

PANORAMA



THE MAGAZINE OF PANORAMIC IMAGING

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

Our offices are located at the various addresses listed below:

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

President Elect:

Liz Hymans

40 Lagoon Road

Belvedere, CA 94920

415-435-5842

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

Panorama Publisher:

Warren Wight

<http://www.wordsandpictures.com>

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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Presidents Message

1999 IAPP Quebec International Convention

By Denis Tremblay

The convention committee and I are hard at work on the International Convention to be held in Beupre, Quebec. Mont Sainte-Anne is located 40 km (25 miles) from Quebec City via Route 138 East and Route 360. Travel time is about 30 minutes.

Included in this issue you will find the hotel registration information as well as a pre-registration form. If you plan on attending, and I hope you do, please take the time to fill out the form and mail it to Addie. Pre-registration really saves everyone a lot of time during registration.

The September issue of *Panorama* will have a preliminary convention schedule. This year we will have a time for new panoramic equipment demonstrations, speakers, workshops for Roundshot, Noblex, Cirkut, Globescope, Handbuilt cameras and a panel on VR and digital computing.

There will be two bus tours offered. See separate article on page 4 for more details. The IAPP Boutique will have some new items, iron on patches commemorating the Quebec convention, and an IAPP logo patch as well as our denim long and short

sleeve shirts and caps. Our membership chairman, Everen Brown, is working on a membership drive, we hope all members will participate. More details coming soon.

Join us in Beupre and you will enjoy fantastic cliff top vistas of the St. Lawrence River, a chance to sample renowned French cuisine, great opportunities to take panoramic photos, time to look over the latest equipment, network with other members and renew old acquaintances. It's going to be another great convention. ■

Secretary Says

A Busy Year Ahead For IAPP

By Addie Lorber



The summer is here and many of you will be taking interesting trips, and of course your panoramic cameras will accompany you. Why not share some of the memorable experiences with us. You may also be testing new equipment and/or films, which would be of interest to the membership, and *Panorama* is the way to share it.

There is only a short time left before the International Convention in Quebec. It's hard to believe that 18 months will have passed since Moab. Our timing is right and the area is very picturesque for photography. Of course there is also Quebec City with its history. The old city is one of my favorites to walk and explore, as is very European in flavor. Remember to bring comfortable walking shoes. It is also ideal

for spouses and guests who are not photographers. One cannot be bored in the Laurentians and Quebec City.

The Convention is also when we elect new officers and board members. Being an officer or board member does require time and willingness to participate when asked. This is the governing body of the IAPP and the positions are voluntary. I know from my experience the amount of time spent on IAPP business and I urge those of you interested in running for office to keep in mind the time you have to devote to the position. It is a serious responsibility as all members rely on the decisions made by the officers and board.

I know the new officers and board will come in with new experiences to offer which will help the organization continue

to grow.

I look forward to the coming millennium and the role IAPP will play. With digital imaging and its applications, panoramic photography is embarking on new dimensions and we need to make every effort to encourage people in that field to be part of the IAPP.

I have seen the newsletter progress from being Cirkut oriented to encompassing all aspects of panoramic photography. Our Convention in Moab included speakers and exhibits on digital applications and I know we will see more of that in Quebec.

I look forward to the interesting articles and panoramas from your summer adventures. Mark your calendars now for October 13-17, 1999 in Quebec. ■

Speaker And Topic Deadline Extended

By Liz Hymans - Speaker Chairma'am

Give us your input before the convention! Please contact me ASAP about your interests regarding:

- Being a Speaker/Presenter
- Offering a workshop in your area of expertise
- Topics and Speakers you would particularly like to see on the agenda

We are still looking for people to present updates in their field, interesting travel and projects, workshops with equipment. We especially welcome contributions from our international members. If all else fails, Liz Hymans will give a slide show about how to pack a four-wheel drive van for panoramic photography on a desert hiking trip, a river trip, a sea kayaking trip in Alaska, selling stock and making business presentations while on the road, and appropriate wardrobe for all the above. Believe me, you do NOT want to see this.

Each presentation earns the member a point towards Qualified Panoramic Photographer, plus a terrific feeling of satisfaction from being a contributor.

Please contact the Speaker Chairma'am directly at:

Liz Hymans
40 Lagoon Road
Belvedere, CA 94920 USA
Phone: 415.435.5842
E-mail: lizpanopix@aol.com ■

From the Board Convention Committee

The Convention Committee for the 1999 International Convention in Beaupre, Quebec, Canada is as follows:

President & Chairman - Denis Tremblay
Cochairma'am - Liz Hymans
Registration - Addie Lorber
Print Contest - Bob McIntyre
Sponsors - Everen T. Brown
Exhibits - Everen T. Brown
Member prints display - Will Landon
Awards - Bob McIntyre, Fred Yake

QPP program - Will Landon and Jeff Weissenburger
Nominating Chairman - Ron Tuttle
Registration assistants - Jean Yake and Micheline Tremblay
Photographer - Warren Wight
Boutique - Ron Tuttle

It's About Membership

By Fred Yake - IAPP Chairman Of the Board

IAPP needs to stay the leader in representing those producing any type of panoramic imagery. Just as a viable business must continue to seek new customers, an association must strive to bring in new members.

I have asked our board to consider taking an aggressive stand in the New Year and design promotions to bring in new members to IAPP.

Photography has entered a new phase and our association must change to keep pace. We need to expand and welcome participation by professional and amateurs involved in producing panoramic images digitally for display prints, advertising or strictly for cyberspace. These new technologies are different from our traditional way of producing panoramic images. When IAPP was founded the member's mainly used cirkuts or banquet cameras. When the camera manufacturers started producing electronic panoramic cameras a whole new group of panoramic photographers joined our ranks. Some of the founding members have expanded to using the new electronic cameras and some of the

newer members have become interested in the cirkut cameras. I feel those working in the digital and VR field will benefit from membership in IAPP and will make a valuable contribution.

Many of those having an interest in panoramic photography, I am sure might like to participate in a group with similar interests. IAPP with a low dues structure, excellent magazine, members willing to network and share their expertise, is an excellent bargain.

Our association, with the help of our members, must work to bring additional members to IAPP. There are vast numbers of adult photography classes, university students studying photography, photo clubs, computer clubs doing VR and camera stores where we should be promoting IAPP.

Everen Brown is our IAPP Membership chairman and is a professional in advertising and promotion. Everen and I have discussed some ideas for future membership promotions. I hope that all IAPP members will take part in these promotions when they are announced. ■

Want To Be More Involved in IAPP?

Contact The IAPP Nominating Committee

If you would like to get involved in the IAPP, consider running for a position as an Officer or a Member of the Board. Remember...these are voluntary positions.

If elected, you will be expected to accept a chairmanship of a committee for your term of office, as well as one for the convention.

Do you have a computer, are you online or have a fax? Communication between the Board Members has been by e-mail as it is the fastest and most economical way to communicate.

If elected you **must** attend the first working board meeting on Sunday morning.

If you would like to be considered for nomination to the Board, according to our bylaws, contact Nominating Committee Chairman, Ron Tuttle at 403 E. Archer Peoria, IL 61603-2525, (309) 688-2504 or e-mail TuttPan@aol.com no later than August 15.

Convention Hotel

The hotel for the convention is:
Chateau Mont Sainte-Anne
500 Boulevard Beau-Pre
Beaupre, Quebec G0A 1E0
Toll free 888-824-2832.

Prices of rooms range from \$65-75.00 and may vary depending on the exchange rate. ■

Two Quebec Bus Tours Offered To Convention Attendees

On **Thursday, October 14**, from 1-5 p.m. there will be a guided tour of Île d'Orleans. The Island is a true open-air museum. Considered as one of the earliest settlements in New France, the Island boasts more than 600 heritage buildings. It is a quiet heaven of green amidst the waters of the St. Lawrence River and it offers some of Québec's loveliest vistas. There will be a stop for tasting a white wine produced on the Island at Le Vignoble de Sainte-Pétronille.

On **Saturday, October 16**, from 9:30 a.m. - 5 p.m. there will be a guided tour of Old Québec and surroundings. This will be a unique opportunity to discover what a great city Québec City is. UNESCO has

proclaimed it a World Heritage Treasure because of its unique architectural and historical value.

Considered as the cradle of French civilization in North America, the city is filled with beautiful panoramas that are just waiting to be photographed by the skillful members of our association. The tour will include a stop at one of the most beautiful waterfalls in North America: the Montmorency Falls that are one and a half time higher than Niagara Falls. Perched at the top of the cliff, the Manoir Montmorency offers a breathtaking view of the falls, the St. Lawrence River and the Île d'Orléans. ■

Convention Airfare Discounts Announced

Salt Lake Travel has been named the official Travel Agent for the IAPP Convention in Quebec, October 13-17, 1999. They have negotiated special convention fares with Delta and American Airlines. This will give you another 10% off the lowest fare if you book at least 60 days in advance. 5% off the lowest fare if you book closer to the convention.

As an independent travel company they will search for the lowest fare from your hometown. You can reach them toll-free at 1-800-365-3514. Mention that you are with the IAPP GROUP and you will receive prompt attention and the IAPP Convention discounts. Plan in advance and save! ■

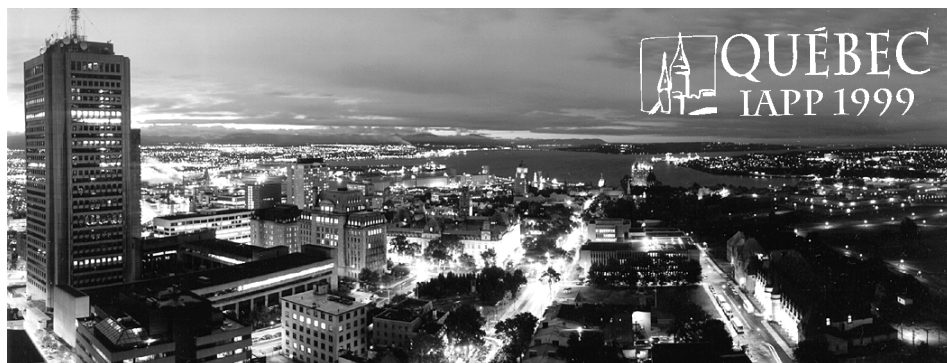


Table Top Displays & Sponsorship Opportunities at IAPP 1999 Convention - Quebec City

Every eighteen months or so, the International Association of Panoramic Photographers presents its Worldwide Convention. Members gather from a variety of countries, to learn more about this unique style of photography. Seminars, photo-shoots, and demonstrations highlight the activities that celebrate panoramic photography. Over 150 members attended our last meeting.

Promote Your Panoramic Products To This Unique Audience...

>>Reserve A TableTop Display for only \$80. Your table display will be up for three days. Tables are approximately six feet long. At breaks, members can peruse the displays. Each night, (7-12 PM) members gather to share stories and visit tables to see the latest products you offer!

>>Sponsor A Morning Coffee Break or Co-Sponsor IAPP Banquet - for only \$360 you can sponsor a coffee break. Coffee and donuts will be delivered to the room. Signage will be provided at the break area, your name will appear in the official program, and announcements will be made highlighting your generous involvement. The exposure is great!

Sponsors can also be a part of the pre-dinner refreshments at the IAPP Banquet. The choice is yours. IAPP takes care of everything. You benefit from the exposure.

We have a limited number of tables this year, so please sign up early. Payment is not required until September of this year. However, we need your reservation now so we can make the proper arrangements.

If you have any questions contact Everen Brown at 801-364-2642.

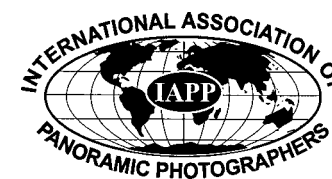
Fax or e-mail the following information to Everen to reserve a table or to sponsor refreshments.

I would like to sign up for _____ tables at \$80 each.

I would like to sponsor _____ coffee breaks at \$360 each.

I would like to co-sponsor the IAPP Banquet at \$360.

Also include the following information; Name - Company Name - Address - City - State - Zip - Phone - Fax - E-mail. ■



Panorama Contributions Sought

Panorama 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!

Submission Guidelines can be found on page 16 of the April 1999 issue of *Panorama* and online at: <http://www.panphoto.com/SubmissionGuidelines.html>. ■

Adapting a New Direction

By Joseph DeRenzo & John Gateley

Putting roll film backs on a view camera is nothing new, but with one particular piece of equipment on the market today, adapting a roll back onto a camera has now become quite practical. Imagine a view camera that supports the 6x12 and 6x17 formats, as well as standard 4x5 and 5x7, with lenses ranging from 75mm to 720mm.

Combining this camera with a 6x17 roll back that has its own ground glass focusing capabilities creates what may be the best photographic tool currently available for panoramic stock and landscape photography.

The question then becomes "How to bring this equipment together in a workable package?"

That's just what Panoramics NorthWest, Inc. has done with the introduction of the Canham to V-Pan

Conversion Adapter. Developed for use with our own equipment, this adapter plate is now available for \$199.95 + shipping and handling and includes installation of your V-Pan components onto the adapter.

Manufactured by Keith Canham, the 5x7 Canham Metal Field Camera was designed for the photographer in need of a compact, lightweight and versatile alternative to what has been on the market.

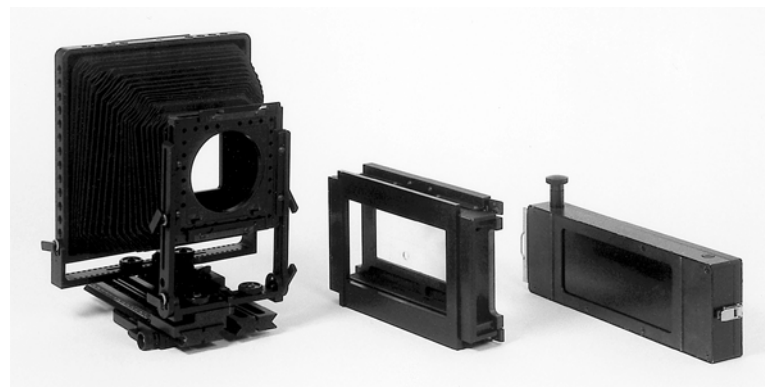
Suited for studio work as well as field, the Canham has all the view camera movements expected in a modern camera, combined with the lightest and most compact design we've ever seen in a 5x7 camera.

The unique bellows design allows generous movements even with the shortest lenses mounted on flat lens boards, and since the same bellows is used

for both wide angle and telephoto work, this eliminates the need for an extra bag bellows for wide-angle work. We are currently using lenses as short as 55mm to over 720mm in

focal length with the 4x5 and 5x7 formats.

Because of the design of the V-Pan body and roll back, the shortest lens we use for 6x17 work is a 75mm. Due to the lack of a commercially available 6x17 roll back for view cameras, we found it necessary to adapt a V-Pan roll back onto several other 5x7 cameras, including



Deardorff, Linhof, and even an old B&J monorail.

With the introduction of the 5x7 Canham Metal Field, and its unique bellows and 5x7 Graflok style back, we

*Adapting A New Direction
continues on page 6*

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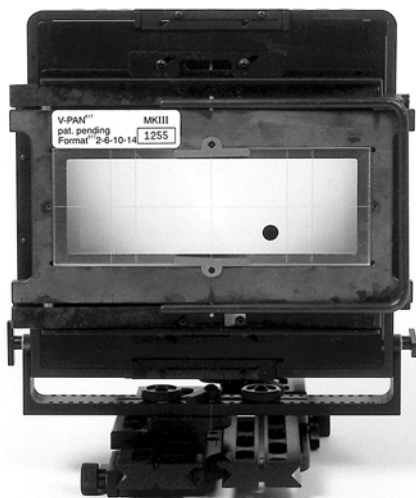
The New Lab 651 Bryant Street San Francisco, CA 94107 Visit our Web site at: www.newlab.com

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knew that this was an ideal partner for the V-Pan 6x17 back.

The V-Pan 6x17 Panoramic View has been a major part of our working camera inventory since it was introduced. Chet Hanchett developed the camera and made it possible for panoramists to use telephoto lenses and view camera movements on a 6x17 roll film back.

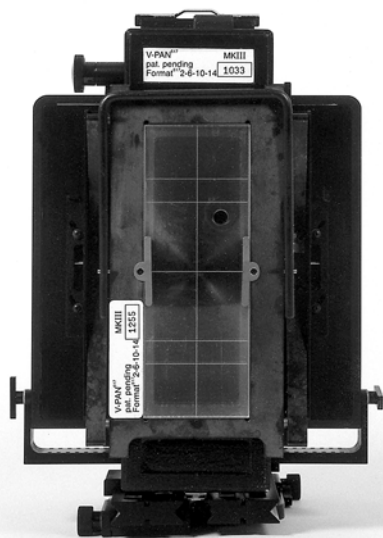
After that, the look of panoramic stock images started to change. Before the V-Pan most 6x17 images were produced with the Art Pan, Linhof and Fuji panoramic cameras using 90mm and 105mm lenses. Telephoto lenses could only be utilized by cropping 5x7-sheet film in a standard view camera.



Photographers shooting panoramic stock images found the V-Pan to be the perfect alternative by bringing together view camera movements with the ease of a roll film back and ground glass focusing.

The Canham to V-Pan Conversion Adapter is a machined black anodized aluminum plate that when installed onto your V-Pan body allows it to fit into the unique 5x7 Graflok style back of the Canham Metal Field camera. Besides having a full range of view camera movements, and the use of short and long lenses, one of the most significant advantages of combining the V-Pan and the 5x7 Canham is the ease with which vertical 6x17 images can be made by rotating the camera back.

If you have any questions regarding this adapter and its applications, please contact Panoramics NorthWest at 206-524-9510, or e-mail us at pansnw@aa.net.



Developing 10" Cirkut Negatives in C-41 is Quite Easy

By Ron Klein

You can do it in five or six Rubbermaid dishwashing tubs. I use five tubs lined up in my sink in such a way that the narrow width of the trays are in the direction that the film is moved. Rubbermaid tubs are perfect for 10" film because the curved bottom in the narrow width will not allow the film to touch the bottom and scratch.

I use 10-liter chemistry sets with 8 liters used in each tub and the remaining two liters are for replenishment. The trick is to know what temperature your solutions are at when starting to develop the film. The first tub is simply a water prewet. If you don't use it you can get uneven development. The next tub is developer and in my darkroom I heat it to 102 degrees instead of 100. By the time lights are turned off and you get the film ready to go the solution is cooled to the right temperature.

You will have to do some experimenting with old film and water to calculate your initial starting temps. The rest of the solutions are not critical as to temperature or time and can be done with the lights on.

The trick to all of this is to get the film into the prewet tub without screwing it up with water splashes. I hold the film in one hand and with the other hand in the water roll the film quickly into the tub. You are going to have to practice, but it is really straightforward when you get the hang of it. After

the film in the water, scroll it back and forth in the solutions. Keep the film in the tub and let it loosely scroll.

I wear the very light latex dishwashing gloves while doing this. The film will roll without difficulty, but occasionally it will need to be rolled tighter as it tends to unroll and get too big.

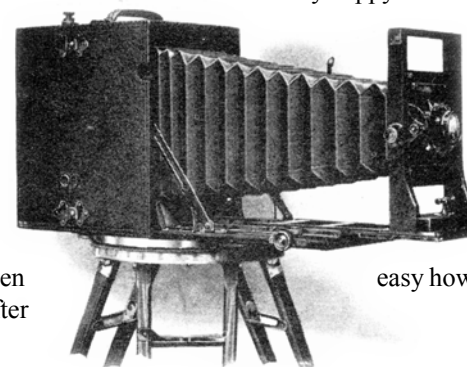
Again, practice will be the only cure. I've found that simply holding my fingers under the film and very gently coaxing it works just fine. I leave the film in the water and grab one end, transfer it into the developer and with a nice even rate roll it into the developer, noting the start time and how long it takes for the whole roll to finally get into the developer. That's pretty much it, the rest is by the numbers.

My solutions seem to work well even after two months of storage if they are totally topped off so there is no air in the bottles. It is easy to tell bad developer because of the color of the solution but if in doubt, DUMP, developer is cheap.

I know this system works, because I have developed over one thousand cirkut negatives this way and for the most part been very happy with the results. My

mistakes were fairly stupid, but everyone has to make them as part of the learning experience. This method is truly

easy however. ■



Peyresq Conference A Huge Success

By Denis Tremblay

I have just returned from our French Conference. The conference was a big success. It was not only a panoramic conference but we had good speakers and excellent weather.

The member who travelled the longest distance to attend was Colin Bullard and his wife Betty, from Sydney, Australia.

The ambiance of this old French village at the top of a mountain, the last village on a narrow road, serving the best French meals, with the fabulous hospitality of our host Ms.

Mady Smets, could not be matched by any stretch of the imagination.

Everyone enjoyed a marvelous bus trip in the Alpine Mountains surrounding Peyresq as well as a wonderful outdoor lunch, compliments again of Mady Smets.

Thanks to everybody who participated during the French conference and for following me to this lost village in the south of France. Our slogan became; Peyresq was not just a conference but an adventure. ■



A Members View Peyresq Conference

By Pete Burg

Peyresq is a very picturesque quaint village in the mountains of south eastern France. While at one time it was inhabited, since its purchase and refurbishment, it is used only for conferences dealing with humanism. Off the beaten path is a very good way to describe Peyresq, but it was a wonderful surprise. Our gracious hostess, Mady Smets, a very spry octogenarian, made us feel very welcome with her warmth and homemade wine infused with orange.

We had a wonderful mix of people from three continents attending the conference. Florida was the best represented followed by England, but we had attendees from all over the US as well as France, Germany and Australia. Some people flew into various cities from Paris to Nice, Milan to Zurich, others took the Chunnel from England to France. Practically everyone converged upon Peyresq by Wednesday dinnertime. Many attendees had traveled pre-conference to Paris, the South of France, Italy, and Scandinavia, and post conference were traveling to Bellagio,

Garmish, Milan, Venice, Prague, and London. We were very warmly greeted by so many people that we have met at previous IAPP functions and found our accommodations while not luxurious to be comfortable.

All of our meals were served in a dining hall like area by a very friendly and helpful staff. The food was incredible. Wine was served every evening with dinner and no meal would have been complete without the wonderful loaves of French bread. Our hostess brought in a chef who owns his own restaurant. Our lunch and dinner meals were normally 3 or 4 courses and it took between one and two hours each meal to dine and converse. The only exception was breakfast that included Frosted Flakes, Cocoa Puffs, and Sugar Smacks, juice, French bread and some of the strongest coffee in the world. We learned the to use the words cafe au lait very quickly.

On Thursday, we had rainy and misty weather for the day, it was a perfect day to

Members View continues on page 15

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Climbing Kilimanjaro

By Dave Orbock

Ever since I read “The Snows of Kilimanjaro” as a boy I’ve dreamed of climbing Africa’s highest mountain. However, like many others, I had a growing family, my job and other places to go so my dream got put on hold. Then in 1997, with my days at NASA coming to an end, I knew it was time to finally commit. Even though I was 63, my physical condition was excellent and there were no longer any other excuses.

My first move was to place an ad in International Travel News in search of a tour group that would cater to photographers. Several agents’ called and more sent literature giving various climbing options. None were really geared to

photography, but in hopes of finding a suitable tour I next tried to recruit IAPP members for the trek. I received inquiries from only three, but in the end there were no takers. When I searched elsewhere, one non-photographer friend was the only one interested and a custom tour for two was cost prohibitive. It was then June of 1998. Because of weather conditions on Kilimanjaro my opportunity was lost for that year.

Then in early December, while going over old letters from agents, I stumbled across one I had received from a tour operator in Denver. He had a group of six people from Colorado going on a climb in February of 1999 followed by a week’s

safari to the Serengeti. Al and I could join them.

After \$600 worth of shots for everything from hepatitis to yellow fever, Barb spent a send-off week in London with me before I hitched up with my friend Al Harris at Heathrow. We went in search of our “group”, but it didn’t take us long to locate the Denver crew as we all seemed to be carrying similar large black duffel bags. Introductions were made all round and I was surprised and delighted to learn that one of the climbers was an old college friend of my son’s. It’s a small world.

From London we flew to Amsterdam and then to Kilimanjaro Airport in Tanzania. Our climb began at Machame

Gate near the town of Moshi. This seven-day route was chosen because it allowed more time for small increases in elevation. Since the summit of the mountain is 19,340 feet, acclimatization is absolutely necessary. Our camp on the first night was at 10,000 feet and by the fifth night we were at 16,000 feet. At 1 AM on the sixth day we donned our winter gear and headlamps to begin the ascent up the challenging Western Breach. Everyone was confident that the entire troop would make it. Hiking wasn’t difficult, but it was slow because of darkness. By daybreak we had reached the crater rim. It took two more hours to circle the rim and then a final ascent of 500 feet before we saw



Dave Orbock and guide on top of Kilimanjaro. 360 degrees.



Dave Orbock and Al Harris with the Denver crew and guides. 360 degrees.

journey's end. At 9 AM our group stood atop Uhuru Peak, the highest point in Africa.

After a champagne toast and picture taking, the rest of the group started the descent. My guide, Alpha Mamuya and I stayed a bit longer to take some panoramics with the traditional sign. Note the high glaciers in the background. The descent to our camp via the Marangu Trail took eight hours. A five-hour hike on the following day to the park gate concluded the trip. That night at our lodge in Arusha we all welcomed our first bath in a week. My roommate swears it took him three soakings to get clean. I was either more efficient or not as dirty because I managed with just two.

It must be noted that treks of his kind are well organized and could not be done otherwise. Our group of eight people had a well-trained support system consisting of 4 guides, 20 porters and 4

cooks. Witnessing the porters carrying 50-60 pound duffel bags that contained everything from clothes to food to tents on their heads was an awesome sight. I had no fear for my camera equipment after watching 24 dozen eggs being transported safely in this manor.

Our group spent the following week on safari the Serengeti, Lake Manyara and the Ngorongoro Crater. This too was a grand adventure, made grander by a knowledgeable driver and wonderful weather.

I would certainly recommend this trip for the outstanding photo opportunities. The trails are not precarious and because hiking is slow-paced, anyone who is willing to get in shape a couple months ahead by walking, running or biking should have no trouble. I am still amazed that altitude, climate or the terrain did not bother me. I really have the desire to repeat the climb so if any IAPP members have an inkling for adventure send me an e-mail. ■

News From Belgium

By Michel Dusariez

New books coming out in European bookshops: *GOLDBECK ACTAR EDITIONS* (Spain) and *FONDAZIONE GALLERIA GOTTARDO* (Switzerland) ISBN 84-95273-04-7. Horizontal 7x10 inches format - 136 pages, 31 photographs (12 on 2 or 3 pages).

These books serve as a catalogue of an exhibition in LUGANO - SWITZERLAND on March 1999 and in BARCELONA - SPAIN in September 1999.

Most of the pictures printed seem to be different from the photographs printed in previous books about this prestigious American panoramic photographer.

Both previous books - 1981 and 1986 - are out of print and very difficult to find. Very interesting text in English, Italian and Spanish from curator, critics, writers...

The book costs 1220BEF and can be sent by airmail everywhere in the world from TROPISME LIBRAIRIES, Galerie des Princes, B-1000 Brussels - Belgium. Fax 32 2 514 48 24 and e-mail tropisme@skynet.be. ■

The IAPP Boutique

T-Shirts & Caps

IAPP Cap - modern low profile design, brushed suede visor, cream with blue leather adjustable strap - \$9.95

IAPP long sleeve shirt - heavy duty denim that's soft as can be, looks great, washes up great, large & XL - \$34.95



Standard Logo T-Shirt
red logo - \$15.00



All T-shirts are best quality available, 100% cotton, pre-shrunk, heavy weight, taped neck, hi-crew collar, full fit.



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

Coming Soon!

The Boutique will be offering books by IAPP members soon. If you have a published book you would like to sell through the Boutique contact Ron Tuttle at 309-688-2504.

****New Items****

Moab 1998 Circuit T-Shirt→

These Circuit Tees from the IAPP Moab Convention, are available in white or beige, in sizes large and x-large only. Special close-out price of \$7.50 each!



Panoramic Resource Book - Contains information on panoramic equipment, supplies, service providers and more! You can't pass up this deal - \$5.00 each.

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IAPP Member's New Book

Carmel, A Timeless Place by Steve Shapiro

Ronald H. Tuttle

The delivery of IAPP member Steve Shapiro's new book, *Carmel A Timeless Place*, was itself very timely...it arrived during the Midwest's biggest snow storm in twenty years.

Steve's colorful photographs of Carmel-by-the-Sea were a really nice respite from The Blizzard of '99. The 10" x 9 1/2" book contains over 240 lovingly created images of what must be one of the most unique communities on earth. Although not necessarily panoramic, the images beautifully depict the varied architectural styles of the lushly landscaped artist's colony. As a bonus the text is a pleasant and interesting history of Carmel. A very enjoyable book available from Central Coast Books of San Luis Obispo, CA. 1-888-667-5693. ■

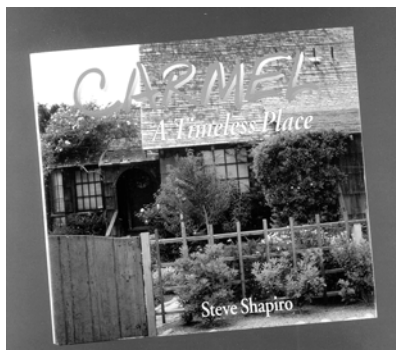


From The Flap

Editor's Note: The following is taken from the inside flap from the book Carmel - A Timeless Place.

Carmel-based photographer and filmmaker Steve Shapiro has lived and studied his arts on the Monterey Peninsula most of his life. Shapiro studied photography as an avocation since attending Utah State University. There he took classes offered by R.T. Clark, who followed the Brooks Institute curriculum. Shapiro graduated from Utah State in 1967 with a BA in French.

Neighbor Ansel Adams happened to become a close friend and invited Shapiro into the local camera club, Friends of Photography, in Carmel where he became a charter member. Each Sunday for a year and a half, he enjoyed critique sessions with the likes of Ansel Adams, Brett Weston, Imogene Cunningham, Wynn



Bullock, and Ed Weston of Chicago.

Upon Ansel's recommendation, Shapiro entered graduate studies in theatrical film at UCLA. He also served with the U.S. Navy reserve as a photojournalist and portrait photographer. Through a continuing

education grant, Shapiro refined his techniques with Roger Fremier at Monterey Peninsula College and studied color printing with Laura Miller at Colorarts.

Steve Shapiro currently resides in Carmel, California. Steve and Pat share their 1922 cottage with Harry, a 200 pound English Mastiff and with Pekingese Loo-Loo Shapiro. He considers himself blessed to live in one of the most beautiful places in the world, known for its long history of excellence in photography and the arts. ■

Working With The X-Pan

By Will London

A new 35mm panoramic camera called the XPAN has come on the market with a 24 by 65mm format, which is equivalent to a 6 x 15 cm. format in medium format terms. It has two lenses, a 45mm f4 and a 90mm f4, bearing the Hasselblad name. Fuji who also markets an identical but titanium finished camera called the TX1, makes them for Hasselblad, available from Ken Hansen Photographic.

The lenses are extremely sharp, even wide open at f4, and easily live up to the Hasselblad name. The 45mm lens falls off about one stop at the edges, so to solve that problem I use a Schneider 49mm center filter II which works very well, but prevents use of the really nice bayoneted rectangular lens shade.

There is talk that Hasselblad will eventually, make a small center filter that would still permit using the lens shade, but don't count on it because it is very difficult to make such a filter.

There is a significant advantage to using the Schneider filter. The glass is not right next to the lens, which improves sharpness, and the outer ring is threaded so that you can use a 67mm polarizer in front of the center filter.

Fortunately the camera has a very accurate meter that reads directly off the 18% grey colored vertical copal shutter, so all filter factors are accommodated automatically.

An ingenious film advance system was made to accommodate multiple lengths of film and multiple formats, since the camera

can go back and forth between standard 35mm and the panoramic format. As you switch formats, the take-up and feed motors adjust the location of the film to match the proper film gate. Furthermore,

when the film is loaded, it winds all the way to the end, and the frame counter tells you the remaining number of frames in whichever format that you choose.

Another

advantage to this approach is that you avoid a mis-loading of the film, do a bunch of shooting and find that the film didn't advance. If the film doesn't advance to the end and tell you the number of frames remaining, (21 on a standard 36 exposure film), then it didn't load properly. Just open the back and re-load.

When changing lenses or format the brightline viewer automatically adjusts to the lens and selected format. It is also parallax corrected when focusing for close-ups. The 90mm lens is astonishingly sharp when used in the close-up mode on a fine-grained film such as Kodak's PJ100 Ektapress film, or Kodachrome 25, my films of choice for this camera for several reasons.

First, because I usually use medium format or larger formats, I want results from this camera that approach the resolution of medium formats. Those films do that.

Second, this IS essentially a medium format camera using 35mm film but



packaged to be more compact and lighter than a Mamiya 7 with a 35mm cartridge. Therefore, the 65mm film base length is much more sensitive to motion when handheld than the ordinary 35mm camera.

I try to use a tripod for almost all of my shooting for that reason, and since it is on a tripod, why not use the slower finer resolution films. Can it be handheld? Of course, but use a higher shutter speed than a comparable lens on a 35mm camera, at least double, and probably a faster 400 speed film. F8 and f11 are the sharpest stops on the camera.

Other features of the camera are a motorized film "advance", an option to select auto bracketing with three frames, either in 1/2 or full shutter speed increments, a display of shutter speed with any given aperture preferred setting and filter combination, manual film speed setting, and manual and automatic shutter speeds between 8 seconds and 1/1000th.

There is a dial to permit plus or minus up to 2 stops over or under exposure bias in half stop increments, single or continuous shooting and a 10 second self timer shutter release.

There is an LED display of ISO and shutter speed when the shutter is slightly depressed, with a nightlight button. There is provision to use a ballpoint pen to completely wind the film back into the original cassette.

Naturally the camera is slightly heavier with its extended metal body, but not objectionably so at slightly over two pounds.



"Wrought iron work in Rock Hampton, Australia." 45mm (top) and 90mm (bottom) lenses on the same subject. Photos by Will Landon with the X-PAN.

The rangefinder base is long and focusing is very accurate. I found that the viewfinder bright enough for my purposes. The flash can work off the hotshoe or with a PC connection. A wide-angle flash is needed for the 45mm lens, with flash synch at 1/125th. It is not TTL flash compatible. The camera uses two CR2

X-Pan continues on page 13

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360's In India

By Fran Stetina - a new member of IAPP

I recently traveled to India with the express purpose of taking panoramic images of the ancient ruins and historical sites. Having been to these sites in the past I knew that they were all open-air sites and previously I had no problems regarding access and photographing them using my hand held cameras.

However a recent encounter while photographing in both Washington, DC and again in Spain should have alerted me to the problems that would be had if I wanted to use a tripod.

When I arrived in India, I was confronted by keepers of the sites and informed that I could not use a tripod at any of the places I wanted to photograph. Fortunately, it only took one day with the Indian bureaucracy to determine the acceptable procedures and obtain the required permission for using a tripod at the historic sites.

A written request to The Archaeological Survey Institute of India, Attention Director General, New Delhi, India. List all sites to be visited with expected dates of the visit and include a purpose such as historical research. A copy will be required for each site visited, these can be obtained

in India for a few Rubles each.

If anyone has encountered similar problems and has found solutions please pass them on via the panoramic publication.

Be prepared to fend off the crowds or take advantage of the opportunity for an interesting group picture. The image below was taken at the Great Mosque in New Delhi. With a little persuasion I was able to get the crowd to back up to about 8 feet from the camera and I was able to get the group picture.

*Group Photo Below:
The Great Mosque of Delhi, India.
This is the Largest Mosque in India. It was constructed in the time of the great Mogul rulers of India and is located about a mile from the famous Red Fort of Delhi, which was one of the seats of the Mogul Court in the 1600's.*

The photo was taken on Fuji print film using a Seitz Round Shot 220 Panoramic Camera by Fran Stetina, 13108 Idlewild Dr., Bowie, MD 20715. Phone 301 464 2398, e-mail Fran@suzieq.gsfc.nasa.gov. ■



IPIX Boycotted

In Support of Panorama Tools

By Guillaume Brown

Panorama Tools is a PhotoShop plug-in that is powerful and free, for editing and transforming virtual images : (panoramas, spheres ... from rectilinear, panoramic, or fish eye photographs). It is a Swiss army knife (a compact tool with many uses) of immersive VR images.

IPIX (Interactive Pictures Corporation) is trying to create a monopoly in the domain of spherical VR images. It defeats its competitors with its patents, which are considered excessive. With this strategy, IPIX is trying with no basic reason to aggressively intimidate Helmut Dersch, the German author of the plug-in. It is a battle of intimidation between David and

Goliath. On April 8, 1999, Helmut Dersch closed temporarily his Internet site that provides the free download of his plug-in.

The community of developers, production agencies, photographers, and artists are rising up to denounce such practices and boycott IPIX. They use existing technology such as QuickTime VR or others to come.

If you want to learn more go to the IQTVRA site's page which contains links to sites explaining the story @ <http://www.iqtvra.org/noipix.html>.

For an updated and rewritten account of his experience go directly to Helmut's site at: http://www.fh-furtwangen.de/~dersch/sphere_format/Spherical.html ■

Reprinted from the July 8, 1999 edition of the Wrangell Alaska newspaper

Photographer Takes Wide View Of World

By Sharon Fudge - The Wrangell Sentinel

It's a big job, but somebody's to do it. And Myron Wright is the man for the job. A free-lance photographer, he and his wife Mary Bethe have dedicated themselves to recording at least one panoramic photo in all the towns between Skagway and Ketchikan. Recently, they immortalized the town of Wrangell, on film.

Beside the travel involved, the pictures and equipment themselves make the job big.

Wide View continues on page 31

X-Pan from page 11

batteries for all electrical functions, which are still going strong after 25 rolls. There is a film type window on the back.

Complaints? Would like to see a horizon bubble in the viewfinder, along with shutter speeds. Right now I have to press the shutter lightly holding the camera away from the face to read the shutter speed on the LED display. For a guy that's farsighted at 20/20 reading the small image close to my face is difficult in dim light, though the images are large enough to most reasonable lighting conditions. TTL flash with a viewfinder confirmation such as the Contax G2 would be a very nice addition. The vertical coverage of a 45mm lens is really only a "normal" lens on the 35mm film format. Really could use a 30 or 35mm lens with a built in center filter.

Another complaint is the inability to pre-visualize the coverage of the lens not on camera, which you can do on a Leica M-6. All that is needed is a small lever to adjust the bright-line viewer to the alternate lens display.

I find that the combination of the

XPAN (or TX1) and a Noblex make a great traveling lightweight panoramic outfit, and that both are needed to cover a wide variety of panoramic subjects. On our recent trip to Australia we shot 11 rolls of TX1 for over 200 images on negative film, and 16 rolls of 120 film on my Noblex 150U. Very seldom were both cameras used on the same subject, which tells me that something was missing from my coverage of subjects on previous trips without the XPAN. Don't use it for stock agency images, however, except for unusual action conditions that cannot be captured with medium format 6 x 17 cameras.

I got the 11 rolls processed and proofed in 5 x 15 size at ABC imaging (see their ad in this issue), at a reasonable \$3 per automated print on Agfa paper. I was quite happy with them and not too much was cropped from the images.

Peter Lorber tells me they have added a new capability at Custom Panoramic Lab to make nearly full frame 5 x 12 mini lab prints from XPan negatives for only \$2.50 a print (at time of processing). ■

History Pans Salute to 'La Marseillaise

By Richard Schneider

In perhaps the most impressive group shot in the Still Picture holdings, the Duce & McClymond studio demonstrate here great preparedness and an acute sense of timing, for the Cirkut photograph had to be completed before the conclusion of the French National Anthem being played by an Army Band in the center of the image.

Recognition should also be afforded to the soldiers themselves who to a man, remained perfectly still all the while the photograph was being taken. Movement would have been recorded as a blur or streak on the Cirkut negative.

Camp Grant, named in honor of General (and President) Ulysses S. Grant was located in Rockford about 90 miles west of Chicago. It was the headquarters for the 86th (Black Hawk) Division of the US Army.

During WWI, it was among the largest bases and training facilities in the country, occupying over 3,300 acres and having a troop capacity of over 42,000. Afterwards, it was the headquarters for the Illinois National Guard.

During WW2 it was briefly reactiv-

vated as a military base but in 1946 was shut down for good. Today the grounds, of former Camp Grant are part of the Rockford Airport.

Camp Grant was among the most photographed facilities of its time. Duce & McClymonds were apparently in competition with the Rockford Illustrating Company for Camp Grant's business, though the latter would have the distinction of being labeled the camp's "Official Photographer". Dozens of panoramas from both studios are in the Still Picture holdings. ■

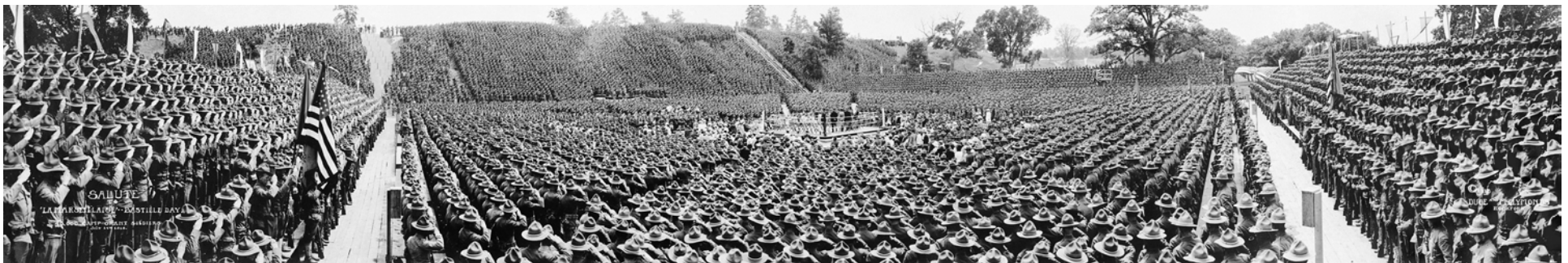
Below: "Salute to 'La Marseillaise', Bastille Day by 40,000 Camp Grant Soldiers. July 14, 1918."

By Duce & McClymonds

National Archives and Records

Administration Records of the War

Department General and Special Staffs (165-PP-24-7).



Building My Own Larscan Pan Camera

By Gary Braun

This is a LarScan-type camera that I built in 1997 (and subsequently re-built several times over the last two years). Deciding which lens to use was easy since I already owned an Olympus Zuiko 24 mm lens. I used an old Zeiss Nettar medium format folder for the body, removed the lens and bellows, and built a new front panel for the lens mount.

A variety of parts such as the DC gearhead motor were obtained from surplus supply catalogs. Other parts such as bearings, miniature screws, brass stock and electrical parts were obtained from electronics and RC hobby stores.

The most difficult part was building a smooth, reliable drive system. My solution was to use a miniature cog-belt system, which works extremely well.

Some of my early shots showed a small amount of banding, so I now attach two weighted "arms" (not shown in the photo) to increase the angular momentum, or

"flywheel" effect. Each arm is made from a retractable cell phone antenna that screws into a threaded hole on each side of the camera, with a brass weight at the tip.

This works well, but always invites strange looks and questions (what is that thing and what are those antennas for?).

I've designed other cameras with

differing formats and lenses that are currently in various stages of completion.

With luck, I'll have them on display at the IAPP Convention this October. ■



New Year's Celebration at Bodhnath Stupa, Kathmandu, Nepal



Luxor Hotel, Las Vegas, Nevada



B&O Railroad Museum, Baltimore Maryland



Gary's Homebuilt LarScan

Peyresq Pictures

All photos by Pete Burg

1: Creating the traditional panoramic group shot during the conference.

2: Hostess Maddy Smets.

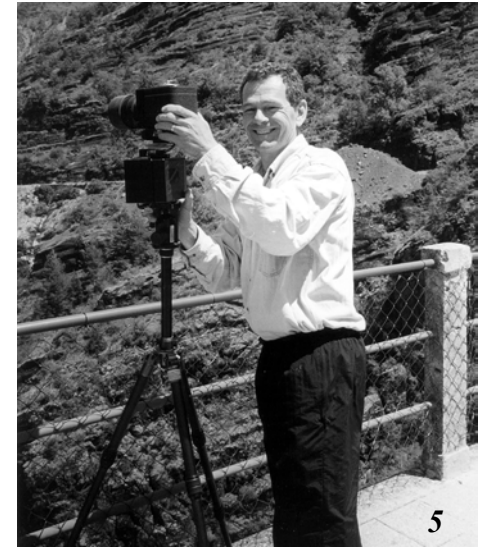
3: Having a group lunch at an outdoor cafe in Entrevaux.

4: The standard breakfast, cold cereal and milk.

5: Denis Tremblay photographing a near by gorge.

6: Jerry, Uwe and Harold lining up snails for a "group shot" on a rainy day.

7: Panorama of Entre Vous taken with the new Hasselblad X-Pan.



More Peyresq Photographs

Right: Members check out Jerry's Zorkie lens during an informal gathering at the Peyresq conference.



Members View from page 7

attend seminars. The conference included seminars on digital panoramic photography, a demonstration of a prototype underwater housing for panoramic cameras, a demonstration of a prototype of a new 360 panoramic projector, a discussion of the new Hasselblad X-Pan, and informal discussions and demonstrations of Roundshot and Hulcher cameras. In between seminars, we watched Jerry gather the free roaming snails (escargot) for a panoramic snail "portrait".

Friday was the day for our "road trip". We all piled into cars and busses and headed for several lovely medieval walled cities. We ate a spectacular lunch in an outdoor cafe in the city of Entrevaux. We also made a stop in the mountains to take panoramic photographs of alpine mountains and a beautiful red rock gorge.

Saturday we did our group photograph, attended more seminars, and had a final dinner banquet.

Sunday everyone dispersed to continue their journeys and their quest for the perfect photo. A memorable time was had by all. ■■■



Hautes Alps near Peyresq, by Pete Burg.



The walled city of Colmars, by Pete Burg.



The road to Peyresq, by Fred Yake.