

# PANORAMA



THE MAGAZINE OF PANORAMIC IMAGING

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W.E. Lander © 1997

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**IAPP**

8855 Redwood St.,  
Las Vegas, NV 89139  
702-260-4608 / fax 702-361-5885  
IAPPsecretary@aol.com  
<http://www.panphoto.com>

*President:*

**Liz Hymans**  
P.O. Box 752  
Tiburon, CA 94920  
415-435-5842  
IAPPpresident@aol.com

*President Elect:*

**Everen T. Brown**  
376 SW Temple  
Salt Lake City, UT 84101  
801-364-2642  
ETBrown@everent.com

*Exec. Secretary/Treasurer:*

**Jean Yake**  
8855 Redwood St.,  
Las Vegas, NV 89139  
702-260-4608  
IAPPsecretary@aol.com

*Panorama:*

**Warren Wight**  
<http://www.wordsandpictures.com>  
warren@wordsandpictures.com

*Directors:*

**Alan Bank**, Tupelo, MS  
bank@ebicom.net  
**Bruce Boyle**, Ontario, Canada  
905-683-1600 / boyle@sympatico.ca  
**Pete Burg**, Maitland, FL  
407-539-2874 / pete@burgphoto.com  
**Bob McIntyre**, Colorado Springs, CO  
719-633-3265 / rmcint1018@aol.com

*Chairman of the Board:*

**Denis Tremblay**, Quebec, Canada  
450-358-9797 / panoram@cam.org

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## Presidents Message Onward and Upward

By Liz Hymans

Writer Wallace Stegner noted that "people of similar interests and comparable talents can get together and knock sparks off each other", which is what happened at our October International Convention in Quebec. We've got a number of hot sparkling ideas to carry IAPP into the next millenium, and a talented enthusiastic board to carry a selection of torches (sparklers). We are grateful for the work done by previous board members, and others who contribute without having official titles.

With the advent and development of digital technologies, panoramic image capture is easier than ever before, and panoramic image output has a dazzling array of displays and uses. In everything from Panorama Magazine to our various meetings, we will increase the amount of information on digital technologies. IAPP is growing with the field, and we plan a strong membership drive and extensive promotion. We are looking to add panoramic photographers who can contribute to our organization, and also to offer our traditional panoramic experience to people constructing digital panoramas from "regular" cameras.

The sharing and communication at our past conventions has been wonderful, and we will add more professional quality presentations at our next convention. Several members will be hosting weekend conferences around the country, and we also plan to add IAPP sessions to other major conventions in related fields.

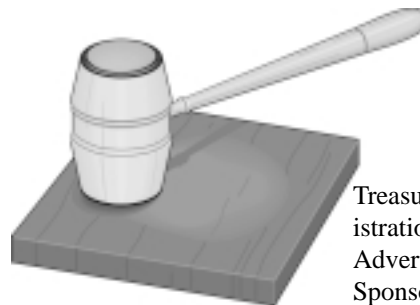
In response to a growing concern about the knowledge, equipment, and photography that is being lost when our experienced members die, we are looking at

providing a way for photographers to bequeath their collections to IAPP. We need to provide forms and procedures, figure out how to separate the trash from the treasures, and consider archiving, storage, and sales & auctions. This work will be done in conjunction with the Dick Fowler Foundation.

Our print competitions and displays at conventions are very popular, so we are looking for ways to improve our displays, and to make the competitions more interesting. We'll come up with a greater variety of categories, a few guidelines, and post the categories early so members can start shooting for the competition.

It's about time we put on a major, travelling museum display. Our working title is The Extended Horizon - a history of the Big Picture. We'll want to attach to this program a few "cash cows" such as a book, some souvenirs, and sales contacts for the contributing photographers. We have among us a broad variety of extraordinary pictures captured over many years, and could produce some fantastic surrounding and immersive displays.

In one of the most efficient business meetings I've ever seen, our convention members took only 45 minutes to handle all business and elect our new officers and board. In our subsequent board meeting we selected our duties for the following term: Liz Hymans, President; Convention Chairma'am, Museum Exhibition, Web Site Liason; Everen Brown, President-elect; Convention Co-Chairman, Panorama Magazine Articles; Jean Yake, Secretary-



Treasurer: Membership, Business Administration; Alan Bank, Director: Panorama Advertising, Convention Exhibits and Sponsors; Bruce Boyle, Director: Richard Fowler Foundation, Convention Awards and Merits; Peter Burg, Director: Qualified Panoramic Photographer Program, Convention QPP Testing and Photo Display; Bob McIntyre, Director: Membership and Promotion, Convention Photo Contest; Denis Tremblay, Chairman of the Board: Museum Exhibition.

In the case of Membership and other large projects, board members will assist each other.

Also, former board member Richard Schneider will investigate bequests and archiving with the help of Arvid Olson and David Orbock.

We've added a Student Membership (up to age 25) for \$30, raised dues slightly to \$45 for U. S. and \$55 for international, added a half-year membership for \$30 and reduced from 5 issues to 4 issues of *Panorama* magazine per year.

We also discussed the site of the Spring 2001 International Convention. Currently I'm looking at sites from Monterrey to San Francisco and Napa, California during April or May. The decision will be posted on our web site and in the next issue of *Panorama*.

There are lots of interesting things going on. You'll want the Joys of Participation, so contact the person in charge of the projects that interest you most. Ask Jean Yake for some membership brochures to pass around. Write articles about your projects, work, inventions, discoveries, techniques, and send us your photographs. ■



## Secretary Says New IAPP Headquarters

By Jean Yake, Secretary/Treasurer



I would like to wish a happy, healthy, prosperous and Panoramic Millennium New Year to all of my fellow IAPP members and their families. Please don't forget to send in those membership dues before January 1 so you can be included in the Millennium Directory.

Since Addie Lorber has retired as Secretary/Treasurer and I was elected at the Quebec convention, there is now a new IAPP headquarters address. Any inquires, change of address and all articles and images for *Panorama Magazine* should be addressed to the new location: IAPP, 8855 Redwood St., Las Vegas, NV 89139. Phone 702-260-4608, e-mail IAPPsecretary@aol.com. Please make note that I am on Pacific Coast time, which is 3 hours earlier than the East Coast. ■

## Electronic Imaging Section Comes to Panorama Magazine

By Fred Yake

I APP is creating a new section in *Panorama* magazine for electronic imaging. Articles by knowledgeable members will be presented on scanning, step by step photo shop manipulation and output to ink jet printers or disc. I feel many of our members are very interested in learning more about digital imaging, many are just getting started in photo shop and virtual reality stitching.

There are unlimited subjects about which our members are interested in, such as the best printers for panoramic, PhotoShop tips, stitching, controlling color, best paper, etc. as well as new digital products. We will not only learn more but we will broaden our subject articles therefore potentially attracting new members to IAPP.

Please forward any articles or electronic imaging tips or should any member wish to write a regular column for this section send and/or contact the IAPP office or e-mail to IAPPsecretary@aol.com. ■

## Millennium 2000 Membership Directory

By Bob McIntyre Membership and Promotion Committee

Our 2000 Membership Directory will be special this year. We urge all members to renew on time so they will be included. Everen Brown will be working from a special list of several hundred advertising and public relation firms, from across the country, to whom a copy of our directory will be mailed. The mailing will be done to acquaint these firms with members of IAPP working in various fields of panoramic

photography. This practice is similar to other professional organizations such as PP of A's publication, Who's Who in Photo Imaging to promote their members. Should these companies be looking for panoramic images or a photographer for an assignment hopefully they will use our directory to locate a photographer for their needs. This is an additional benefit and reason for you to be a member of IAPP. ■

## Looking Back

By Addie Lorber

As we enter the new millennium it is time for the old to step down and the new to bring fresh ideas, as well as continue the work done by previous administrations. I wish to thank the IAPP for its vote of confidence and giving me the opportunity to take an active roll in steering the organization on its current path. A special thanks to the membership for their patience when things did not always run smoothly.

I had the honor of working with different officers and boards over the 4.5 years I served as Secretary/Treasurer. In that time I saw the IAPP gain its non-profit status, *Panorama* go to color, the web site come to be, the boutique formed and prospering, and more members participating in week-end meetings, 3 of which were held in Europe. I witnessed its growth from being Cirkut oriented to one encompassing the digital age.

Above all I value the friendships I made during my time as Secretary/Treasurer. There was never a problem getting help whenever I asked, especially before and during the International Conventions. Now it is my turn to help in any capacity I'm called on to do.

Thanks again IAPP. ■

## New Officers and Board Members Elected

Elections for IAPP Officers and board members were held at the 1999 IAPP International Convention held in Beaufort, Canada in October. The results are below.

**President** - Liz Hymans

**President Elect** - Everen T. Brown

**Secretary/Treasurer** - Jean Yake

**Board Members**

Alan Bank

Bruce Boyle

Peter Burg

Bob McIntyre

**Chairman of the Board**

Denis Tremblay

*Thank you to the  
following contributors  
to the Richard Fowler  
Education Foundation:*

Seth Arlow

Richard Castiglione

Liz Hymans

Cary Moore

Peter Randal

Ed Segal

John Sharpe

# IAPP Members Honored At Convention

## Member of the Year

The Member of the Year Award is presented to Will Landon. Will has been a member for many years and attended every convention since Yellowstone. In all of his years in IAPP Will has always been available to help other members with technical and photographic problem solving. Will is not just a panoramic photographer but an expert in the workings and optics of panoramic cameras and has made many technical modifications to all types of panoramic cameras.

He is our single most active member contributor for images and articles, 22 of them on varying subjects. He has also

participated during many of our conventions as a speaker and presenter. His photographs hang in offices, universities and National Park offices nation wide. Will has produced 2 panoramic books and is now working on a third. He has developed a system for projecting a continuous moving panoramic image to create a spectacular slide show. Will has also given presentations to the public in a further effort to expand public awareness of panoramic

photography. Will Landon is well deserving of our Member of the Year Award and IAPP owes him a great deal of thanks for his many contributions to Panoramic Photography and our membership. ■



## Addie Lorber Recognized

Addie Lorber is presented with a gift as a token of IAPP'S appreciation for her 4 1/2 years (3 terms) as our Secretary/Treasurer. All of you may not be aware that all of the day to day IAPP business revolves around our Secretary/Treasurer position. Addie presided during a time of many changes and new programs for IAPP and much of the work involved went well beyond her normal call of duty. Addie did an excellent job as our Secretary/Treasurer and we owe her a great deal of thanks for all of her time and efforts on behalf of IAPP. ■



## IAPP Lifetime Achievement Award

The IAPP Lifetime Achievement Award was given to Fred Yake at the International Convention in Quebec City. The decision to honor him was an easy one as Fred has worked tirelessly over the past six years to bring the IAPP into the new millennium.

During his term as President, the IAPP achieved its non-profit status, the boutique was started and is flourishing, the raffle brought in revenue for the organization, the magazine went to color etc. Even as Chairman of the Board, Fred worked with Denis to make sure Quebec was a success.

This award came as quite a surprise to Fred, but on behalf of the IAPP I can only say congratulations on receiving a well deserved honor. ■



## Advertiser Award

IAPP expressed their thanks and appreciation with the presentation of a plaque to Peter and Addie Lorber. IAPP has been fortunate to have many advertisers and sponsors supporting our association over the years. One company, Custom Panoramic Lab, has been exhibiting at our conventions, participated in almost every promotion and special event conducted by IAPP and have advertised in every issue of *Panorama* magazine for the past 10 consecutive years. Their recognition is well deserved. ■



## In Recognition of Distinguished and Devoted Service as President...

...reads the plaque presented to our outgoing IAPP President Denis Tremblay by IAPP's incoming President Liz Hymans. ■



## Quebec Print Winners

The print competition was a great success with some beautiful prints. The judges were John McCarthy, Peter Lorber, and Bruce Boyle. Ed Segal could not make the trip. Also, this will be the last competition with categories like Straight back, Swing back and Rotation. The next competition will have categories like Group, Commercial, and Scenic. The final selection has not been made.

### And The Winners Are:

#### Digital

**1st:** Will Landon, *St. James Cathedral*

**2nd:** Nick Meers, *Pemagurd Light*

**3rd:** Richard Schneider, *Arches*

#### Group

**1st:** George Pearl, *Brag 99*

**2nd:** Jeff Weisenburger, *State Fair Sheep*

**3rd:** Fran Stetina, *Grand Canyon*

#### Rotation

**1st:** Jeff Weisenburger, *San Francisco Skyline*

**2nd:** Denis Tremblay, *Untitled*

**3rd:** Roy Christian, *Redwoods*

#### Straight Back

**1st:** James Wilson, *Rivers Edge*

**2nd:** Peter Burg, *You've Got Mail*

**3rd:** Dave Orbock, *Tuscany*

#### Swing Lens

**1st:** Peter Burg, *Homeward Bound*

**2nd:** Fred Yake, *Mont St. Michel*

**3rd:** Micheline Tremblay, *Untitled*

#### Fuji Award

**Digital:** Will Landon, *St. James Cathedral*

**Group:** George Pearl, *Brag 99*

**Best of Show:** Jeff Weisenburger, *San Francisco Skyline*.

I would like to thank the judges for a fine job and John McCarthy for the Fuji Awards.



Fuji Award winners (Left to Right) - Will Landon, George Pearl and Jeff Weisenburger with IAPP President Denis Tremblay.

## IAPP Announces "Youth Members"

At the Moab, Utah, IAPP Convention in 1998, Matthew Kallio, age 13, asked if they had special memberships for young people. Liz Hymans took the matter to heart and pursued this special category to encourage young people to join IAPP. At the recent convention in Quebec City, this special category was formally created.

The "Youth Member" category is to welcome and educate members up to 25 years of age. The yearly dues will be \$30.00. These members will receive all of the benefits of regular IAPP Membership, including PANORAMA Magazine delivered directly to their door.

Getting youth involved in Panoramic Photography, continues the "art" of making long skinny pictures. It will also take IAPP into the future, with new methods and techniques. After all, these young members will grow up using an expanded set of tools to create these unique images. Educating them at an early age gives them a head start into our wide, wide world.

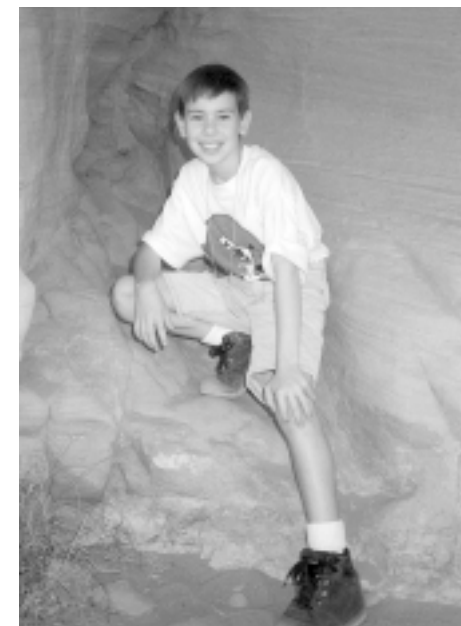
Matthew Kallio was excited when the phone call came, notifying him of being the first IAPP Youth Member. He is anxious to learn more and feels this is a great opportunity for him and others his age.

Matthew is an avid photographer and is the nephew of IAPP President-Elect

Everen T. Brown. He frequently borrows his uncle's Globuscope camera to create 360-degree images.

Now is a great time for IAPP Members to think about possible youth members and let them know about this special opportunity. Youth membership also makes a great gift! And at \$30.00 it is also an investment in the future. ■

*Matthew Kallio, IAPP's first Youth Member, explores Southern Utah's Red Rock Country.*



### Have You Paid Your Dues Yet?

This will be your last issue of Panorama if you haven't sent in your dues. This year renewal forms were mailed to you, if not received see page 23.

**Any questions, contact IAPP Secretary Jean Yake at 702-260-4608 or IAPPsecretary@aol.com.**

Look for Will's Fuji Award winning panorama, St. James Cathedral on the cover and other award winning images in the center of Panorama.

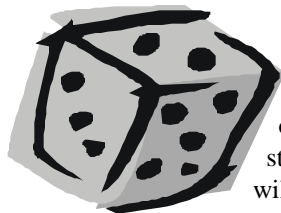


## IAPP Conference Las Vegas 2000

By Fred Yake

The first IAPP conference of the new millennium will be held in Las Vegas, Nevada, March 9-12. The headquarters will be at the Imperial Palace Hotel on the Las Vegas strip across from Caesar's Palace and the Mirage Hotels. The new Venetian, Bellagio and Paris Hotels are only a half block from our hotel.

Our conference will look to the new millennium by focusing on presentations of electronic imaging as well as producing better panoramas. During our all day Friday workshop, several computer stations will be set up and IAPP experts will demonstrate basic scanning, photo shop manipulation and ink jet printing. A demonstration on stitching and producing a VR image will also be given. During our evening roundtable networking our



attendees may also work hands on at the computer stations. Experts will try to answer your questions about

hardware and software applications as well as photo shop techniques. A new 360-degree panoramic camera may also make its debut during the Friday workshop. Ladies join Jean for a no host lunch at the Caesar's Palace Forum Mall (right) and then shop till you drop.

On Saturday our session will deal with the art and composition of a panoramic image. We invite all to bring their panoramic images for critiquing by the experts. This will be an open forum where a variety of panoramic photos will be

displayed and discussed by our panel for their problems or merits. The session could be helpful to those wanting to learn more about composition, lighting and the artistic value of their image. The afternoon will be open.

There are several short driving trips which can be made to Wilson Cliffs, Red

Rock Canyon, Valley of Fire or Hoover Dam, just walk the strip or maybe even pull a few handles or pig out at a great buffet. Join our evening networking roundtables and equipment swap meet. At 9 p.m. our QPP test will be given.

Sunday join Jean and I at our home for a farewell Western BBQ. ■



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# Horseman 6x12 Pro Shift camera

By Will Landon

Most flat panoramic cameras up until now are limited in their vertical capacity when shooting in a horizontal mode. The 6 x 17 cameras widest lenses are limited to “normal” 72 or 75mm vertical coverage on 120 film format, and the 6 x 12 cameras were limited to 45mm and 47mm of vertical coverage. These latter cameras with shift capabilities do solve a lot of tight quarter’s problems. The Horseman 6x12 camera with the 35mm Apo Rodagon expands the amount of vertical coverage even more as it has a 120 degree lens that just fits that format. This ultra wide capability is not needed most of the time, but when it is this camera and lens combination can deliver

some interesting results.

The camera has interchangeable lenses up to 90mm which increase its capability, especially with the Pro Shift model with removable ground glass which can be shifted vertically up to 17mm. I concentrated on the 35mm lens model which cannot be shifted on the 6x12 format, but can be shifted the full 17mm on the 6x9 and the 6x7 format. The camera also has a 15mm lateral shift capability. The viewfinder has interchangeable masks for 35, 45, 55 and 65mm interchangeable lenses. A set of 10 degree vertical shift masks can be special ordered. Shifting down does require a special order mount. There is a horizon level visible in the viewfinder. The press focus lever has been rendered inoperable to “avoid accidental ruining of photos.”



I found the camera especially useful in very tight quarters such as the Sol Duc waterfall in Olympic National Park (below). Here the camera was pointed down into the chasm, and the ultra wide lens was also able to retain the opposite shore and look down stream all at the

same time. This scene is always heavily shaded with low contrast lighting. The bridge and downstream walls can be straightened out with the Adobe skew function, and viola, a reasonable rendering is now possible of what was an impossible shot up until now.

The vertical of the beach monolith and shore rocks coated with ocean green vegetation (right) illustrates another capability of this camera and lens combination. The nearby rock was a little over a

yard away. The enormous depth of field of the 35mm lens rendered the entire scene sharp at f22 with ease.

I had the opportunity to compare the Horseman with the Hulcherama, which also had a Mamiya 35mm lens (retrofocus design) when photographing Safeco field, our new ballpark in Seattle (comparison photos on page 8). The Horseman distorted the lower stands so that they

*Horseman continues on page 8*

## Need a Tax Deduction?

By Bruce Boyle,  
Foundation Chairman

Do you need a tax deduction on your income tax return this year? If you do, then seriously consider making a donation to the IAPP Richard Fowler Education Foundation. IAPP is a nonprofit organization therefore your donation is tax deductible. With monies donated to the Richard Fowler Education Foundation it opens the door for IAPP to pursue more avenues for expanding membership, speakers, scholarships and ways to promote our association and it's members. ■



## Horseman from page 7

appear to have little rise. The Hulcherama rendered the lower stands more normal, and with its rotational capability captured approximately 180 degrees of the subject versus the 110 degrees of the Horseman.

An ultra wide camera especially suited to scenes that either have foreground interest or need a "look down" as well as a "look up" capability is why I take the Horseman along on trips. I augment it with the Noblex 150U with its 50mm lens, and an Art Panoram with its 75mm and 127mm capability on 6x12 format. Of course a 4x5 press camera with the longer lenses and a 6x12 back take care of the telephotos and can substitute for the Art Panoram quite easily.

One problem that Rodenstock apparently hasn't worked yet is a custom manufactured center filter for the 35mm Apo Rodagon. They have one with 45 ND (1 1/2 stop) correction, but it has insufficient correction. I have been using the Schneider 3C center filter borrowed from the 47mm XL lens. This center filter has a 2 stop correction which feathers out further than is needed by the

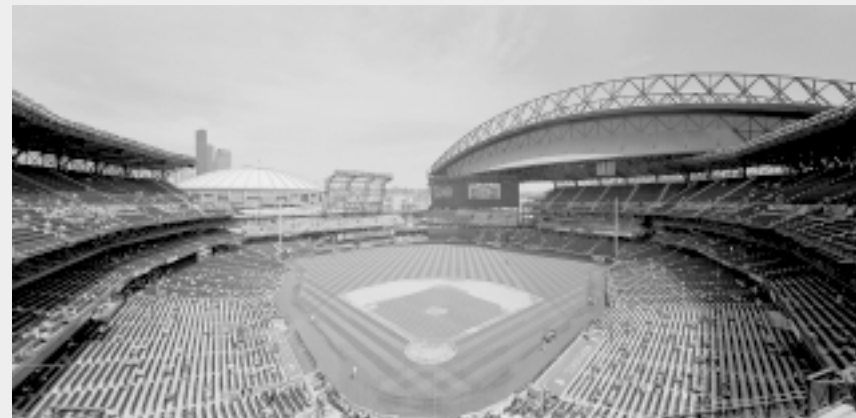
35mm Apo Rodagon. When directly screwed into the lens there is no vignetting, even at f11. Its o.k. most of the time on scenics, but on a flat wall there is still some darkening towards the edges of the format.

I don't recommend handholding the Horseman 6x12 with its 35mm lens unless you are using an 800 ASA film. It works best at f16, which is 1/15th of a second with 100 ASA chrome film, too slow a speed for sharp hand held photos. F11 can work, but the corners start losing sharpness. I usually shoot on a tripod at f22 and 1/8th second with 100 ASA chrome film for the best results. ■

*The panorama below was captured with the Horseman along the Aspen Highway*



## Comparison of Hulcher with Mamiya 35mm lens and the Horseman with a 35mm Apo Rodagon



*Safeco Field in Seattle shot with the Horseman above, and the Hulcher below.*



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# Instant Panoramas for Large Format Photographers

By M. Denis Hill

If you can't find a V-Pan for sale and are not ready to pop for a 4x10 camera (and holders), there's another way to use a view camera for panoramic photography. This simple method is half-frame 4x5, a.k.a., "2x5," photography. The primary advantage of this system is low cost. If you own a 4x5 view camera, you can convert it to half-frame format for \$14.95 by purchasing a modified dark slide from Bender Photographic (www.benderphoto.com, 800.776.3199). Bender also offers a half-frame slide for 8x10 cameras.

Shooting this way doubles your film and processing mileage compared to simply cropping full frame images. You have the advantages of perspective and plane of focus control of your view camera, and the use of lenses already in your armory. You may also enjoy superior results since the smaller image size can be centered in the prime portion of the image circle. Further, you may find that that wide-angle lens that usually requires a center filter provides acceptably even illumination sans filter in this reduced format.

In the true spirit of view camera photography, this method allows you to mix film and control processing for each exposed frame, fostering creative expression of your vision.

The ubiquity of 4x5 as a format for commercial photography yields additional benefits when it's time to output your work: availability of (relatively) low cost scanners and the vast number of photo labs equipped to print negatives and transparencies up to 4x5. If you've shopped for an inexpensive source of prints from 6x17 negs, or a high-resolution scanner for transparencies this size, this is

not news to you.

Buying a half-slide from Bender may be just too easy for you. Why not craft your own? A shooter with extra old holders may opt to cut down a spare slide. Just be sure to retain enough material to fill the light trap on your holders or you'll suffer light leaks. The holders of which I am aware are binary (on or off) in that the trap expects to be open or closed, not half closed. Another caveat: when you insert or remove the half slide, do so smartly and shield the holder with your focusing cloth to avoid fogging.

The image that accompanies this article shows that a 4x5 camera produces two 45mm by 120mm images with a 138mm diagonal. For comparison, a 6x17 rollfilm camera produces an image 55mm by 166mm. A Noblex 135 or Hasselblad XPan yields 24mm by 65mm. The 2x5 image is 5400 square millimeters, the 6x17 image is 9130sm, and the 35mm cameras weigh in at 1560. If 6x17 is the "standard" of panoramic cameras, the half-frame gives up 40 percent image area to the 6x17, while the 35mm images are 83 percent inferior to the 6x17. Lest

these comments incite some readers, I'm only comparing image area, not image quality.

If you own a 4x5 camera and no other panoramic format view camera, try this. The price is right, and half-frame panoramic photography offers a set of advantages unmatched by other formats.

IAPP member Denis Hill owns Area 360 Communications in Coupeville, Wash. (www.area360.com). ■

*This representation of 3 transparencies illustrates the 2x5 image format compared to two other common panoramic formats.*



*Left: Two half frame pans on 4x5 sheet film  
Below: Vertical 35mm X-Pan Transparency  
Bottom: 617 Transparency*

# Printing Panoramas on an Inkjet Printer

By David Firman

I had a number of people approach me at the IAPP conference in Quebec, interested in producing panoramic prints on an inkjet printer. For those and others who may be considering this approach, I would like to outline the progress I have made over the past six months. You should bear in mind that my process is still evolving, materials and equipment are constantly being improved at a fairly rapid

pace and no doubt there are ways other than mine for achieving high quality results. My key objective was to produce affordable toned black and white prints with very good, proven archival

qualities. I wanted to work with color inks so I could experiment with different print tones. Print quality had to match what I could produce in the darkroom. However, I accepted that an inkjet printer produces dots of color that are to a greater or lesser degree (depending on the printer technology) visible at a very close distance.

3000 cartridges are huge, the cost per print is substantially less than other Epson models. While all Epson printers can produce prints up to 44" long, the Epson 3000 also takes 17" wide paper and thickness-wise, Epson technicians glibly suggest you can run tortillas through it without jamming (haven't tried this yet).

There are two worthwhile modifications you can make to the Epson 3000. One is

the manual feed slot on the printer, a technique devised by Dan Cuthbertson. His instructions are not on the web but if you e-mail me ([dfirman@escape.ca](mailto:dfirman@escape.ca)), I will send a copy to you.

I use the Lysonic E archival inkset. It is available from a number of online vendors but I use the less expensive We-Ink version ([www.weink.com](http://www.weink.com)) called Endura LE. Because the Epson-brand inks are

([www.wilhelm-research.com](http://www.wilhelm-research.com)). Until very recently, he rated the Lysonic E/Somerset Velvet pairing printed on a high-end Iris printer at 65-75 years under normal viewing conditions, the reason I started using this paper and ink. However, just as I was finishing this article, Wilhelm released new test results performed on the Epson 3000 printer and he has downgraded that rating to "greater than 25

years". His latest tests also rate Arches Cold Press paper using the Lysonic inks at 50-55 years so I will likely be changing over to the Arches paper very soon. For reference, he rates Ilfochrome (formerly



*Arches National Park, Utah (1998). This is a scan of an original inkjet print, using the techniques described in David Firman's article. The picture itself was captured with a Nikon FE camera with 24mm lens, mounted on a Kaidan QuickTimeVR rig. 14 overlapping images were taken on Kodak Royal Gold 100 negative film, scanned on a Nikon LS-30 film scanner and stitched into a pan with Apple's QuickTimeVR Authoring Studio.*

to remove the "pizza wheels". These small spiked disks are used to keep the paper on track while it passes through the printer. Unfortunately, with thicker papers such as Somerset Velvet, they may leave small indentations along the length of your print. The process for removing them has no impact on your printer's performance and is easy to do. The process is fully described on The Stock Solution site ([www.tssphoto.com/sp/dg/pizza\\_wheel.html](http://www.tssphoto.com/sp/dg/pizza_wheel.html)). The second modification is to build a platform on the rear of the printer so you can feed those large, unwieldy 17" x 44" sheets of paper into

incompatible with the Lysonic inks, you need to clean your printer's ink heads using inexpensive flushing cartridges when you change from one inkset to another. These are available from anyone selling the Lysonic inks. For paper I have been using Somerset Velvet archival printmaking paper. Somerset paper is available through a number of online sources but Dygraphics ([www.dygraphics.com](http://www.dygraphics.com)) seems to have a good selection of large sheets and rolls needed for 44" long panoramas. Although a number of "archival" inks and papers are available, very few have been tested by archival test guru, Henry Wilhelm

Cibachrome) prints at 29 years and the standard Epson inks and papers at under 5 years! Wilhelm's testing has also shown that archival inks used in 6-ink printers such as the Epson 1200 have a life expectancy of two to six times less than the same inks used in 4 ink printers such as the Epson 3000.

The price of archival quality is that the Lysonic inks have a significantly smaller color gamut than the Epson inks. At the same printer settings, the Lysonic inks will produce a very muddy, weak print. Trying to compensate for the reduced gamut by adjusting the printer or Photoshop color

settings drove me crazy, taking days of tests and a lot of ink to get mediocre results. The answer is Color Management (CM) software. Explaining CM is beyond the scope of this article but I would recommend you read the reference material on Adobe's site ([www.adobe.com/support/techguides/photoshop/cms2/cmwork.html](http://www.adobe.com/support/techguides/photoshop/cms2/cmwork.html)) and the Apple ColorSync site ([www.apple.com/colorysync/](http://www.apple.com/colorysync/)). In brief, I produce ICC (International Color Consortium) profiles that match my color working space (determined in Photoshop 5 or later), to my input device (using a scanner profile), to my monitor image (using a monitor profile) and, most importantly, to my printer (using a printer profile). The key point for me is that my print output is "automatically calibrated" to look like my monitor image.

In past, profiling has been a professional activity and the software priced accordingly. Now there are two easy-to-use, inexpensive products on the market for creating profiles. I started off using the \$299 MonacoEZcolor program ([www.monacosystems.com](http://www.monacosystems.com)). EZcolor produced very good results on my first attempt and the print accompanying this article was done with an EZcolor profile. However, color prints are a little too red and there is a greenish cast when printing monochrome images (the green cast is a known Epson problem). Unfortunately, there is no easy way to edit profiles without using a special (and expensive) profile editing program.

More recently, I purchased the \$79 WisiWYG program ([www.praxisoft.com](http://www.praxisoft.com)). My initial results were disappointingly muddy and green. However, there is a

roundabout way to edit WisiWYG profiles in Photoshop and this has allowed me to eliminate the green cast entirely and correct the color and contrast to my liking. The editing method is described in detail on The Stock Solutions site ([www.tssphoto.com/sp/dg/tips/profiles.html](http://www.tssphoto.com/sp/dg/tips/profiles.html)). WisiWYG is now producing better results than EZcolor, whose profiles cannot be edited in Photoshop.

Both of the above programs are Mac-only products although Windows versions are currently in development. You can also get "semi-customized" profiles, Mac and Windows, for a wide variety of Epson printers, papers and inks at \$49 each from Jon Cone ([www.inkjetmall.com](http://www.inkjetmall.com)). Reportedly these are very accurate. However, all profiles define a given set of unchanging conditions. For example, I would need a printer profile specifically for Somerset paper, Lysonic E inks using an Epson 3000 with fixed printer settings (1440dpi, color controls turned off, glossy film setting, etc.). If any of these printing variables change—for example, if I change to the Arches paper mentioned above—I would need to buy another profile, which could become expensive in the long run. With WisiWYG, I just run the program and make a new profile.

I create my "toned" black and white prints using the very flexible Duotone mode in Photoshop and then convert this to RGB mode to be printed. There are various ways to apply a printer profile prior to printing. For best results using MonacoEZcolor, I need to select my printer profile as the output in Photoshop's "Profile to Profile" mode before printing.

*Inkjet Printing continues on page 12*

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## Inkjet Printing from page 11

For WisiWYG, I just set "Color Space" to my printer profile in the Epson 3000 printer dialogue box, which is quicker and easier.

Have I met my objective? The ink and paper cost for a 9"x 43" image on 15"x 44" paper are affordable at about \$11.00CAN, \$7.00US, about \$0.66US/square foot. Once I change to the Arches Cold Press paper, the 50-55 year display life should appeal to art collectors and galleries. Although the print quality is quite different to my contact-printed silver prints from Cirkut negatives, in a sense they are superior due to the precise tonal controls available in Photoshop. Aesthetically, they seem comparable to a platinum print or other similar alternative processes. As for the ink

dots, I find I have to tell people they are looking at inkjet prints and not photographs. This is largely where the panoramic photographer benefits: since ink dot (or droplet) size remains the same regardless of the print size, the larger (or longer) the print, the greater the normal viewing distance and the less obvious the dots become.

Finally, if you want to pursue fine printmaking on Epson printers, I highly recommend that you subscribe to the Epson mailing list ([www.leben.com/lists/epson-inkjet/](http://www.leben.com/lists/epson-inkjet/)). I wouldn't have gotten to first base without the extensive advice provided by just listening in. But be forewarned: this is a busy list. I usually receive 100-150 messages a day! ■

## QUÉBEC IAPP 1999

The IAPP International Convention in Beaufort, Canada was great.

Denis Tremblay chose a beautiful location for the Convention and with the hard work of the entire IAPP board (along with some volunteers), members once again experienced a top notch event.

There were some terrific tours offered and plenty of panoramic opportunities, as the leaves were at their peak of Fall color.

This year along with the traditional lectures and demonstrations of Cirkut and conventional panoramic photography, a new and exciting world of digital panoramic photography was well represented.

This new and exciting way to create panoramas is here to stay, and many IAPP members are exploring this area. New panoramic cameras that capture images

digitally were presented, as well as lectures and demos on creating pans with traditional film based cameras (pan and non pan), and then stitching the scanned images together to create panoramas.

IAPP will be devoting space in each issue of *Panorama* for exploring this new and exciting form of panoramic imaging.

The mix of historical panoramic photography and the "techno" pans was refreshing and each area has something to offer to the other.

If you have never been to our Convention, you are really missing out. There is no better event to attend if you are crazy about panoramas!

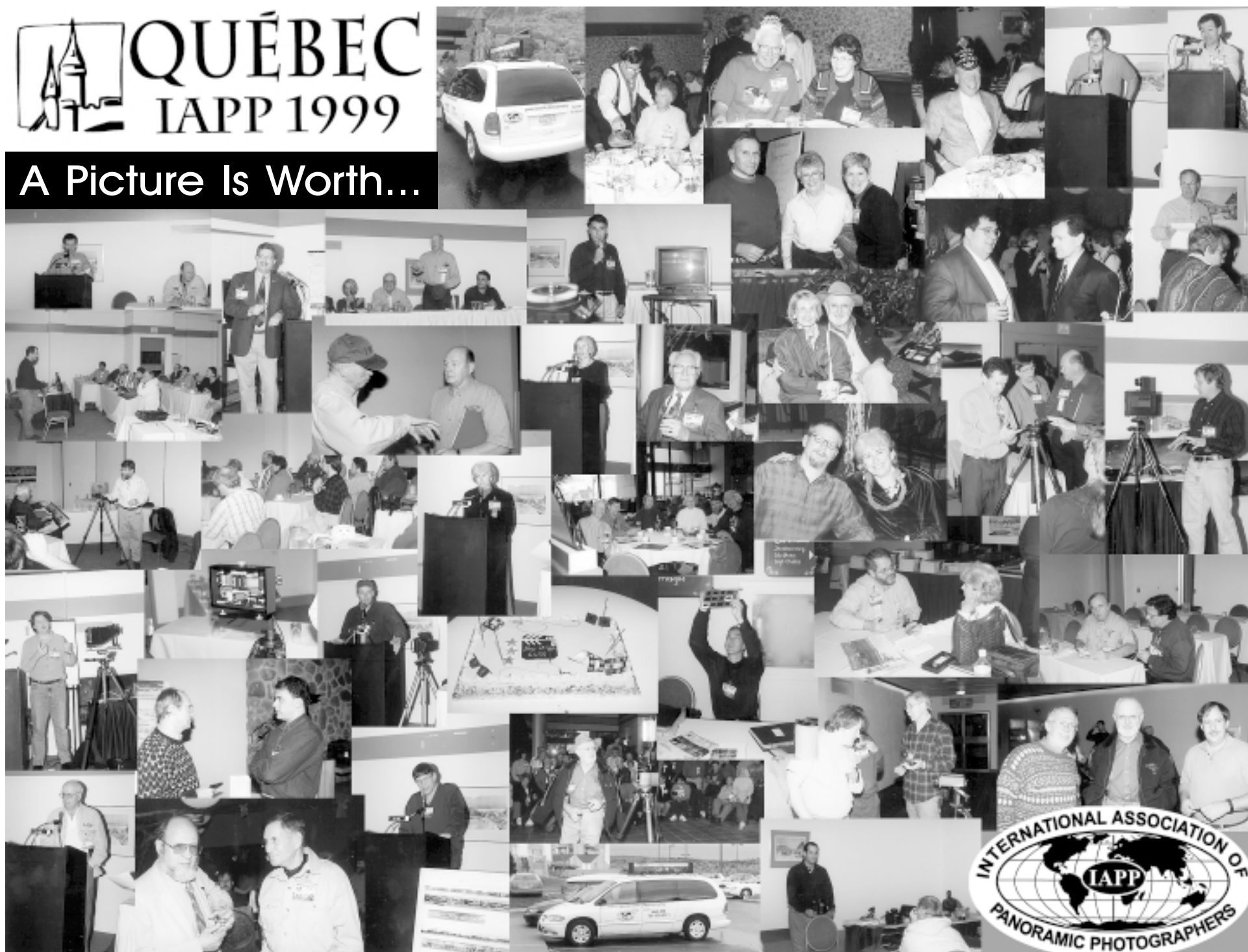
The next Convention will be held on the West Coast. More details to follow in upcoming issues. ■

*The official group shot of the IAPP 15th Anniversary International Convention, taken by Peter Lorber in the lobby of the host hotel, Chateau Mont Sainte-Anne.*



# QUÉBEC IAPP 1999

A Picture Is Worth...





## And The Winners Are...

There were lots of panoramas on display at the IAPP International Convention this year in Beaupre, Canada.

Some of the most impressive ones were entered in the print competition. We will be showcasing some of the winning entries in the next few issues of *Panorama*.

We have six winners published in this issue. Five are to the right and one was published on the cover. ■■■

Our cover photograph won two awards at this years Convention. St. James Cathedral, photographed by Will Landon took First place in the Digital category and also won the Fuji Award in the digital category. This image is actually two separate exposures combined digitally for the final resulting panorama. The first exposure was for the windows, taken on daylight balanced film. The second exposure was for the interior, taken on tungsten balanced film.

The panorama at the top of this page also won two awards. This formation pan, BRAG 99, created by George Pearl took First place in the Group category and also won the Fuji Award in the Group category. For a brief description on how this panorama was created see page 17.

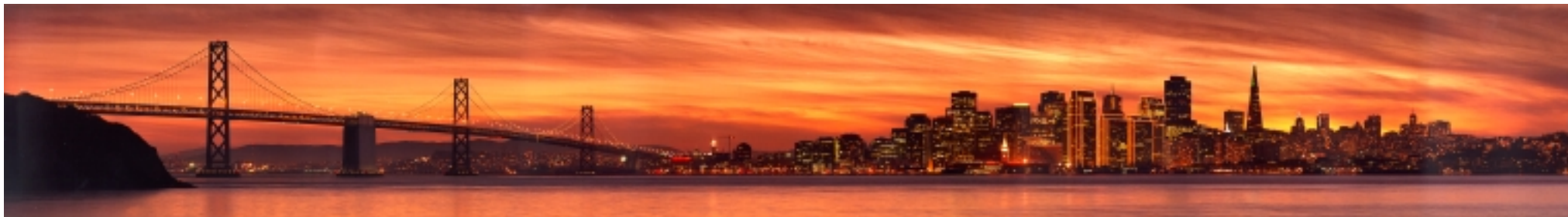
The panorama below BRAG 99 took Second place in the Group category. This panorama of a group of sheep was taken by Jeff Weisenburger.

The image of Arches National Park below the sheep was taken by Richard Schneider and took Third place in the Digital category. The matting around this image was created digitally and the resulting pan is on one piece of photographic paper.

The San Francisco Skyline panorama at the bottom of the page was also taken by Jeff Weisenburger. The image took First place in the Rotational category and was also awarded the Best of Show by Fuji.

The vertical panorama entitled, You've Got Mail, took Second place in the Straight Back category. Pete Burg created it with the new Hasselblad X-Pan camera during the IAPP Conference held in Peyresq, earlier this year.

Look for more winners in the next issue of *Panorama*.





# Patience Pays Off

By Philip Rich

The anticipation of attending the IAPP convention brought up many questions. Who would I see that I hadn't seen for 18 months? What new tricks in photography would I learn? What was Quebec like? Would I need to speak French? What are the people like? And of course, could I get some new, spectacular photos? Would the schedule and early sunsets allow time for interesting photography?

I arrived late Tuesday night and after a good nights sleep, I would be raring to go! Unfortunately, it rained on Wednesday. Thursday, I was able to escape to the country during lunch in between sessions. The bus tour did let us achieve a couple of interesting shots of waterfalls and an old barn, but I was

unable to capture a cityscape shot which was one of my primary goals this trip. We drove into the city to get a sunset not realizing how long a drive it was, getting there too late for this early sunset.

Friday, I was up early, attempted to take a sunrise but again could not find that special site. We did take a panoramic shot of the snow geese on the St. Lawrence River. Here is where I was wishing for the telephoto lens I did not have.

In the afternoon, we found a rolling stream not far from the resort, which showed exquisite fall colors in the trees with radiant "God's rays" as well as changes in lighting.

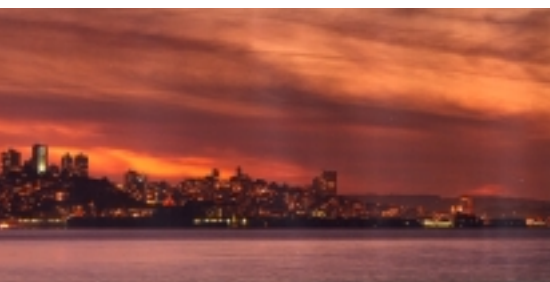
But, I still wanted to get a sunset shot of Quebec. So I ventured again to get to the other side of the river but close to the city.

Driving along the freeway, all around the city, over the bridge to Montreal to the south side. I came upon an overlook where the ferry crosses. This was it! The shot I had been searching for. I knocked on the front door of a very modest home, and was given permission to set up the camera at this gazebo-type overlook to the river and the skyline of Quebec. Shown below are fruits of this adventure taken with a Roundshot 65EL We started at 5:30 p.m. and took shots every 5-8 minutes until total darkness came upon us at 6:30 p.m. The last shot was at F4.5 for 10 minutes.

We thanked our new local resident friend and still were able to take the ferry by 7:00 p.m. ■



*Our first shot (above) taken at 5:45 p.m. and our last shot (below) taken at 6:20 p.m.*



## ...A Thousand Words *The 1999 IAPP International Convention in Pictures*



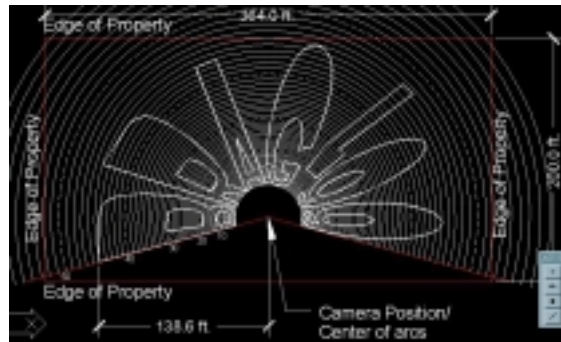


## BRAG Formation Picture Info

This image created by George Pearl was inspired by the all-time great formation photographer, E. O. Goldbeck. George hopes to write an article for Panorama on creating formation panoramic photographs at a later date. In the mean time, here is a brief description of how this panorama was created.

The camera used was a 70mm Roundshot Model 65 shot upside-down from 35 feet high. I shot on 70mm Portra NC film. The image is about 220 degrees coverage, and there are about 1,000 bicycle riders in the picture to form the letters. The marking of the field with a 4 man crew took 6 1/2 hours to lay out and to mark with a paint machine. The actual design formulation to shoot the picture took weeks of time to create properly. The image below shows the actual layout, which is a screenshot from the computer program used to plot the layout.

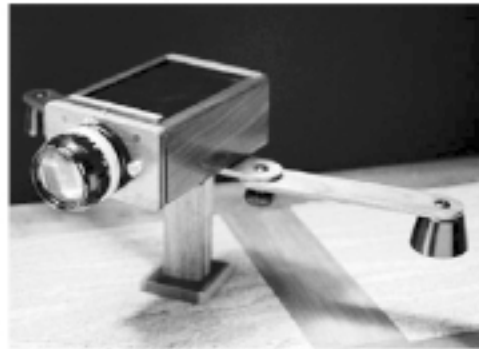
The formation panorama is not for the weak at heart to produce. It was quite demanding, and requires attention to minute details from the start to the finish. Any place along the way a simple mistake or photo-gremlin could ruin the entire production. Nerves of steel are a requirement not to be taken lightly for this kind of photography! ■



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# From The Mailbag

Dear IAPP Panorama Editor:

In July's *Panorama* Will Landon wrote that he likes Kodachrome 25 [K25] in the X-Pan. For 10-15 years, I've used K25 in my Spaceview FT-2, troublesome camera though it is. Only the 200th speed works problem-free, but exposure on bright sunny days through the fixed aperture f/5.5

lens is right on with K25. K25 used to be National Geographic's film of choice, too.

Unfortunately for us all, Kodak quit making K25. Kodak in May claimed they were still making K25, but Kodak in June confirmed the rumor: no more Kodachrome 25.

Though Kodachromes are developed

only in a few locations and may not be the best film/development process environmentally, the end of K25 does not mean the end of Kodachromes: Kodak says they'll keep on making K64 and K200. But K25 has both the faderesistant characteristics of all Kodachromes and an extremely fine grain: what a great film!

Too often, "if everyone doesn't want it, no one can get it." Maybe IAPP 35mm users can get Kodak to change its

corporate mind, or else we—like Cirkut users—may have to special order our film.

How about it, Denis & Liz: can you kindly ask Kodak to please resume making Kodachrome 25, the "Classic Coke" of transparency films?

Joe Sonneman  
Juneau, Alaska

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for the next

issue of

*Panorama*

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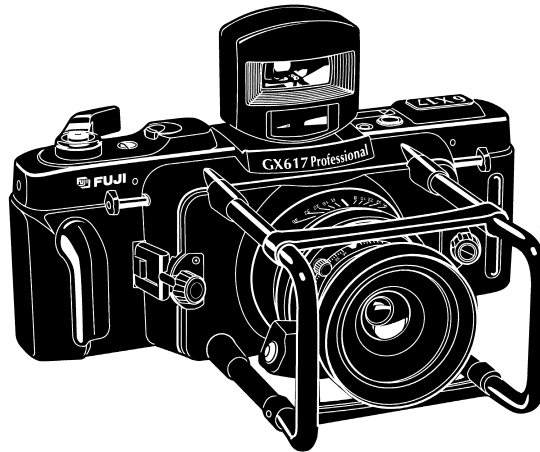
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## Members In The News

The Western Art Directors Club presented an Award of Excellence during the 34th Annual West Coast Show to the PANoRAMA Baking Company for their bread wrapper. A panoramic image taken by Al Greening of the San Francisco Bay Bridge was screened in behind the company name on the wrapper. Congratulations to Al Greening.

Michel Dusariez will be participating in a group exhibition in Belgium called Photographie Contemporaines, November 11-December 12, Architectures en Brabant Wallon 1850-1950.

## Thinking Ahead Working The World Wide Web

By Everen T. Brown

**T**he world wide web/internet is like a TV station that broadcasts your message 24 hours a day worldwide. To make your web page pay off here are some tips for success, when you Think Ahead!

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Copyright and watermark your images.



Do everything possible to insure they are not used without your permission.

Do not overload your site with unnecessary graphics or animations.

Keep your site clean so it will load quickly. People won't wait for long downloads.

If you can't easily do it - Hire a professional. It will be easier and cost effective in the long run.

UPDATE your site regularly. Give people a reason to check back with you.

Don't wait. Start your project now. Technology will change constantly and no time is better than right now.

Look at other sites and see what they are doing. Does it work for you?

Have an easy to use order form. Is the

proper contact information on your site? Is it updated regularly? ■

### Sites to look up...

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### IAPP Las Vegas 2000 conference schedule

**When:** March 9-12

**Where:** On the heart of the Las Vegas strip

Imperial Palace

800-351-7400 #2 (with IAPP)

\$49/Thursday, \$69/Friday & Saturday

**Registration:** \$30/Member, \$15/Spouse

Includes: coffee breaks & Sunday BBQ

Please advise if you plan on attending so we will have a general idea of how many will attend.

**Thursday:** P.M. - registration & welcome

**Friday:** All day electronic imaging workshop, timeshoot the lights of Las Vegas and return for the evening roundtable networking.

Ladies no host lunch at the Forum Mall

**Saturday:** The art and composition of panoramic photographs.

Afternoon free for day trips, evening roundtable networking and QPP test

**Sunday:** Western BBQ at the Yakes

Conference hosted by Fred & Jean Yake

E-mail - VegasPan@aol.com or phone 702-361-5885

### New IAPP Address and Phone Number

IAPP

8855 Redwood Street

Las Vegas, NV 89139

IAPPsecretary@aol.com

702-260-4608





## QPP Program Update

The Qualified Panoramic Photographer (QPP) Program got off to a good start at the Moab Convention back in 1998. It was a pleasure working with board member Will Landon, and especially committee members Denis Hill, and Charlie Ridgway.

The Program is picking up momentum, and at the 1999 International Convention four members were presented their Certificates for completion of the Program. The Program consisted of a written test, a minimum of 10 service points, submitting Panoramic prints for judging, and a \$15.00 registration fee. For more information, or application, contact Jean Yake, Secretary/Treasurer at IAPP, 8855 Redwood St., Las Vegas, Nevada. 89139.

The next QPP test will be given at the Las Vegas Conference in March. ■

*L-R: George Pearl, Fred Yake, Liz Hymans and Peter Burg receive their QPP Certificates at the 1999 IAPP International Convention. Other members who have received their QPP designation are D. John McCarthy, Ronald Tuttle and Denis Tremblay.*



## IAPP Membership Renewal

*Renew by January 1, 2000 to be included in and receive a free copy of the Millennium 2000 Special Edition Membership Directory.*

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*North American members remit \$45 US*

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## An Interview With IAPP Member Tomas Johanson

# Photographing Panoramas in Sweden

By Mats Andersson

It's in the middle of November. I am driving on the motorway on the East Side of the lake Vättern, the second largest lake in Sweden. The view is fantastic. The weather is lovely with a blue sky and only a few clouds. I'm on my way to Huskvarna for an interview with Tomas Johanson, a panorama photographer and a Swedish member of IAPP.

He welcomes me in his home which is combined with his office. We go into his living room. The house is old and there is an old crystal chandelier in the room. There are a lot of pictures on the walls, the most dominating is from Skagen in Denmark, and the size is 2.5 x 1.25 meter. Through his panorama window he has the beautiful view over the lake Vättern.

**- Hi, Tomas! Do the beautiful surroundings inspire you?**

- Yes, but also back streets and peoples live.

**- There are people in most of the pictures. You seem to like having people in your images.**

- Yes, it brings life and motion into the images. I often use long exposure time and no flash, since I prefer natural light.

**- I can tell from this concert picture. There is a lot of motion blur, which really brings life into the picture.**

**- For how long have you been taking pictures?**

- Ever since I can remember.  
????

- I was 13 or 14 years old when I got my first instamatic camera. In 1982 I bought my first "real" camera, it was a Contax 139.

**- So you've been taking pictures for quite a long time?**

- Yes, in Malaysia, Cuba, Sweden and in many other European countries.

**- When did you get your first panorama camera?**

- In 1994, I saw a report from Photokina in a magazine. It was about a camera called Noblex, so I ordered a Noblex 06/150 from Dresden, Germany - one of the first Noblex cameras in Sweden.

**- You have several panorama cameras -how many?**

- One big one (Noblex 150U) and two small ones (Noblex 135S and 135U).

**- How come? You seem to like panorama cameras.**

- Yes, but they also are for hire. One of them was hired to a Himalaya expedition.

**- You also have a Roundshot. Is it for hire?**

- No. I do have a Roundshot 220VR, but it is for my own projects.

**- How many pictures do you have in your archive?**

- I'm not sure, about 6000 35-mm and 1000 panorama pictures.

**- What is Dafotech?**

- It's the name of the company that I started 10 years ago as a part time occupation. I do photographing, scanning, quicktime programming etc. Now it is a full time job.

**- What's coming up next?**

- 360 degree images from Gränna and Visingsö.

**- Is it to be used on the Internet?**

- Yes, and for postcards.

**- Have you been taking pictures for the local tourists guide?**

*Panoramas In Sweden continues on page 26*

### Panning Gold

*In Ädelfors you can rent all the equipment you need and learn how to pan gold from experienced gold panners! There also is a café, a camping site and a shop for gold diggers. Tomas took the picture a few years ago with a Noblex 150F (negative film).*



### Ales Stenar

*"Ales" stones is a circle of stones in the shape of a ship. It contains 59 granite blocks with a length of 67 m. It is the largest ship barrow in Sweden. Photographed in the summer 1998. Camera: Roundshot 220VR with Zeiss 35-mm objective. Fuji Velvia 220.*



## Press Releases

### Kaidan Announces a Strategic Distribution and Development Alliance with Panoscan

*Kaidan to distribute, resell and rent Panoscan digital panoramic cameras. In addition, both companies agree to collaborate on future product research and development projects.*

Los Angeles, CA - QuickTime Live! Conference - November 8, 1999 - Kaidan Incorporated, the leading manufacturer of Photographic VR solutions for the Internet and Panoscan Incorporated, the leading manufacturer of high-resolution digital panoramic cameras, today announced a sales distribution and product development alliance. Starting December 1, 1999, Kaidan will begin to sell the Panoscan camera through their distribution and sales channels worldwide. Kaidan will also work to establish rental program for the camera.

According to Jim Anders, President of Kaidan, "The Panoscan camera is simply unrivaled in the industry. The panoramas it produces are astoundingly detailed and clear. You can zoom in and read the details

on the dashboard of your next car, or actually see the grain of the leather seats. Depending on the lenses and capturing techniques employed, the Panoscan camera can be used to create panoramas in QuickTime® VR, Live Picture PhotoVista, IBM Hot Media or iMove file formats. We're thrilled to be able to make this announcement with Panoscan and for us it represents a natural alliance that provides our other alliance partners, Apple Computer, Live Picture, IBM and iMove a peerless image capture solution. We're also excited that this alliance goes beyond distribution and will involve research and development of new products and techniques."

"We want Panoscan to be the photographers' first choice, whenever superb image quality is required." Says product inventor, Ted Chavalas, "Panoscan is extremely versatile, and deliberately not player specific. These qualities draw us to a company like Kaidan, which is famous in the VR industry as breakthrough specialists in the burgeoning world of interactive, Internet imaging."

The Panoscan camera will be available separately or in bundled configurations with panoramic software (Macintosh or Windows) or utilities. Examples include, but are not limited to, Apple QuickTime VR Authoring Studio, Live Picture PhotoVista and VR Toolbox VR PanoWorx. Other accessories such as tripods and leveling heads will also be available through Kaidan.

The Panoscan camera will be available from Kaidan and from all authorized Kaidan resellers and distributors in early December 1999. Pricing information and availability will be available from Kaidan at that time.

For more information please contact Ria DiMartino,, Director of Sales and Marketing, Kaidan Incorporated.  
e-mail: ria@kaidan.com

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**COUPEVILLE, WASH. – IAPP member M. Denis Hill announces a new artists' representative service designed to promote sales of panoramic photography to the interior design and architectural markets.** The trade division of Area 360 Gallery will feature marketing by Hill and the sales talents of his wife, Pamela Z. Hill, a veteran salesperson with a background in art and architectural sales.

"Panoramic photography is a natural medium for office, institutional, and lodging décor," says Mrs. Hill. "With the advent of cost-effective digital reproduction, the market is just waiting to be tapped. Area 360 Gallery offers the sales and marketing effort to generate significant additional revenue for the photographers we represent."

Hill cites the cost savings of printing images to order as a significant benefit. Rather than printing work on speculation, participating artists need only provide scans for inclusion in portfolios and catalogs the gallery produces. This also permits customers to order each work in the desired size and quantity.

### Panoramas In Sweden from page 25

- Yes, for the last five years.
- **More coming up?**
- In April I will participate in a Photo fair in the south of Sweden.
- I invested in a mobile home this summer and I plan to travel around and take panorama pictures.
- Update the home page [www.dafotech.se](http://www.dafotech.se) with more 360-degree images.

This week, I participate in an exhibition from Cuba. ■

### Malmö Festival

*Every year in August there is a festival in Malmö in the south of Sweden. There are many activities: boat races, bungee jump, concerts, wall climbing, demonstration of the local fire brigade etc. Photographed August 14th 1999 during a concert with Uno Svenningsson. Camera: Roundshot 220VR with Zeiss 28-mm objective. Kodak GPX 220.*





RENEW before January 1, 2000 or this will be your last issue of *Panorama*. See page 23 for renewal information.

## IAPP Needs Your Help!

**P**anorama is a much more interesting magazine if there's something in it to read. So why don't some of our members write an article, share some expertise, a new perspective, or a travel tale? And just think of the satisfaction you'll get out of seeing your work in print! Besides that, you get a point towards your Qualified Panoramic Photographer certification!

### Credit Where Credit Is Due

In the last issue of *Panorama*, we neglected to mention that the cover photograph was taken by Dr. Steven Bein with his Rotational Specialties Camera described in his article in the same issue.

The cover photograph along with all other photographs accompanying the article *Rotation Specialties Camera*, are copyrighted by Steven Bein and are not for free use.

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

**For Sale:** Fuji 617 with fixed 105mm lens. \$2600 includes soft case. Lightly used. Liz Hymans, POB 752, Tiburon, CA 94920. Phone 415-435-5842 e-mail: [lizpanopix@aol.com](mailto:lizpanopix@aol.com)

**For Sale:** Rotation Specialties 220 mm rotating panoramic camera. Includes warrantee by manufacturer. This is the camera used to take the cover photo of the September Issue of *Panoramic*. 360 degree rotation. The lenses are 55mm f2.8 and 80mm f2.8 Mamiya 546 lenses. Will sell with or without lenses. Includes tools for changing lenses, capstans for both lenses, two motors, exposures range from 1/30 to 4 sec. sun shades for both lenses, ND filter, and a small ball head modified to replace top screw and attach flood light on top of camera, so lighting will rotate with camera for close lighted shots. All is in a fitted Dorskocil waterproof case. Asking \$2700 with lenses, \$2200 without the lenses. Steve Bein 310-838-2346 email [drbein@aol.com](mailto:drbein@aol.com)



**Wanted:** Is there a fellow enthusiast who would sell me one, or more, VISCWIDE - ST-D 16mm film magazines? Any offer would be greatly appreciated. Contact: Brian Polden, 34 Strathmore Road, Worthing, Succex BN13 1PG U.K. phone/fax: 01144-1903-247558

**For Sale:** Noblex135U, case, box, instructions. Excellent condition, little use. \$1450 (includes 2nd day air to buyer). Tim Shropshire, 303-499-2824 or e-mail - [timothy@boulder.net](mailto:timothy@boulder.net)

**For Sale:** Widelux 150, just serviced, in very good condition. \$2000. Pentex 645, Pentex 67, TTI Pentaprism, 45mm, 120mm soft and 200mm lens, 2X converter, adapter for 645 from 67 lens, 120 film holder, 220 film holder, \$3000. All in excellent condition. Will consider \$4500 for the lot. Isidore Mankofsky, 1734 N Orange Grove Ave., Los Angeles, CA 90046. Phone 323-876-0429.

**For Sale:** 8" Cirkut Camera Turner Reich triple converter lens complete outfit good working order \$1900. Call Jim Spieth at 972-241-2013.

**For Sale:** #10 Cirkut camera, complete David Paskin rebuilt with two electronic controllers, Turner-Reich triple convertible lens, gears and ring gear. Also #5 Cirkut camera and two #6 Cirkut cameras. For details contact Thomas Bleich, 512-447-1405 or e-mail [tdbleich@excelonline.com](mailto:tdbleich@excelonline.com).

**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. Phone 907-780-6248 or e-mail [panorama@ptialaska.net](mailto:panorama@ptialaska.net)

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## First Class Mail

*Will Landons award winning photograph of St. James Cathedral graces the cover of this issue of Panorama. See more information on this incredible image on page 14.*

