so that the inner light proofing material overlaps the main bags sleeve opening. You now have a double light trap that just won't leak no matter how much you have to twist and turn to load your film.

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Some NO NO's. Never put any accessory down on anything but another piece of equipment which you have to carry, that way you can't forget laying it down on a log, a rock, etc. Never leave cable releases attached to a lens when you remove it from a camera. The cable release can grab and pull a lens out of your hand when you least expect it.





# MacWorld 99

By Joseph DeRenzo

For so many of us, the use of computers in the area of photographic imaging has become an indispensable part of our work. That being the case and with much anticipation, I made the pilgrimage to San Francisco a couple of weeks ago to attend the annual MacWorld Expo. Just about everything you could hope to find for the Macintosh computer is on display and what most folks, myself included, come to see is the software applications.

This year I picked up several new software tools that will help me produce and display my ideas via digital printers such as the LightJet and on the Internet. The first two are from a software company



called Alien Skin. They are the creators of plug-ins for PhotoShop which produce some interesting effects to images and text. The one that really caught my eye was the Lightning effect found in Xenofex.

First I was a bit skeptical at how realistic digital lightning could appear, but after working with it I found that the Heat Lightning selection produced as real a bolt of lightning as I've ever seen. After putting in a lensflair effect, I could see it's potential for creating some great effects

for conceptual stock images. Of course this software wouldn't be complete without (you guessed it) Little Puffy Clouds. I'm looking forward to trying my hand at that one. Eye Candy has many uses although I find myself utilizing it's effects mainly for text such as drop shadows and bevels, but the new 3.0 version is much improved and an essential plug-in for PhotoShop.

Fireworks by Macromedia is a tool for creating high quality web graphics such as GIFs and JPEGs, and as so many photographers are displaying their work on the internet, image quality and size are always important. For large scale digital printing there is the Genuine Fractals plug in that allows you to rez-up small files without any loss of quality. With the success Apple

has had of late and the improvements in software all around, and with the increased speed from the new G-3 processors along with the advances in output technology, the world of digital photographic imaging just gets better and better.

Visit the Panoramics NorthWest, Inc. website at <http://www.pansnw.com> ■

## Panorama Tip

When trying to place a rotational camera directly in the middle of a domed room, use a laser pen or a slide show pointer light mounted in a block that holds it perpendicular to the floor, to find the central point.

# 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.

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# Stock Photography Tips On Marketing

By Laurie ShoulterKarall, General Manager, Panoramic Images, Chicago

The field of stock photography has become more competitive and the quality of the available images has risen. Photographers have learned that the marketing of their images includes licensing stock as well as shooting assignments. Savvy photographers realize the importance of retaining the rights to lease the images they have created on assignments. There are also a growing number of photographers who only

produce stock photographs. These photographers make their living from the creation and marketing of those images.

It is not easy to be a successful stock photographer. The most important item to remember is you should shoot what you love. As Liz Hymans said "Take the best picture possible. After you take the best pictures, then figure out who will give you money for them."

Second, learn about the business of stock photography. Gone are the days of business being done with a word and a handshake. Ad agencies and design firms have contracts with the end users and must be able to provide written proof that they have secured a proper license for the pictures. Educate yourself about proper business practices. Use industry approved paperwork (The American Society of Media

Photographers has a published book, of Business Forms for photographers) including delivery contracts, written estimates and invoices. The delivery contract allows your client to review the images, an estimate establishes a written record of your

pricing negotiations and the invoice creates a legal grant or right to use the image(s).

If you have the photograph, the paperwork, and the client, the final piece in the puzzle is simple. All you need to do is establish a price for the usage! Unhappily, this is where most photographers feel utterly alone. While sources like Jim Pickerell and Foto Quote offer examples of pricing, you must have a basic understanding of what the client wants and how to price it.

You need to consider the various factors that effect the price. Unlike assignment shoots, there are relatively few "hard" costs involved in pricing stock photography. You cannot pass along film, processing, camera rental or other traceable costs. You cannot use a day rate but instead must rely on other methods to establish the value.

In the past, stock photographers and agencies priced images in a very methodical way.

They weighed the various aspects of the final use to establish the price. They would use the specifications or specs including factors such as the reproduction size of

image, the type of use, the press or print run, the location of the image within the piece, and the geographic distribution of the piece. Traditionally, an image used on the cover of an annual report commanded more money than an image reproduced

within a textbook.

Actually the price should not be dictated by usage alone. Other variables need to be considered as well. Consider the uniqueness

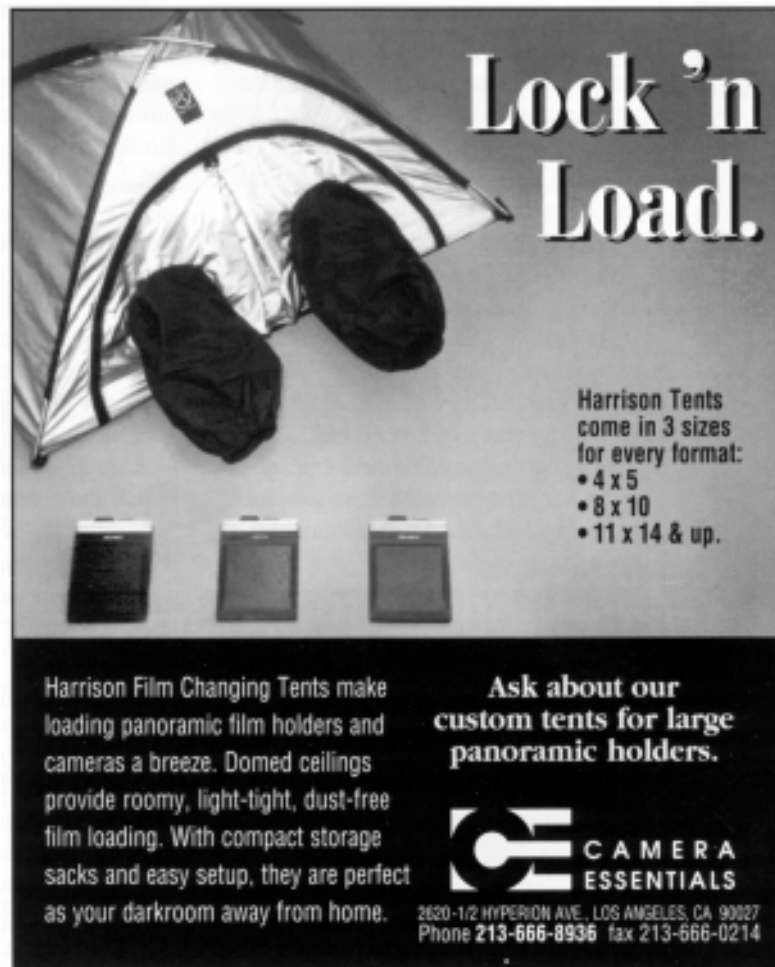
of the image. A photo of the Grand Canyon with puffy white clouds is fairly generic and is available through a variety of stock agencies. An image of a thunderstorm with spectacular lightening is far more unusual and therefore is unique. The client may feel strongly about using a generic image but the very fact that the image is generic will dictate the value. Consider the subject matter or visual content, the degree of difficulty required to produce the image, the perspective the image was shot at, whether models or sets were involved and even the type and size of the physical film (infra red or Polaroid transfer, 33mm vs. 617).

You must consider where the final piece will be presented. The image will be more valuable in a broader or larger market. Market can refer to a physical geographic location or the environment or field that the product or service using the image occupies. Kodak has a much larger market

---

*If you have the photograph, the paperwork, and the client, the final piece in the puzzle is simple. All you need to do is establish a price for the usage!*

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Stock Tips continues on page 12

## Stock Tips from page 11

presence than Konica. New York City has a larger market share than Boise, Idaho.

If you follow these guidelines, you can begin to offer competitive pricing utilizing the same professional methods that stock agencies use.

My favorite client is one that says they want a buy-out of the photograph. Clients ask for a buy-out because it appears to be a convenient method to obtain a picture. I gently suggest that price would be in the \$30,000 range. After the client starts breathing again, I offer them alternatives such as exclusive use or unlimited use at a more reasonable rate. It is important that you know the definitions so that you can easily negotiate with the buyer. A buy-out refers to the outright purchase of an image. The actual piece of film is transferred to the client's possession. A buy-out

does not necessarily transfer the copyright of the image. A buy-out allows the client to use the image exclusively from henceforth in any manner they see fit in forever.

A good alternative to a buy-out is an exclusive use. This is for clients who want to be sure that no competitor will be able to use the same image as them. You agree to grant the buyer exclusive or sole right to use a picture and promise to exclude any other client from using it within either a specific industry and/or for a specific length of time.

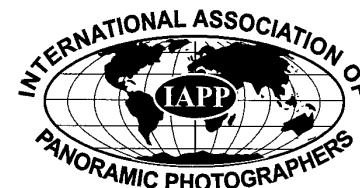
Another alternative may be an unlimited use. Clients perceive a buy-out to be in their best interest if they do not want the hassle of coming back to the photographer or agent for every additional use. They believe that a one-time fee is better than selecting one use at a time. For these

clients you can offer the right to use the image for an unlimited print run in specific publications, or for an unlimited number of insertions for a specific length of time or in an unlimited number of publications. Often times the buyer may ask for unlimited print advertising or unlimited print media.

The best resource is a good stock agency. While you can, as an individual photographer, slowly acquire the knowledge that will enable you to competitively price stock, an account rep at a stock agency will know what kind of images their clients are currently licensing and what prices they are paying. Your stock agent will be able to review the purchasing history of a particular art buyer or of an advertising agency as a whole. Account reps are trained to assess the value of the image as well as negotiating the price for

its use. If you are represented by an agency, it is mutually beneficial for them to provide the best service to their clients and to get the highest price for you. ■

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# Dutch Panoramas

By Hans Groffie

My favorite panoramic picture is the full rotational image (plus overlap) with an aspect ratio of between 1 to 2 and 1 to 3. To achieve this homemade gear is used with lenses varying from 14 to 21 mm. The resulting negatives will fit a 4x5 enlarger. The vertical angle of coverage is over 90°. This leaves a large area of sky to fill. Holland is an excellent destination for dramatic pictorial skies. Seemingly at every turn in the road, there is a town or village with historic sites or a landscape a la Ruysdael or van Goyen. Yes the painted images of the Old Dutch

masters can still be found there in nature. They often placed the horizon very low to show off the sky with its dark rain laden clouds and utilized a low angle of light and atmospheric haze to heighten the effect of recession.

The St. Bavo church in Haarlem (bottom photo) is open to the public twice a year, as are most other Dutch national monuments. The church with twenty-eight massive columns was completed in 1516. The organ completed in 1738 has 5000 pipes. When Mozart visited Holland in 1765, he played this instrument, then the

largest and most powerful in Europe. The immense interior space is covered with stone and wood vaulting. The extreme vertical coverage (95°) of the camera shows both the high vaults and the grave cover stones. Many visitors were taking pictures without interference, but the motor driven, radio controlled massive panoramic camera drew the attention of an official who needed to do his bureaucratic duty. "Professionals can't take pictures here" he declared. It took some time to convince him the camera was experimental and that the pictures were not for sale.

In 1995 I made a series of 360° panoramas in the 70-acre Keukenhof in Lisse where the commercial bulb growers show off their varieties of blooming bulbs. The weather that day was perfect, the sky was solid dull gray like a natural white tent that makes the light delicate and soft. The flowerbeds planted with interlacing bulbs bloom at different times over a two months period provide an ever-changing palette of colors. The best time to get an unobstructed view for panoramic pictures is early morning on weekdays. Later in the day, you have to contend with hordes of tourists and often a nasty cold wind that sway flowers and trees, leaving you with blurred pictures.

The Zuiderzee Museum in Enkhuizen (top photo) is a wonderful site for the panoramic photographer. Over one hundred old houses, shops, a church and even an operating herring smoker have been reassembled on an old harbor site. From all around the erstwhile Zuiderzee, centuries old buildings have been moved and reassembled as a working village. The setting is shortly before the turn of the century at the time when some houses just got a telephone and drinking water was still collected from the roofs in barrels. Yes there are families living in these houses. There are no cars or TV masts to disfigure a photograph. Early in the day and off-season again will give you the best photographic opportunities. This picture shows an uneven blue sky and harsh shadows. The sun is placed behind a skinny tree that had just grown it first spring foliage. Just imagine this picture with a typical Dutch clouded sky.

Hans' panorama of Keukenhof in Lisse is featured on the cover. ■





## Member Gallery

*Joe Derenzo shooting the Palace of Fine Arts in San Francisco, using a 6x17 Noblex from his roof top rack. Photo by Jeff Weisenburger with a Horizon 202.*



*For the last few years, Christo and Jeanne-Claude have wrapped objects in German speaking landscapes in Europe. The first was "Wrapped Reichstag Berlin". Their second "wrapping" created in December 1998, "Wrapped Trees", was done for Foundation Beyeler Riehen/Basel, Switzerland - the border to Germany and France in Central Europe. This panorama by Axel Bauer of Wrapped Trees was created with a Russian FT-2 and Kodak T-max 400 speed film.*



*Fountains & Marine Canal at Petrodvoretz Palace - St. Petersburg, Russia. By Fred Yake.*

## OOPS Again!

**By Warren Wight**

This time the Oops is on me! I neglected to include a story entitled, *OOPS, A Description Of An Interesting*



## Cape Cod Panorama



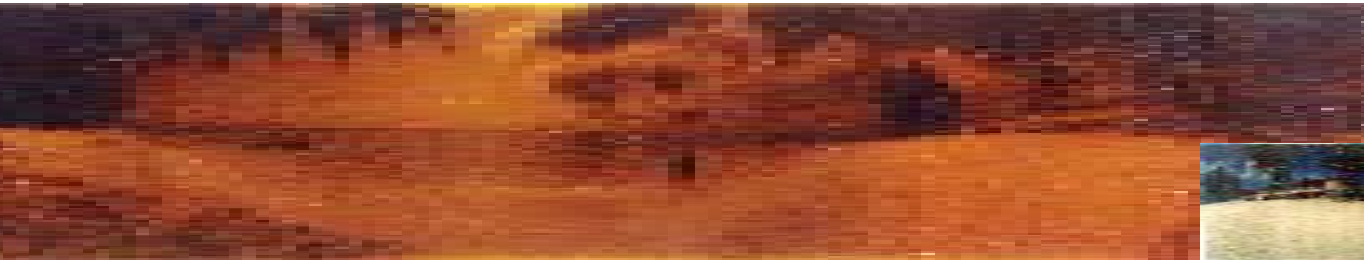
## Notre Dame Panoramas





the most important image for the  
*ing Effect*, in the last issue of

*Panorama*. The story by Steve Bein, talked about accidentally loading 220 transparency film backwards and the effect achieved by shooting through the paper backing.



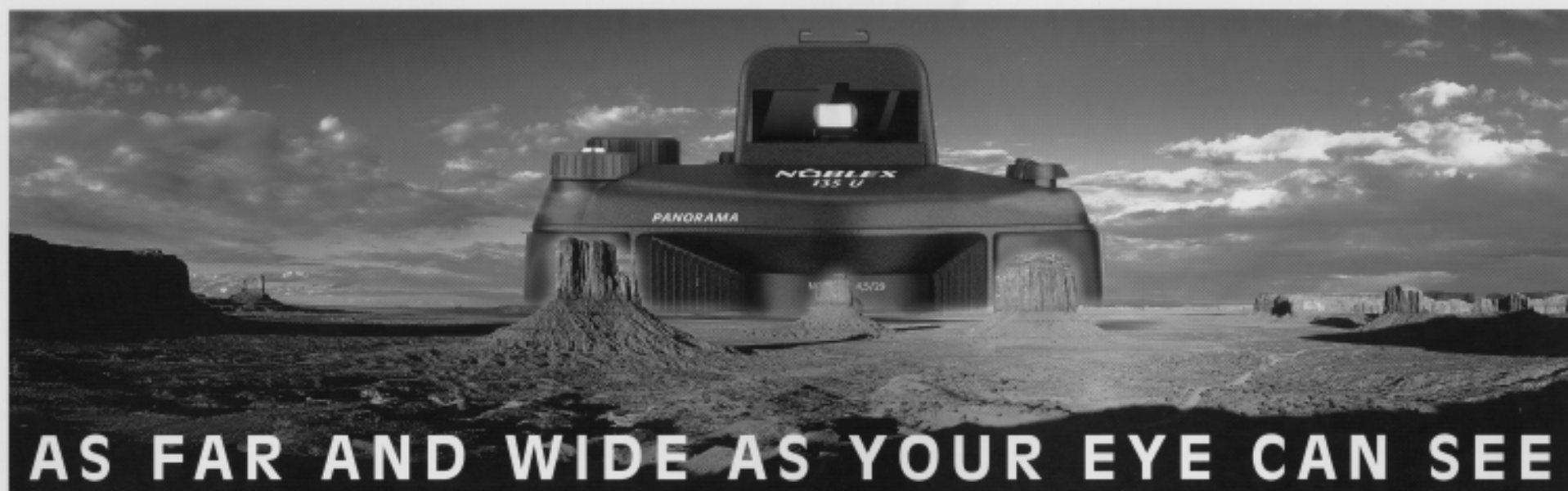
*The panorama to the left shows the effect of shooting through the paper backing on 220 roll film with the inset panorama below showing the same scene shot with the film loaded correctly.*



*This Cape Cod panorama was photographed by Marty Freidman. He stiched two frames from his Noblex 135U to create the final image.*



*This pan of the Notre Dame campus was taken from the top of the library building, also called "Touchdown Jesus" by Chris Lewis and Mike Young of Class Photography, Inc., using a #10 Cirkut. See two more cirkuts of Notre Dame's newly renovated stadium on page 18.*



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## Historic Panoramas

### "7th Cavalry Brigade Mechanized -

### Fort Knox, KY July 1<sup>st</sup>, 1938. Major General Daniel Van Voorhis, Commanding"

By Richard Schneider

One of the best-known Army installations in the world, Fort Knox was established in January of 1918 and named in honor of Major General Henry Knox, Chief of Artillery during the American Revolutionary War. Located 30 miles south of Louisville, Fort Knox's original lease encompassed 10,000 acres. By June of 1918, the fort's size had increased to 40,000 acres and four artillery stations had been established. In 1928, two infantry companies were assigned to the fort after ten years of under use. The first commander of these armed forces was (then) Colonel Daniel Van Voorhis. In 1931 the first Mechanized Cavalry Brigade moved into Fort Knox, signaling that armored units would pave the way for a new direction in war strategy. In 1936, the US Treasury Department selected a portion of Fort Knox to become the US (Gold) Bullion Depository. From 1936 to 1943, Fort Knox's size increased to gargantuan proportions, up to 106,000 acres. At the time, the site contained over 3,800 buildings. Today, Fort Knox has the distinction of having the most visited Army museum (the Patton Museum of Cavalry and Armor), and is the largest stateside

Army activity. It is also the largest source of industry in the state of Kentucky.

This image is part of a unique collection of panoramic photographs shot by E. O. Goldbeck and his staff with the National Photo and News Service of San Antonio,

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*Eugene Goldbeck was America's premier panoramic photographer whose career spanned over seven decades...He was one of the founding members of the International Association of Panoramic Photographers.*

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Texas. This collection is comprised of seven leather-bound albums containing hundreds of group shots, with the occasional land or cityscape.

The subjects featured are US Army units, companies, brigades, etc., in service between 1935 and 1938.

The albums are divided up into "Army Area(s)" and were presented to General Malin Craig, US Army Chief of Staff in 1938 by National Photo and News Service.

President Roosevelt appointed General

Craig to Army Chief of Staff in 1935, succeeding General Douglas MacArthur. Craig carried out an ambitious program of modernization in the US Army and was responsible for an overall increase in Army troop strength from 138,000 to 190,000.

This expansion, though carried out before the US's entry into WW2, proved to be an excellent foundation for this engagement

of historical proportions. Craig relinquished his post in 1939 at the mandatory retirement age of 64. He was to later serve on the Board of Directors of CBS.

Eugene Goldbeck was America's premier panoramic photographer whose career spanned over seven decades. His portfolio includes thousands of landscapes, cityscapes and group photographs from all over the world. Goldbeck's company, National Photo and News Service, was among the most successful photographic

enterprises of its time. He was one of the founding members of the International Association of Panoramic Photographers (IAPP) in 1984.

He continued to actively work until his death in 1986 at the age of 94. Goldbeck's heirs continue to operate a very successful panoramic group photography company in San Antonio, which still bears the family name.

The Harry Ransom Center at the University of Texas - Austin has a photographic archive, which keeps and preserves Goldbeck's original negatives and makes prints available to the public. ■

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*Photo by E. O. Goldbeck, National Photo and News Service. The original print of "7th Cavalry Brigade Mechanized - Fort Knox, KY July 1<sup>st</sup>, 1938. Major General Daniel Van Voorhis, Commanding" measures 10 x 64 inches. This panorama is from photographic album "Volume Two - Second Army Area" National Archives and Records Administration Records of the War Department General and Special Staffs (165-PX)*





# The First Digital Scanning 360 Degree Camera on the Market!

By Liz Hymans

**W**e saw this coming, but it came sooner and is of much better quality than I'd expected. Just on the market for a month, the new Panoscan camera uses the top notch Phase One™ digital line scan technology to capture a 360 degree image.

The Nikon 28mm PC (perspective control) lens is preferred, though the system works with other Nikon mount lenses from the 16mm fisheye to the 125mm telephoto. The 42 bit internal color depth gives the image capture 11 f stops exposure latitude, which is superior to negative film's 7 stop range and transparency film's 4 or 5 stop range. At prices ranging from \$26,900 to around \$35,000 this is no stocking-stuffer, but it has great potential as a hard working tool

for high-end photographers.

***What's so great about it, philosophically speaking?***

**One fell swoop!** The system requires no film or processing, no clicking and tinkering with a jig system, no post-production stitching. Less time spent dashing for labs, computers, and express mail services means more time to put up your feet, catch a few rays, and have a cold one. Or time to do more jobs, since less effort per unit of work can also mean greater productivity.

**Electronic "Polaroids"!** While at the site you can see exactly what you're getting in terms of composition and accurate color. You can make on-site adjustments. Since the "Polaroids" are digital, you can e-mail your baby seal polaroids from your ice floe

to the art director in Timbuktu and she/he can respond from the opulent comfort and safety of the tent at the oasis before a polar bear has time to find and eat the seal. Your delivery of the digital photo and invoice, and their electronic funds transfer can be completed before sandstorms bury the FedEx box and bandits ambush the Sahara Camel Mail Train. Get the picture?

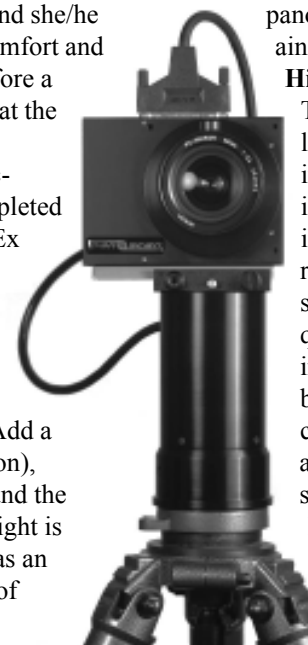
**Lightweight portability!** The Panoscan camera including panhead weighs just 8 pounds. Add a battery pack (9 hours of operation), tripod, lens or two, cell phone, and the computer, and the total pack weight is around 40 pounds and it works as an airline carry-on. In the parlance of

panoramic photographers, that ain't bad.

**High Tech and Versatile:**

The Phase One™ digital line scan technology built into every Panoscan System is top of the line, producing images with exceptional resolution, extreme light sensitivity and extraordinary quality. Panoscan's 42-bit internal color depth and 14-bit per color precision capture outstanding shadow and highlight details. Light sensitivity of up to 1600

ISO gives the system extra F-stops, reducing the need for light, while



## More Notre Dame Pans

*Below: Notre Dame's newly renovated stadium taken before a game.*

*Right: This panorama was taken from the end zone during the halftime show.*



providing a significantly wider exposure range than film. The system is adaptable for use with all standard lenses. After an initial quick preview scan at low resolution, any portion of the revolution can be selected for a slower full resolution

capture. The lowest resolution scan is 884 x 3500 pixels for a file size of 8.9 meg. and takes one minute. The highest resolution scan is 7000 x 28,000 pixels for a file size of 560.8 meg and takes 15 minutes. Intermediate scans can also be done. When used in conjunction with an automated turntable, the Panoscan system takes fully automated object movies, making it ideal for capturing both panoramas and objects.

**Computing the Image:** After the image capture, it's possible to deliver the computer file without any stitching work whatsoever. However, many adjustments are possible if you wish. The system runs with Macintosh and has, in short, many easily performed manipulations to work with exposure variations, highlight and shadow values, tonal values, and more. Computer illiterates will need a growth experience to get the most out of this, but the pixel-pushing tools are user friendly, fast, and versatile these days.

**Suggested applications:** The system has a wide range of applications in fields such as residential and commercial real

estate; architectural and interior design; auto marketing and sales, boat and airplane interior/exterior; crime scene capture for law enforcement and litigation; and a variety of entertainment industry and media company uses. The crux move here

is to find the clients that can cover the costs of buying and insuring the Panoscan.

**Current limitations:**

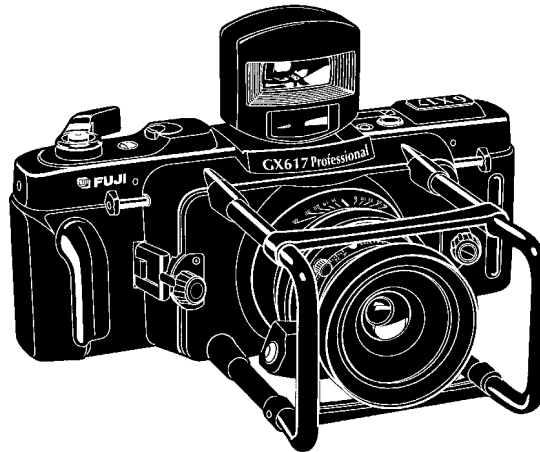
1. It's expensive.
2. It's too slow for aerial or action photography. At rates of from 1 to 15 minutes for a full revolution, a tripod is necessary and moving subjects will blur. This will improve when the

Fire Wire and faster downloading technologies become available. The image capture itself is fast, but the wire that carries the information to the computer doesn't talk fast enough yet.

The basic system includes the Panoscan high resolution digital camera, computer controlled pan head, AC power supply, sophisticated and user friendly software,

*Panoscan continues on page 21*

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Noblex Pro 150 120 format	\$ 50	\$ 200
Noblex 135 35mm format	\$ 50	\$ 200
Fuji G617 6x17 w/105mm, f8 lens, viewfinder, hood and centerspot filter (-1.5 stops)	\$ 55	\$ 220

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## Panoscan from page 19

documentation and tutorial guide, AR 1 and TG 1 filters, and a one year warranty.

Optional equipment includes a DC battery supply, solar charging kit, object turntable, backpack, and custom lens mount.

Additional recommended equipment includes a Nikon 28mm PC lens, Gitzo 1548 tripod, Gitzo GTZG421 levelling head, Apple Powerbook G3 with 64MG RAM and 4G hard drive minimum.

**Buy, rent, let them do it:** The system is not just for sale. You can rent it for around \$600 per day or hire Panoscan, Inc. to capture the image for you.

**Who dunnit?** The inventor is photographer Tom Chavalas of Los Angeles, and his business partners are Lawrence Peters and Casey Coos. They're agreeable about answering questions, and are waiting for your phone call. ■



More Information:

Panoscan, Inc.

11807 Dorothy St. #2

Los Angeles, CA 90049

Phone: 818.771.7404

FAX: 818.783.9539

Website: <http://www.panoscan.com>

E-mail: [lpeters@panoscan.com](mailto:lpeters@panoscan.com)

[ccoss@panoscan.com](mailto:ccoss@panoscan.com)

[tchavalas@panoscan.com](mailto:tchavalas@panoscan.com)

## 35mm Panoramic Machine Prints

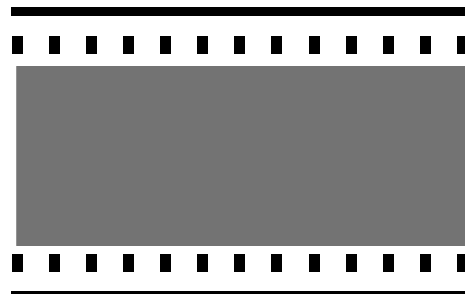
By Jeff Weisenburger

For those interested in 35mm panoramic machine prints from the Horizon, 24x58 mm or Widelux film formats, and you live in California, I found a Kodak lab in San Leandro that does inexpensive 4 1/2x12 inch prints. The lab is in San Leandro, Calif. (no mail order) however they pick up at various locations in California as follows: Sacramento, Red Bluff, Santa Rosa, Lakeport, Fairfield, Fresno, Visalia, Monterey, San Francisco, San Rafael, just to name a few. Some of the chain stores they service are Longs Drugs, Ritz Camera, Wolf Camera, and others.

The key is making sure they are sent out to the Kodak Processing Labs in San Leandro, and not Sacramento or Manteca. The San Leandro lab has modified their machines to print the Horizon and Widelux formats. You must write in Special instructions (HORIZON or Widelux, and 35mm panoramic 4x12 prints. The actual prints are 4 1/2x12 inch, and are charged \$.59 each plus processing (\$2.25) each roll.

I also tried Thompson photo in Knoxville. They did a great job on the prints, which were 4x12 @ .90 each plus \$1.95

*Machine Prints continues on page 22*



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## Machine Prints from page 21

process.

Another lab that has had their machines modified is Custom Panoramic Lab, Boca Raton. The prints are printed on five-inch paper and cost \$1.50 each plus \$2.25 process.

I did attempt to send a test roll to the Kodak processing lab in Manteca, Ca. but they screwed them up, with a photogram explaining that there were overlapped images, improper film advance, and a need for camera service. You can imagine what the negatives look like!

So if your in California and in need of Horizon machine prints, and you can wait about 8-10 days, the San Leandro Kodak processing lab is a best bet. If not, Thompson Photo and Custom Panoramic for mail order, give great machine prints.

Has anyone else found any other labs willing to do inexpensive machine prints? ■



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## Buy, Sell & Trade....free ads for members

**Services:** All cirkut camera services. Gears cut, focal lengths measured, repairs, parts made. Contact Stanley Stern, 19321 Gunn Highway, Odessa, FL 33556. Phone 305-931-0493.

**Services:** Gears cut - 48 pitch and 32 pitch, 14 1/2 degree pressure angle gears with any number of teeth. Less than 50 teeth - \$25, 50 to 125 teeth - \$35, over 125 teeth - by quote. Gears are fitted with shafts or hubs made to customers measurements. Ron Kline, Northernlight, 1208 Pike Court, Juneau AK 99801-9549. 907-780-6248. E-mail: [panorama@ptialaska.net](mailto:panorama@ptialaska.net)

**For Sale:** Fuji GX617 with 90mm f5.6 lens. Includes matching center filter and focusing screen in original boxes, mint, \$4500. Call Greg Siefert at 937-429-1080 or fax 937-429-4004.

**For Sale:** V-Pan 617 w/standard and wide-angle bellows, break-down rail, 3 lens boards, \$1900. Hasselblad 500 CM, 50mm BLK CT\*, 24 magazine, 45° prism finder, \$1750. Ron Tuttle, 309-688-2504.

**For Sale:** Dual level, fits standard tripod holes & lets you maintain accuracy with a variety of cameras. \$35 postpaid in USA. Great for Roundshots, fax order & credit card info to Everen Brown. 801-364-2646.

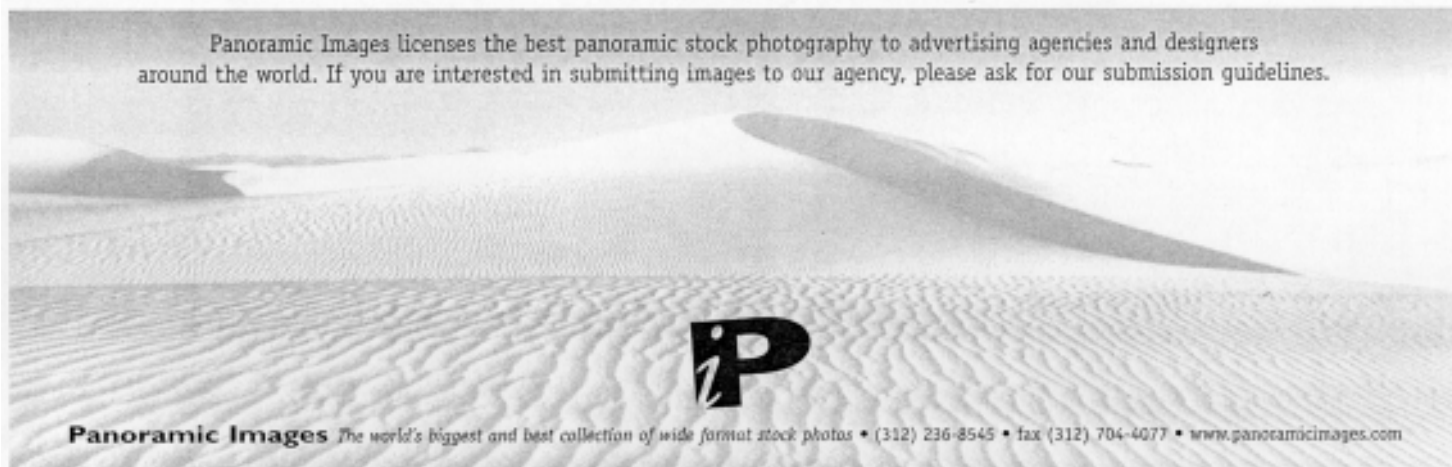
**For Sale:** *Prague Panoramic Odeon* by Josef Sudek - hard cover 1992 - 284 panoramic pictures in full page print (panoram?) - ISBN 80-207-0367-5 - price US \$100 + postage. Very rare book collection *Panorama Bonnemaison Photographies 1850 - 1950 - Actes Sud 1989* - ISBN 2-86869-410-1 - 186 pages, full of panoramic pictures from the collection of the author. - price US \$200. E-mail Michel Dusariez, Brussels, Belgium at [dusariez.pano.optic@skynet.be](mailto:dusariez.pano.optic@skynet.be) or fax him at 32 2 512 68 29.

**For Sale:** 8" cirkut camera - R.B. Cycle Graphic, Eastman Kodak - with f4 graphic rapid rectilinear lens. Case rough, interior (brass and wood) beautiful - asking \$1400. RoundShot 65 - 70mm/220, like new with case and charger - asking \$6500. David Orbock, 410-661-1648 or fax 410-685-9426, E-mail: [fullcirclephoto@mindspring.com](mailto:fullcirclephoto@mindspring.com)

**For Sale:** #10 Cirkut, 2 lenses and gears, Lipari wedge \$4500. Widelux F7 mint condition, recently serviced \$500. Fred Yake 702-361-5885/e-mail: [VegasPan@aol.com](mailto:VegasPan@aol.com)

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# Panoramic Cameras For Sale

*I am still thinning out my collection of Cirkut and other Panoramic Cameras. While most have been sold, the list below shows what was left as of January 1.*

- Governor type # 10 with lens, gears, tripod, accessory case
- Fan type # 10-beautiful collector's camera.
- Paskin electric #10 - like new
- Complete #10s (or nearly so) with mismatched fronts and backs that need to be put together - \$2100 ea. No tripod gears or cases.
- Governor type # 16
- Fan type #16
- No. 5 Cirkut camera
- No. 6 Cirkut camera
- No. 6 Cirkut outfit
- No. 8 Cirkut outfit
- Extra backs for #6 and #8 outfits
- Extra long legs for #10, #16
- Sets of three newly constructed legs for #10, #16
- Widelux 1500
- Hulcherarna with 4 interchangeable Zeiss lenses with shift- (Landon)
- 12x20 F&S banquet camera w/holders and Schneider lens
- 12x20 Golden Bush banquet camera with case
- 6x8 Century view camera with holders
- 8-1/2" film holders Century style
- Complete springs for #10's
- New spring steel for inside of #10 spring housings
- Gears, most sizes (\$25 ea.)
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- Instruction books for all sizes of Cirkuts

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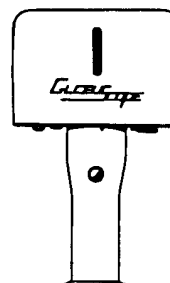
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# Tuning Up The #5 And #6's

By Ron Klein

The #5 and #6 cameras can be quite stubborn. The problem is in the close fit of the spring mechanism with the wood body. The first time I took one apart it seemed like it would never go together. If I recall the governor bracket needed to flex to pass through the body. Be patient and it will work.

As far as replacement wheels are concerned, I have put new wheels in rims that were made as replacement parts, but I doubt that they can be found anymore. Also the replacement wheels required an oversized axle and the turntable casting needs to be oversized as well.

The original wheels can be smoothed if they are not worn down too much, but eventually the diameter becomes too small and the mesh of the pinion gear is affected. The best way to smooth the wheel is to put it on a mandrel and run it in a lathe truing it with a fine file.

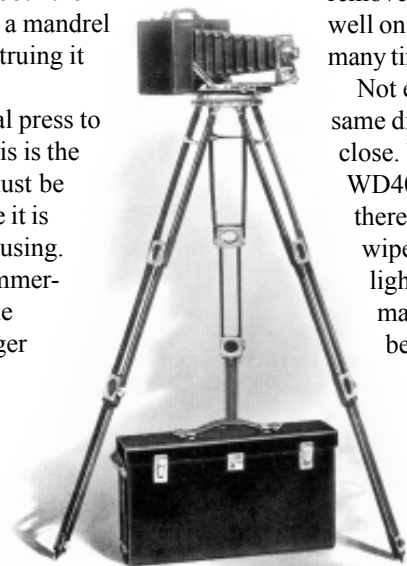
I devised a special press to remove the axle. This is the hardest part! You must be very careful because it is easy to crack the housing. Avoid too much hammering. The original axle pins are slightly bigger

on one end, so driving them the wrong way enlarges both holes making a loose fit. The original replacement axles had knurled heads to lock it in place.

The original wheel had a totally rounded rim, so if your wheels have a flat surface, that is wear. It is possible to "hotrod" the wheels with ball bearings, but it isn't necessary for good operation. Just make sure that the axle hole isn't too big, as that will cause lots of drag. You can tell if the hole is too big because the wheel will wobble.

There is a simpler method of truing your wheels with a drill press or even an electric hand drill, but the results could be iffy. Try smoothing the flat spots with fine sandpaper and hand turning the wheels. This way you don't need to remove the axles. This works well on small dings, I've done it many times.

Not every wheel must be the same diameter, but they should be close. When you are done, use WD40 to spray clean the axle so there is no grit, but after that, wipe it as dry as possible then lightly oil the axle with sewing machine oil. Wipe all excess oil because it attracts dirt. ■



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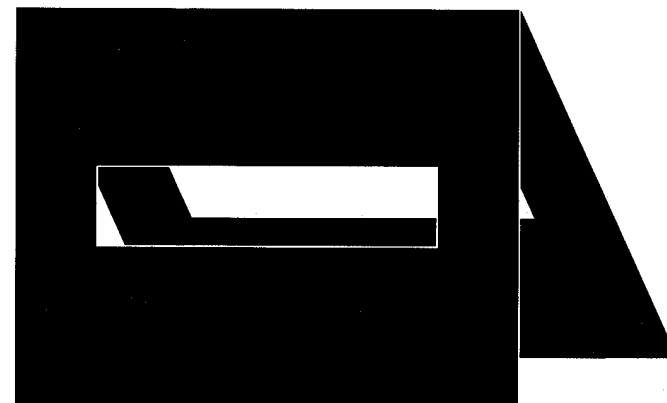
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— Doug Segal, Panoramic Images Stock Photo Agency

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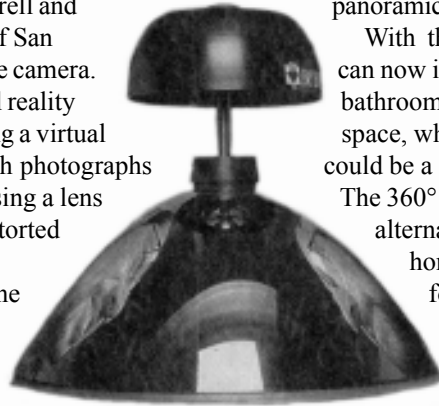
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# Home Buyers View Potential Houses From 360° Panoramas

Condensed by Bill McBride from an Associated Press story

Realtour Online has produced a 360° camera that views homes and their neighborhood for potential home buyers. Twins Durrell and Damon Knutson of San Rafael invented the camera.

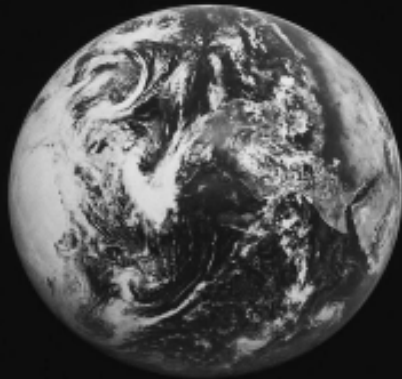
They use virtual reality technology creating a virtual tour that starts with photographs of the home site using a lens that captures a distorted 360-degree image with one click of the shutter. The doughnut-shaped photo is digitized



and entered into a computer where specialized software programs convert the image into an accurate 360-degree panoramic view.

With this service house shoppers can now inspect kitchens and observe bathrooms in the comfort of cyberspace, where the "Perfect Home" could be a click away on the Internet. The 360° image offers an eye-catching alternative to still photos to sell a home. This concept can be used for other applications as showing features of hotels, guest ranches, manufacturing facilities, etc. ■

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**Deadline for the next issue of *Panorama* magazine is:**  
**March 1, 1999**



*All submissions, articles, ads, etc. must be sent to:*  
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561-393-7101 / 561-361-0494 (fax)**

# Prototype Scanning Enlarger

By George Pearl

I have been constructing a prototype scanning enlarger here at ALPS Labs in Atlanta, Georgia, that I will be testing very soon. It is designed to carry up to 30-inch paper, and has a glassless negative carrier that will accommodate 35mm through 70mm film sizes.

The whole scanning enlarger simply rolls/shoves under a standard Beseler 4x5 enlarger. All scanning movement operates from the power and drive of one motor. Variable size enlargements can be made as normal with the movement of the enlarger head up or down. Also any roll paper size up to 30 inches can be used.

I don't think that I will be willing to make any more of these for resale, but for those members in good standing of IAPP, I might be willing to share some plans.... These are a lot less trouble to build yourself than an airplane. We have worked on and off again on this one for only two years or so.

I haven't drawn up the plans yet, as it has been an on-going-engineering type project. We would do something and then see how it would operate. If it didn't work right we would change it to do better etc.

The 4,500-watt color head is made as an additive head with twelve (12) 360 watt 82v projector lamps. It is all voltage stabilized at whatever setting is made. There are 6 dichroic red filters, 4 green, and 2 blue.

All lamps look up into a round white mixing chamber bowl at a 45-degree angle where the lights and colors are mixed together and reflect back down through the negative.

The head is another thing that I really wouldn't want to have to

ever make again if I didn't have to. Just engineering how to take care of the heat being produced was enough to drive a person to drinking.

Perhaps I can present a program on building this enlarger at the next convention (if it works that is); demonstrating these things in detail at that time with handouts available for those interested in trying their construction skills.

I also built a 4,500-watt color head for an 11x14 Saltzman Enlarger. I have been printing my 70mm film on it for prints on the baseboard up to 48 inches. The head is powerful enough for exposures of f16 at 10 seconds for a 30x40-inch color print. So, you see there is more than one way to skin a cat! ■

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***The whole scanning enlarger simply rolls/shoves under a standard Beseler 4x5 enlarger.***

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**Cullman**



# Attention 10 Inch Cirkut Color Film Users

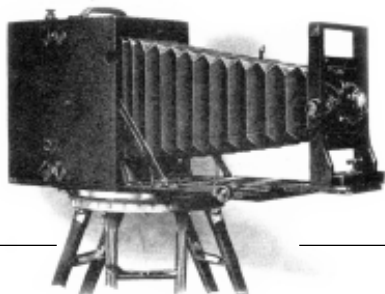
By Ed Segal

**E**astman Kodak said they will establish catalog numbers and spool the new Portra 400 VC (vivid color) with an \$8,000 initial order commitment.

I'm ready to commit at least \$1500 now and want to find some takers of 10" x 6 ft spooled or 10" x 100 ft raw film to spool into your special lengths. (I can spool for you.) Price and production and shipment date will be available shortly from Eastman Kodak.

Please contact me with your needs ASAP. I will coordinate and notify you once Kodak responds.

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## PRESS RELEASE

**Pictureworks Technology, Inc. And Sarnoff Corporation Partner To Create Imaging Software For Both Digital Still And Video Cameras.**

*Sarnoff's VideoBrush technologies to be acquired by PictureWorks.*

DANVILLE, CA (January 11, 1998) - PictureWorks Technology, Inc. and Sarnoff Corporation today announced the formation of an exclusive partnership to develop imaging technologies and products for use with both digital still cameras and camcorders. The partnership brings together the technology and marketing expertise of two industry pioneers: PictureWorks, with its digital still camera solutions and Sarnoff's VideoBrush Corporation with its innovative array of video mosaicing applications. For the first time, a software company will be dedicated to the development and marketing of products for the users of digital still cameras, as well as camcorders, live video and tethered video cameras.

Since PictureWorks Technology's inception in 1994, it has been a leader in supplying software for use with imaging products including digital cameras, scanners and video conferencing cameras. VideoBrush Corporation, a Sarnoff Technology Venture, was first to market immersive imaging software for camcorder users when it released VideoBrush Panorama, a product that creates panoramic images from video images.

The partnership grants PictureWorks an exclusive license for a broad range of Sarnoff imaging technologies, particularly within the area of video image capture. Sarnoff will take an equity interest in PictureWorks. The strategic relationship expands PictureWorks' leadership position beyond digital still imaging into video imaging to define a new category:

"MOST", motion and still, software.

"Sarnoff is a world-class leader in imaging technology," said Don Strickland, President and CEO of PictureWorks Technology. "Coupled with our product development capabilities and market leadership in still image technology, the two companies working together will enable a whole new generation of imaging solutions."

Dr. Norman Winarsky, Sarnoff's VP of Information Technologies and chairman of the board at VideoBrush, said, "We chose to partner with PictureWorks because they are the best positioned company in the industry for realizing the value of our imaging technologies. PictureWorks' established position in PC photography and close relationships with suppliers of imaging peripherals provide an outstanding development and marketing channel for our technologies." Imaging technologies at Sarnoff have led to industry applications such as high definition television (HDTV), human iris recognition for security applications and satellite imaging.

As part of the agreement, the companies will co-develop software for combining multiple images to produce a single image having enhanced resolution, increased depth of field and improved dynamic range.

PictureWorks Technology, Inc. was founded in 1994 to pioneer new technologies in the emerging field of PC photography. A privately held company based in Danville, California, PictureWorks has quickly become the aggressive leader in mission-critical applications for digital imaging. This leadership has been most evident where growing numbers of users depend critically on the Internet for future growth. To meet demand for its products, PictureWorks has expanded its product

portfolio and distribution in six international markets. The company's products have also expanded to include horizontal applications as well as enterprise-wide client/server solutions in "vertical" markets such as real estate, insurance and on-line commerce.

VideoBrush Corporation, founded in 1997, has been a leader in the development of innovative digital video and photographic technologies. Sarnoff Corporation creates and commercializes electronic, biomedical and information technology. Founded in 1942 as RCA Laboratories, Sarnoff has been a wholly owned, for-profit subsidiary of SRI International since 1987. Building on decades of innovation that includes the development of color television and the liquid-crystal display, Sarnoff now works for a wide variety of industries and government clients to develop and improve specific technologies that will help change the world. ■

Contacts:  
Robin Richardson,  
PictureWorks Technology, Inc.  
925-855-2001 x107,  
richardson@pictureworks.com  
Anne VanLent, Sarnoff Corporation  
609-734-2106, avanlent@sarnoff.com

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## **First Class Mail**

*This photo by Hans Groffie, one of a series of 360° panoramas made during 1995 in the 70-acre Keukenhof in Lisse where the commercial bulb growers show off their varieties of blooming bulbs.*

