

# PANORAMA



The Magazine of Panoramic Imaging

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

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Articles and other materials submitted for publication may be edited and may or may not be published at the discretion of the editor. Submissions will not be returned.

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## President's Message

Head for the hills this spring . . . the hills and valley of Napa, California. The Wine Country just north of San Francisco will be resplendent in wild-flowers for our International Convention. The food and wines of this area are legendary, and we have a great slate of presenters lined up. Only a limited number of rooms are available at the hotel, so be sure to sign up soon.

Our schedule and presentation information is both in this issue and on our website. Updates will be posted on our website, [www.panphoto.com](http://www.panphoto.com). I'm looking forward to seeing a lot of old friends

there and learning some new things.

During our convention I will lead to pass the gavel and leadership of IAPP to Peter Lorber. He will, I am sure, do an excellent job. (April Fools Day falls right at the start of his term!)

We have had a lot of help this past term. I would like to thank Peter Lorber (with the help of Addie) for stepping into the job of President-Elect and Panorama Editor, Richard Schneider for taking over as Secretary/Treasurer and initiating our web presence on [myassociation.com](http://myassociation.com), Peter and Jan Burg

for handling the mailings of *Panorama* and for sponsoring the Florida conference in October, Alan Bank for his work on the Richard Fowler Foundation, Warren Wight for producing *Panorama*, Joe DeRenzo for handling our website, Addie Lorber for help when and where it was needed, the Yakes for their Las Vegas conference last March, and all the contributors to and advertisers in *Panorama Magazine*. They've all put in a lot of time and effort, frequently in the middle of already jammed schedules. I have gained many insights and a great appreciation for those who have served as officers and board members in the past. ■

*Liz Hymans*

## Secretary Says

### Good News...Bad News...Sad News

By Richard Schneider, Secretary/Treasurer

I have some good news, bad news and sad news to share with you all. The good news is that the start of 2001 finds IAPP in excellent financial shape. As you can see from the enclosed financial statement, IAPP has a solid foundation. Recent deposits put the current total at more than \$25,000. And speaking of foundations, we have been presented with several unexpectedly large contributions to the Fowler Foundation, bringing the 2001 total to over \$1000. Thank you!

The bad news is that membership renewals have been unexpectedly late this calendar year. The conventional wisdom I held was that printing the renewal forms in the magazine beforehand would spur timeliness. It didn't work out that way. Renewals have

picked up since the separate mailing of forms in mid-January. But many 2000 members who have or will renew in February and beyond will unfortunately not be featured in the Directory and will receive their March issue late.

The sad news is that I will likely be unable to attend the IAPP Convention due to prior commitments. Members planning to attend should be aware that I have two fine volunteers to assume the secretarial duties in my absence. They are Addie Lorber and Janet (Jan) Burg. If you are planning to register on-site, please seek out either of these two women and they will set you up. If you wish to help relieve them of some of their burdens, they would be happy to share in the responsibilities. Addie or Jan will also be acting Secretary/Treasurer for the Business Meeting.

During the Business meeting elections for office and other matters will be attended to. No matter who is elected to the Secretary/Treasurer post, they will need more involvement from the membership in order to fulfill the expectations of IAPP. I will thank Jan Burg once again for her volunteer work in mailing out the *Panorama* magazine packages. This was a huge relief for me. But I believe the Secretary/Treasurer will continue to need help in the areas of corporate/business sponsorship and maintaining the directory and network databases. Please consider volunteering, we need your help!



*More Secretary Says on page 3*

## Richard G. Fowler Foundation Update

Winston Churchill said "We make a living by what we get, but we make a life by what we give".

Please take a few moments right now to look at the revised Foundation giving form in the back of this issue of Panorama.

Many of the items have been adjusted to make it easier to give and to keep your contributions separate for simplified accounting. It has been less than a year since the foundation started and we do not want to lose your support.

Our goal is to fund an important educational or worthy project in order to improve the life of some person or persons that is directly or indirectly connected with IAPP.

We will accept any of the following: securities, life insurance, real estate, tan-

gible personal property, bequests, charitable trusts, annuities or any other tangible assets. The foundation now has over \$1,000 in hand with the possibility of having \$3,000 by the end of the current IAPP term, which is up April 2001. The largest donation received was a \$500 check from Franklin J. Wood, a life member who honored David Paskin one of our charter members. This donation will be remembered as the first major Benefactor to the Richard G. Fowler Foundation.

We welcome your ideas on how we might structure a recipient for funds from the Foundation. Remember we are dedicated to creating a long lasting grant that should involve photography through education, research accomplishments, science, or something abstract. It would be real nice if we could establish that goal during the next IAPP administration and then make the grant in 2003. Hopefully by that time we will have at least \$5000 in the Foundation, which will earn interest and dividends that, might even approach \$10,000 by the end of 2002.

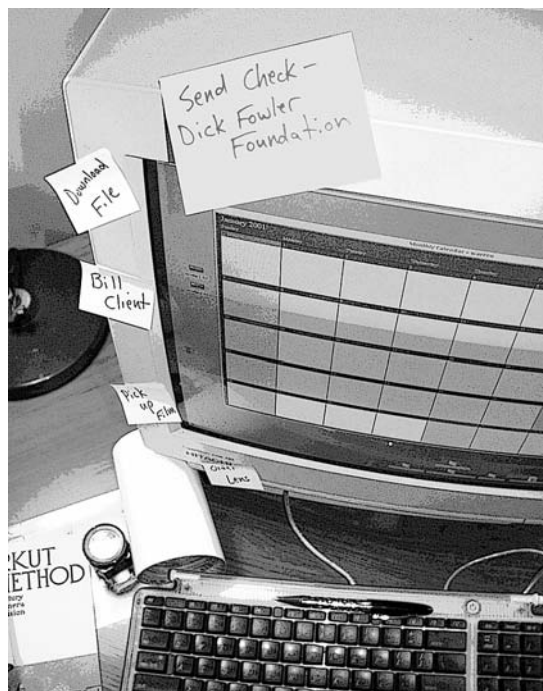
Your IAPP Richard G. Fowler Foundation is an investment in the future. As Chas. Kettering a GM founder from the 20's said, "I'm

only interested in the future as I plan to spend the rest of my life there."

Remember there is a form in the back of this issue; please return it with your tax-deductible contribution, while you are thinking about it. ■

Alan Bank- Deputy Chairman  
Tel 662-566-2699 or Fax 662-566-7207

Bruce Boyle - Chairman  
Tel 905-683-1600



### Secretary Says *from page 2*

Lastly, though I may not be present at the convention in person, I will provide a presentation on videotape on the IAPP companion web site, <http://iapp.myassociation.com>.

I will give the attendees all the information and web site navigation tools they will need to fully utilize this interesting, beneficial and FREE service! I hope you are able to make it.

Safe travels. ■

**Deadline For June Panorama is May 1st**

**Visit IAPP on the World Wide Web>>> [panphoto.com](http://panphoto.com)**

### New Panoramic Listserv Being Developed

## 1x3Photo listserv

Member Charlie Ridgway is in the process of establishing a panoramic photography listserv at [www.egroups.com/group/1x3Photo](http://www.egroups.com/group/1x3Photo).

A listserv is a bulletin board type of service that emails posted notices to all of the members. Any time anyone posts a message everyone on the list receives a copy of it. Listsrvs can be a great way of keeping up with breaking events in a field or getting answers to questions when you don't even know who to ask the question of.

eGroups has 3 ways of getting messages, one of which should be right for you:

- individual messages - for each posting to the list you get an email
- daily digest - you get one message a day containing all the postings for that day
- no email - you don't receive any notifications and have to go to the web site to see if there is anything new.

There is a chat area where members can meet and talk with each other in real time or even hold virtual conferences. A limited amount of storage space is available for file storage so members can share data or images.

You can join the 1x3-Photo listserv by going to [www.egroups.com/group/1x3Photo](http://www.egroups.com/group/1x3Photo) and clicking the Subscribe hyperlink to the right of the group description. ■

For any additional information contact Charlie Ridgway at [charlie@ridgway.com](mailto:charlie@ridgway.com).

## Napa Valley

# A Sensory Experience

By Jan Burg

For all of you who are still sitting on the fence about coming to Napa Valley for our International convention, I urge you to join us for one of the best conventions that we have ever had. Napa Valley holds the promise of so many different types of adventures. This will be my fourth visit to Napa in the last 11 years. Coming from Florida, which is so flat, I always have a true appreciation for the beauty of the area. Let me share with you Napa as seen through the idea of a visitor.

First there is the promise of some wonderful locations to take panoramas. We will be there during the Mustard Festival that last through the end of March. We should see acres and acres of this bright yellow "weed". The vines, which have been dormant all winter, begin their growing season starting in mid-March through April, so there will be some early greenery to photograph. There are wonderful views of the valley from the Artesia, the Joseph Phelps and the Sterling Vineyards as well as many others. You can get a visual orientation of the area by either driving route 29 through the towns of Napa, Yountville, Oakville, Rutherford, St. Helena and Calistoga and returning on the more beautiful and scenic Silverado Trail. Some of the roads are lined with rows of palms and eucalyptus groves surrounding the vines. Route 29 and the Silverado Trail are linked together by many roads containing wineries along their length. Napa Valley contains more than 230 wineries. The architecture of the wineries can range from

the Spanish style architecture of the Andretti winery to the stately chateau style of Domaine Carneros to the contemporary styles of the Hess collection and ultra contemporary style of the Artesia winery.

The second Napa Valley experience is that of taste. Experience world-class wine and food in one of the most beautiful places on the west coast. With so many different wineries to try it is sometimes overwhelming to even know where to start. At many wineries, you will receive an education as to the best way to sample wines and "educate you palette". Other wineries will be happy to give you a tour so that you can learn about exactly what goes into making fine wines. Some of the wineries have a tasting fee, while others do not. Some encourage walk-ins and others require reservations. Not only is Napa Valley famous for its wine experience, but it is equally so for its culinary experience. Grab a few spectacular sunrise shots then head over to the Diner in Yountville or Gillwoods Café in St. Helena for breakfast. Pack a picnic lunch from the Oakville grocery, a concerted 1930's filling station or Dean and Deluca or V. Sattui to name a few. Dinner is another story- so many exceptional places to eat and not enough time. You can find one place even more wonderful than the next in all price ranges. Many evenings on our visit to Napa last summer,

we had the most marvelous meals for under \$20 a person. You just have to know where to go. From Mexican, to French Bistro, to gourmet pizza, to the Culinary Institute of America at Greystone, Napa offers it all. In you convention packet will be so suggestions on wineries and restaurants to make your choices easier.

The third Napa experience is for the body. Napa Valley contains some of the best natural boiling mineral hot springs and mud baths in the country. People flock to Calistoga for the hot springs and spas where you can also get massages, facials and wraps.

The fourth Napa experience is one of things to do and places to go. From the unique boutique style shops and galleries in St. Helena to the antique malls and quaint historic district in Napa, there are many different activities to keep someone busy. Some of the wineries have wonderful art museums in conjunction with their tasting rooms to visit in your travels. There is also hiking in the Bothe-Napa Valley State Park.

The fifth and most important Napa experience is one of education and comradery. With all the wonderful speakers and members who will be attending, there is the



opportunity for a wealth of information exchange. Ours is an organization founded on the idea of sharing information so that everyone can improve his or her photographic ability. From the early morning search for the perfect

sunrise photograph, through the daily seminars, and into the evenings at the trade show, we spend our days together exchanging information and ideas. Ours is a rather unique organization of members from many different walks of life. We look forward to sharing the "Napa Experience" with you.

In planning your convention trip here are some web sites that may be useful: [www.napavalley.com](http://www.napavalley.com), [www.napayellowpages.com](http://www.napayellowpages.com), [www.napavalleyonline.com](http://www.napavalleyonline.com), [www.mustardfestival.org](http://www.mustardfestival.org), and [www.winezone.com](http://www.winezone.com). ■

## Napa 2001

The wildflowers will be at their peak and we invite you to join us for wining, dining, and panoramic photography.

Speaker Bios Start On Page Six.



## 2001 International Convention Schedule

*Napa, California - March 27 thru April 1, 2001*

### Tuesday March 27

8 pm - 10 pm Registration and Wine and Cheese social

### Wednesday March 28

8 a.m. - 9 a.m. Registration  
9 a.m. - 9:30 Opening Comments and introductions - Liz Hymans  
9:30 a.m. - 10 a.m. Photographing the Wine Country, illustrated lecture - Gerry French  
10 a.m. - 10:30 a.m. "In the Beginning" - panoramic slide show by Will Landon  
10:30 a.m. - 3 p.m. Optional 3 hour Wine Train Lunch Tour of Napa Valley  
11 a.m. - 3 p.m. Lunch, Photo Contest and Photo Display setup  
3 p.m. - 5 p.m. New Panoramic Equipment Demos - Lorber, Schorle, McCarthy, Klein,  
5 p.m. - 7 p.m. Dinner and sunset photo safaris  
7 p.m. - 10 p.m. Exhibitors' Trade Show and round-table discussions

### Thursday March 29

5 a.m. - 8 a.m. Breakfast and Sunrise Safaris  
8 a.m. - 8:30 a.m. Registration and boutique open  
8:30 a.m. - 9:30 Christopher Beauchamp - Sales Trends in Panoramic Imagery, Impacts of the New Technologies  
9:30 a.m. - 10:30 a.m. Joe Jacobsen and Doug Segal - Foreign Markets for Panoramic Images  
10:30 a.m. - 10:45 a.m. coffee break  
10:45 a.m. - 11:45 a.m. The Stock Workbook - The State of the Market  
11:45 a.m. - 1 p.m. Lunch  
1 p.m. - 2 p.m. Gerry French - Taming the Paper Tiger for fun and profit  
2 p.m. - 3 p.m. Joe DeRenzo - Moving into the Digital Age  
3 p.m. - 3:15 p.m. Coffee Break  
3:15 p.m. - 4:15 p.m. Cornelius Schorle - Low to High End Digital Solutions for Image Capture, Scanning and Manipulation, and Printing  
4:15 p.m. - 5:15 p.m. (Possibly Joe Meehan - Digital Output Options)  
5:15 p.m. - 7 p.m. Dinner and Sunset Photo Safaris  
7 p.m. - 10 p.m. Exhibitors Trade Show and Round Table Discussions  
9 p.m. QPP Test

### Friday March 30:

5 a.m. - 8 a.m. Breakfast and Sunrise Safaris  
8 a.m. - 8:30 a.m. Registration and boutique open  
8:30 a.m. - 10 a.m. Business Meeting and Elections break  
10 a.m. - 10:15 a.m. Michael Duseriez - his work  
10:15 a.m. - 10:30 a.m. Fuji, Noblex, Handbuilt  
10:30 a.m. - 12 a.m. Lunch  
12 a.m. - 1 p.m. Camera Workshop - Roundshot - Peter Lorber  
1 p.m. - 2:30 p.m. Coffee Break  
2:30 p.m. - 2:45 p.m. Camera Workshop - Cirkut and Panoram with Ron Klein  
2:45 p.m. - 4:45 p.m. Cornelius Schorle - Benefits and Ground Rules for Networking in the Panoramic Community  
4:45 p.m. - 5:05 p.m. Dinner and Sunset Photo Safaris  
5:05 p.m. - 7 p.m. Exhibitors Trade Show and Round Table Discussions  
7 p.m. - 10 p.m.

### Saturday March 31:

5 a.m. - 8:30 a.m. Breakfast and Sunrise Safaris  
8:30 a.m. - 9:45 a.m. Will Landon and Roy Christian - The Antarctic  
9:45 a.m. - 10:45 a.m. George Pearl - Panorama Evidence, Let the Camera Take the Stand  
10:45 a.m. - 11 a.m. Coffee Break  
11 a.m. - 11:30 a.m. Richard Schneider - Website tour of iapp.myassociation.com  
11:30 a.m. - 12:00 p.m. Group Photo  
12 p.m. - 1:30 p.m. Lunch  
1:30 p.m. - 2:30 p.m. Liz Hymans - Heart of the Desert Wild  
2:30 p.m. - 4:30 p.m. To be Announced  
2:30 p.m. - 4:30 p.m. New Officers Board Meeting  
6 p.m. Happy Hour  
7 p.m. - 10 p.m. Banquet, Awards, New Officer Installation

### Schedule Subject To Change



*Photo courtesy of Gerald French.*

## Convention Photography Competition

Our photo competition categories have been revised so that like subjects can be judged against each other. We hope that you like the new categories.

The categories are as follows: Groups (people); Scenic (landscape, pictorial); Architectural (buildings, skylines, interiors); unclassified and digital. All categories may have retouching, be scanned and digitally printed, but the digital category is reserved for photos where digital work plays a major part in the composition and structure of the photo. All prints must be titled. Members are limited to 3 competition print entries. The Salon Chairman, Peter Burg, will settle any questions.

Mounting and display will also be improved. For the photo competition itself, print sizes may be up to 48 inches maximum width, or if vertical, 48 inches maximum height. Mounting is acceptable, but no frames. For prints that are rolled, we will have some mounting materials and protective acetate wrap, and photos will be clamped to 4-foot boards. For the non-contest display area, we will give preference for prints up to 48 inches width, and put up others as space allows, but due to our agreement with the hotel, nothing can be taped to or mounted on the walls themselves. ■

## Napa Valley Wine Train Excursion

Wednesday, March 28, we are offering an optional wine train excursion.

Enjoy gourmet luncheon in an elegant railroad dining car (casual dress is fine) as you journey northward through the vineyards of Napa Valley. The train proceeds at a leisurely pace from the historic town on Napa to the quaint village of St. Helena and return. The thirty-six mile non-stop tour takes three hours, plus an additional hour of introduction, wine tasting (2 white wines) and boarding. This is an excellent way to view the wine country. It's a good spouse-pleaser too! Our meal/price options are: Deli car includes salad, turkey sandwich and trimmings, dessert, and beverage for \$45. Dining car includes soup/salad, selection of beef, fish, chicken or chef's special entree, dessert and beverage for \$62.

Please note: The rails run near the road, and you can also drive yourself and stop along the way to take photographs. We thought we'd offer this alternative so you can enjoy a little wine, a tasty meal, and a carefree overview of the valley. Since the trip runs from 10:30-2:30, it does not cut into prime-light photography. ■



## Presentation Descriptions and Speaker Bios

### **CHRISTOPHER BEAUCHAMP:**

**Sales Trends in Panoramic Imagery, Impacts of the New Technologies**  
Christopher Beauchamp is the Director of Photography for Panoramic Images, a pan-exclusive stock agency based in Chicago, Illinois. In that capacity, he is the primary liaison with all photographers and is responsible for editing and expanding the collection of over 100,000 images on file.

Christopher previously held a Sales position at Panoramic Images. He has a degree in Art History, and before his life at PI, worked for over a decade in international sales and marketing.

### **JOE DERENZO:**

**Digital vs Film subjects and how it relates to photography and stock images.** Also a discussion on becoming more creative with our art and finding new ways to apply the full range of technologies in this digital revolution.

Owner of Panoramics USA and photographer with the Pictor stock photo agency, Joe started out working with Extreme Panoramist Kornelius Schorle back before the Noblex days. He now lives and works in New York City. For the past two years he's been combining forces with world-renowned artist Peter Max to create 360vr's and 3-D stereo images. "As the digital revolution continues to advance, it's important for us in the IAPP to stay ahead of these cutting edge technologies and use them in a creative way with all things panoramic."

**MICHEL DUSARIEZ** will give a short lecture on what he has done and how he sells his.

### **GERRY FRENCH:**

**Photographing the Wine Country**  
Gerald L. French, director of ThePhotoFile, will take us by the hand on a guided tour of the wine country. Learn how to put together a toolbox complete with wine and cheese. Find out the best shooting spots, with suggestions on time of day to shoot. Float over the vineyards in a hot air balloon enjoying a sip of champagne while shooting. For more information read his story in Panorama magazine, December issue.

### **The Paper Trail**

"I'm a photographer, a creative person, not a paper pusher," is the attitude of most photographers. But when it comes to either someone losing his precious photographs or using one without permission, the photographer doesn't know what to do. Gerald L. French, director of ThePhotoFile, will take us on a journey, complete with handouts, down the paper trail.

Learn how to negotiate prices, use delivery memos, invoices, model releases, copyrights. And how to fight back and protect your rights.

Gerald L. French is the founder and director of ThePhotoFile stock agency. He has been in the stock photographic agency for twenty-five years. French's own work is with Panoramic, FPG, Corbis stock agencies. He is a nationally known photographer whose work has appeared in many major publications and books, and has been used by many advertising agencies. He has been published in National Geographic, Time, Newsweek and in airline in-flight magazines.

America is not his only location. Assignments have taken him to Mexico, Hong Kong, Turkey, Paris and Rome.

### **LIZ HYMANS:**

**Heart of the Desert Wild, a book about Grand Staircase**

Escalante National Monument, is Liz's first entire book project. The book is lavishly illustrated with 135 of Liz's photographs, including many panoramas. Liz spent 10 months (throughout 2 years) hiking, jeeping, camping, wearing out a transmission, wearing out a boyfriend, replacing several blown shock absorbers, pulling stickers, making road improvements, staring at the world from the rims of the Kaiparowits Plateau, slithering through slot canyons, wading in a flash flood, waiting for light, searching for foregrounds, listening to breezes, and making photographs. Travel through the area with Liz and learn how the book was made.

Liz Hymans is one of the leading professional panoramic photographers in the United States, and specializes in landscape and scenic photography. She also shoots wildlife, cityscapes, and adventure travel, and is an expert re-photographer (locating and exactly matching historic photographs). Her work has been published extensively, and she is represented by three stock-photo agencies: Panoramic Images, Corbis, and Stone. She is currently President of IAPP and a Master Photographer on the Phototrust.com website.

**JOE JACOBSEN AND DOUG SEGAL:**  
**Foreign Markets for Panoramic Images**  
Marketing your panoramic images internationally is a specialized science. Joe

and Doug will give a brief history of the international stock photo marketplace, discuss the impacts of industry giants Corbis and Getty, and explain strategies and technologies you can use to succeed in this market.

Joe Jacobsen is an international consultant for stock photo companies. With 90% of his clients overseas, he's got an excellent understanding of how these markets run. He's also been a panoramic photographer for over 20 years.

Doug Segal, owner and CEO of Panoramic Images stock agency for 14 years, has a great working knowledge of the stock industry. Also a panoramic photographer, he has an exceptional commitment to treating photographers well and maintaining prices.

### **RON KLEIN:**

An entertaining and knowledgeable speaker, Ron refuses to be confined by a presentation description. We may see his fantastic 24" Cirkut camera, we may see something digital. He's always good and it's always a big growth experience!

**Cirkut and Panoram Hands-On Workshop** - bring your dysfunctional camera and Ron will perform actual restorations, show you how to de-rust, tune, adjust your camera, and discuss making parts. This 2-hour workshop should get several cameras up and running.

The legendary Mad Inventor Ron Klein has been a panoramic photographer for over 25 years. He demonstrates an incredible array of skills and interests: he's a master with an Exacto knife, a skilled performer on a lathe, builder of

a boat driven by a steam engine, an excellent researcher, knowledgeable historian, an original thinker, and has made cameras out of mat board and other unusual materials.

#### WILL LANDON:

**"In the Beginning"** is based on the Old Testament Biblical creation story and the opening scene is guaranteed to send chills up and down our spines. This 22-minute continuous-projection slide show with music and narration will run on a Lipari-made 70mm projector with a 2" x 4" aperture. There will be time for questions afterwards.

Will Landon has published seven panoramic posters and two books containing many panoramic prints. He's been a steady contributor to Panorama Magazine and no convention is complete without at least one of his excellent presentations. He's got an outstanding collection of skillfully and lovingly crafted panoramic cameras, including some made of cardboard boxes.

#### WILL LANDON AND ROY CHRISTIAN:

##### Antartic Experiences

Roy Christian and Will Landon both took the same Antarctica trip, a year apart. Roy took panoramics on the Roundshot, and Will took them on the X-pan and also did the majority of his work on a remarkable 100-400 Cannon IS lens and EOS3 camera using Kodachrome. They both have albums of the prints for show and tell, and Pat and Will have a one hour 35mm slide show narration and music of the trip.

Roy Christian, a retired medical doctor, is one of our most traveled members.

He's been to the Orient and Antarctic, negotiated a VW camper around Africa, and, with a partner, published a book in the 1970's on Steam Locomotives. He started with Cirkuts, currently works primarily with Roundshots, and is getting into wildlife these days.

**Photographing Yosemite** - Roy has a 20-minute presentation showcasing nearby Yosemite National Park, complete with "Ansel Adams tripod hole locations"! Questions afterwards.

#### PETER LORBER:

##### Roundshot Cameras

Peter Lorber has been a photographer for 45 years and a panoramic photographer since 1982. For the past 8 years he has been using Roundshot cameras and has 2 of their enlargers in his lab, Custom Panoramic Lab. He will present the Roundshot 220VR and Super 70mm, 360 degree Cameras. He will introduce the new D1 digital Super Panoramic Camera.

Peter has vast experience using Roundshot. He is always happy to share his experience using the cameras and on panoramic photography.

#### D. JOHN MCCARTHY:

##### Panorama Photography with Fujifilm Cameras

John will teach you how to convert all those great stock images you make with chrome into very marketable and economical photographic prints. John shoots panoramas using both the Fujifilm GX-617 and the X-pan and then makes high-resolution scans of the chomes. He also discusses how you can use high quality digital cameras to make panoramas for the web and prints. Part

of the program will be a digital slide show of some of his work shot on film and scanned for video projection.

D. John started photography as a hobby in junior high and earned his undergraduate degrees in professional photography from Rochester Institute of Technology.

He joined the U.S. Marine Corps Reserve while a junior at RIT. He retired after 21 years of Naval Service to his country as a public affairs NCO and a photographer in the Marine Corps and Naval Reserves. After receiving his Masters Degree in Educational Media & Technology from the University of Massachusetts at Amherst he worked at the photo center there and part time at Amherst College as a photographer for the biology department. McCarthy

joined Fuji Photo Film, U.S.A., Inc. in 1978.

D. John has taught Continuing Ed photography classes and has presented programs to P.S.A., A.S.M.P, and P.P.A. chapters and affiliates around the country and in Europe.

In 1998 D. John became one of the first three Certified Panorama Photographers in the International Panoramic Photographers Association.

#### GEORGE PEARL:

##### Panorama Evidence...

##### Let the Camera Take the Stand".

"In my continued effort to add new ideas to the IAPP group, I think that showing how the panorama camera can

*More Speaker Bios on page 8*

## The View Camera Store, Inc.

#### Wisner

4x10TechnicalField	2195.00
7x17TechnicalField	3095.00
8x20TraditionalL	3800.00
8x20TechnicalField	4000.00
12x20TraditionalL	5000.00
12x20TechnicalField	5000.00

#### Canham

6x17RollFilmBack	call
4x10Field	2990.00
7x1736"bellows	4500.00
8x2036"bellows	4650.00
11x1448"bellows	6000.00
12x2048"bellows	6000.00

#### AWB

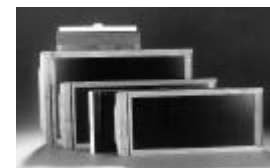
WindStabilizerKit	116.48
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#### CustomFilmHolder

7x17	408.00	8x20	420.00
11x14	420.00	12x20	474.00

#### HarrisonFilmChangingTents

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## **Speaker Bios** *from page 7*

produce evidence for use in litigation (both civil and criminal) will be of great interest to a group that mostly thinks of it as only an art thing."

George will show many actual cases where panorama evidence has been used successfully in court. He will also explain how to use this type of evidence in court, along with the legal requirements and correct production techniques. He will cover testimony in court for the photographer lucky enough to ever get that far, and talk about general fees and copyright laws important to the photographer doing legal shooting.

**Panorama Construction Fever:** a talk on how to make your own panorama lab equipment for projection printing and specialized home made equipment for doing group photography with rotational equipment. This will include the making of a 4500 watt color head, step & repeat easel for 48 inch prints, film loader for 70mm reel, Jobo Film Processor developing tank from bubble gum container, Hi leg tri-pod, the Pearl Flip-Flop tri-pod adapter, Pick-a-Lens viewer, Pan Photo Contract, Daylight lighting that works, 30" Scanning Enlarger, on and on....etc. etc. This lecture will show how it was done, and it will also tell the viewer what worked and what didn't.

George S. Pearl of Atlanta, Georgia, USA, has a BS degree in Radio, Television, & Film from the University of Mississippi. He has been a medical photographer, an aviation electronics technician in the US Navy, and a Qualified Evidence Photographer and a Certified Professional Photographer with the Professional Photographers of America.

Pearl is a Board Certified Evidence Photographer, past president, the 1989 recipient of the Evidence Photographer of the Year Award, and a Fellow of the Evidence Photographers International Council. His 23-year-old photography company is called ALPS - Evidence & Photo. Pearl added the "Atlanta Panorama" division to his firm for his own happiness. Now he sees hundreds of smiling faces as a change from the stringent evidence production for which he is internationally known.

---

## **RICHARD SCHNEIDER:**

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Our Secretary/Treasurer, will take us on a live tour of our companion website, iapp.myassociation.com to show its many useful features. He will also explain the benefits to both individual members and to our organization. It's a good idea to visit the site yourself before coming to the convention. Richard Schneider works at the National Archives and has given a number of presentations detailing both his work and the National Archives at past conventions. If he is not able to attend in person, his presentation will be on video.

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# NY Marathon Panoramas

By Joseph DeRenzo

The New York Marathon starts every year on the Verrazano Bridge (below) from the Staten Island side. As the 30,000 runners came towards me, I could feel the largest suspension bridge in the US vibrate. The wind was blowing out of the north so hard I had trouble standing on the concrete divider. After all the runners had past me, I began walking back to the Brooklyn end of the bridge. In the wake of the runners there were cardboard signs, scarf's, caps, sweatshirts and even some running shoes that a crew of sanitation workers had to pick up. I took the subway up to Central Park to watch the first few runners come across the finish line. ■



*The calm before the storm....waiting for the start of the New York Marathon. Photo by Joseph DeRenzo.*

*I could feel the largest suspension bridge in the US vibrate. Photo by Joseph DeRenzo.*



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## Pony 617 Camera

By Dick Fowler

Went to the local camera show today and saw a new 617 camera made in China. Vaugh Smith Camera, 15 Paradise Plaza #243, Sarasota, FL 34239 941-350-1490, is the one that had it on display. He is importing them whenever he can get them as they are hard to get as not many are being produced a month. He is selling them for \$1550.00 which includes a ground glass for focus, View Finder, 3 blank lens boards, customer supplies their own lenses. The camera is very well made, the machining is excellent and the finish is also excellent. It is like the finish and quality of a Linhof. The camera is named Pony. ■



## The LegoCam Model 1

By Tom Fuller

Having assigned myself the creative and intellectual challenge of building a linear scan panoramic camera, but having absolutely no need for one in my day-to-day photography, cost was clearly a consideration. As an amateur machinist I had a good idea of what I was up against, but the true, and unjustifiable, expense of the project became obvious as I roughed out a few designs using conventional parts. However, the idea was too enticing to walk away from, and the low-budget design parameter only added to my enthusiasm.

The answer came some months later while browsing in a toy store where I discovered the Lego Technics system. While the packaging showed the two or three finished models possible with each kit, the intelligent collection of plastic parts could be assembled as needed to make virtually anything. In addition, the motors, shafts and gears worked together with a level of precision that rivaled many experimenter-grade metal parts, and the cost, while not cheap considering the number of bulldozers, cranes and lunar rovers I needed, was acceptable.

The approximate 1.5 inch per second film transit speed was dictated by the speed combinations possible with Lego motors and gears. Building a smooth-working 35mm transport system on the 2,304-knob base plate was fairly easy,

photo 1



but it took some time to work out a clutch mechanism for rewinding.

I trimmed the base to size, then built a wall of Lego bricks around the transport system and covered it with model airplane plywood. The film pressure plate and guide assembly are made mostly of Lego parts with a few basswood components of my own. Sadly, the lens mount-equipped wooden cover contains no Legos.

Now that I had a camera, the search for a linear-motion subject that moved at the right speed for the fixed film transit speed sent me back to the toy store for an HO-gauge train set. After carefully aligning 16 feet of straight track in the studio, I added an external potentiometer to the supplied stepped-speed power pack for continuous adjustment. I calculated the exact train speed required, but exposed several rolls of color negative film at slightly different train speeds to compensate for the many variables and, hopefully, insure at least one fairly sharp image.

I got lucky on the third roll and the image is reproduced here. Despite occasional distortion along the train's

length caused by variations in its speed versus that of the film, I consider the overall undertaking to be a success. To those who saw this camera in 1999 at the Quebec Convention and asked if I had plans for other LegoCams, the answer is a definite yes — a stationary 330° pinhole model is under construction, and a rotating 360° lens version exists

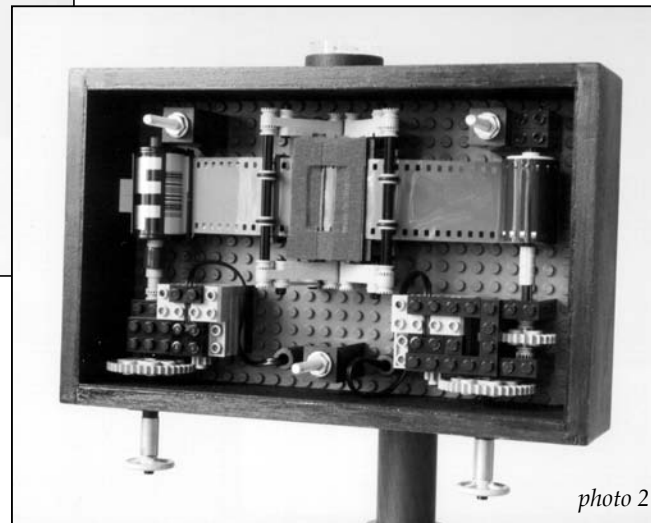


photo 2



photo 3

on numerous cocktail napkins. And, to make the task even more fun, each is to be at least 95% Lego!

**Photo 1:** My LegoCam Model 1 linear scan panoramic camera. The 9-volt battery case powers the internal motors and is fitted with a digital timer that doubles as a film counter — a 36-exposure roll provides 34 seconds of safe run time. In the absence of a viewfinder, setup and composition are done with a tape measure using the center of the lens as a reference point.

**Photo 2:** The advance motor (right) pulls perforated 35mm film past a 1/8" slit made in black construction paper on top of a felt-covered pressure plate in the film guide assembly. After exposure, the film is rewound with the motor on the

left, the two slide-action wheels protruding from the bottom engaging or disengaging the drive gears as needed. Most of the Lego parts are snapped into place, allowing them to be removed for future camera designs.

**Photo 3:** As the speed of this HO-gauge train could be precisely adjusted to match the focal length of the lens and the fixed transit speed of the film, it made a great demonstration subject.

#### About the Author

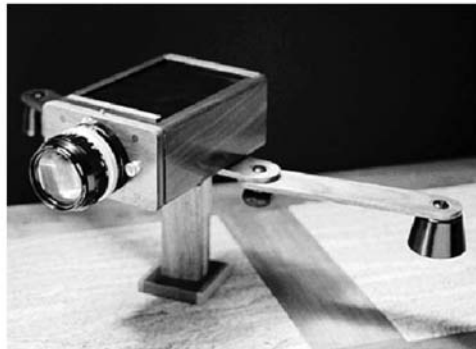
IAPP member Tom Fuller is a commercial photographer and college photography instructor in the Midwest. He can be reached at [fotopro@compuserve.com](mailto:fotopro@compuserve.com).

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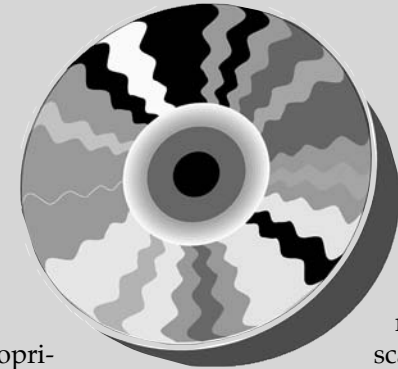
## Digital vs Film

By Joseph DeRenzo

I've been absorbing all that has been written about this false argument of Digital vs Film. Why so much space is wasted in this publication and others on what should be an opportunity to expand the possibilities of both technologies, is beyond me. What part of "Use the appropriate technology for the particular job" don't you understand?

Digital in and of itself is useless if the images you're producing are the same old tired panoramas. I've always thought that these two technologies complement each other so well and that the possibilities of expanding both at the same time are endless. For instance, my stock agency has just started accepting digital files which means I can create concept images on the Mac (of course) and not have to spend the money on striking the file back to film. One roll of film \$5.00 with another \$5.00 in processing. \$10.00 for a roll of film that could potentially carry enough info to create several digital files plus you have a hard copy which is the original.

What matters most is that the images are sellable. Stephen Johnson has been involved in a project to photograph all the National Parks using a digital capture camera. All well and good provided you understand the



initial costs and work involved with using that equipment. His work is mainly landscape photography, which means

he takes pictures of things that don't move very fast. He has said that his digital camera files have up to 11 stops of info and the wall murals that have been produced are so detailed as to be beyond belief. Great! Someone willing to stand his ground as an artist and make a statement.

On the other hand the work of MacDuff Everton and Geir Jordahl is some of the best panoramic imaging anywhere and done on film. Keep in mind that what most folks looking at your work respond to is an element that goes beyond whether you used digital capture or film. That element is passion.

Passion for your subject matter and to stand your ground in pursuit of a vision. The digital revolution will continue to expand the possibilities for us photosmiths, only let's not allow the technology to become an end in itself. Instead, let's use our passion to create interesting and original work.



Remember,  
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## Panoramic Gallery Stephen Delroy

*The far right vertical pan was taken during the Ticker Tape Parade honoring the NY Mets win of the National Championship.*

*Below Stephen was "Street level" for parts of the parade.*

*Slant City was created while some of the Tall Ships were docked.*



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4. If you like what you see, either

Download the full size JPEG file for \$15.00, and/or

Order a print for \$7.00/square foot + \$15 S&H.



Our software usually hides the seams. Note the difference in cloud density between shots #4,5.

Also provided: high quality ink jet prints (Designjet 5000) from your files. \$7.00 per square foot, + \$15.00 S&H, based on your file size and shape, not on a "standard" size or shape.

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## Workshop Experiences

By Fran Stetina

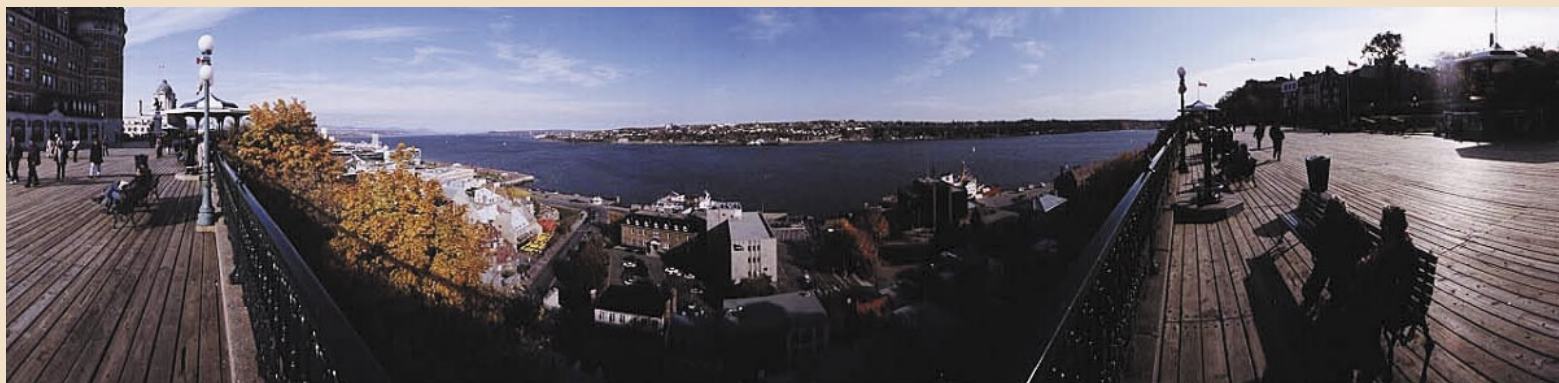
The December cover of *Panorama* showed a very imaginative construct.

The basic image was taken during the workshop held near Quebec Canada. The image was of the boardwalk over looking the river. While the River, boardwalk and Fontinac Hotel are shown prominently in the construct, these are not necessarily the most important items in this artistic rendering; rather it is the imaginative way in which the image was broken into bits and pieces. The technique becomes the driving force.

Another image taken during the same workshop is shown above. In this image mood of the boardwalk as a place to relax is captured; all elements reduced to secondary elements, many in deep shade or silhouette. This image try's to convey the quiet peaceful aspects of the place.

The main point of this comparison is that the workshop experience offers some important opportunities for artistic expression, friendship and professional camaradery. But we lose an excellent learning opportunity because we don't sit down at a later time to look at all the various images that were taken at the same place and at the same time. We miss the opportunity to reflect on the experience and enjoy and learn by seeing how other photographers interpreted the scene, and what their images tell us of their experiences and emotions.

Perhaps we should get together after our workshops to review and discuss workshop photos. ■



# A WHOLE NEW WAY

Images 1, 3, 7: © Gavriel Jecan / Art Wolfe, Inc.; Image 2: © Bob Krist; Images 4, 5, 6: © Doris Shepherd Wiese

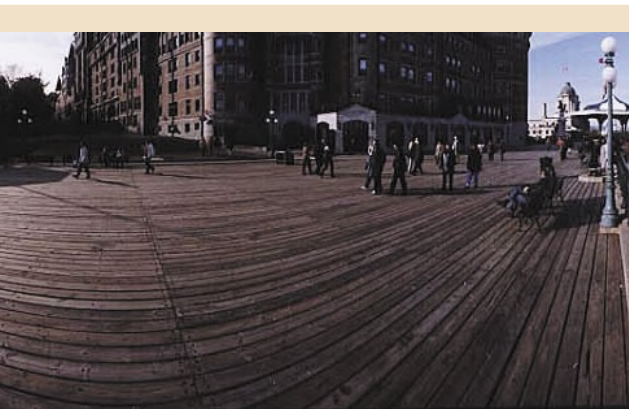


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### Radio Control for less than \$35

## Remote Control of the Roundshot 35/35S

By Austin M. Lindsey

After unpacking my recently purchased Roundshot 35/35S, I found a ten-inch cable with a small plug at one end and two wires at the other. I saw no immediate use so I called Peter Lorber and discovered that it connected to the top of the camera's control pad and could be used to trigger an exposure. I wanted to radio control (R/C) my camera so I searched the Internet for a small, battery-powered, transmitter/receiver combo. I found a number of garage door openers and radio-controlled aircraft systems that would work but they were too expensive, too large and had too many options. I wanted something simple so I trotted over to my local Radio Shack and found an R/C car (Photo 1) for \$17.99. The sales person had no idea what range could be

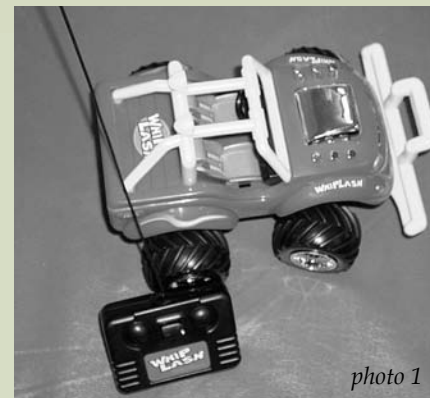


photo 1

expected and attempted to dissuade me from buying it because it would run only forward or backward. I bought the unit, expecting to find it had minimal range and I would return it the next day. To my surprise, the car responded at a distance of about 100 feet and that suited me for a beginning. On the first activation, the car moved forward, on the second it moved backward and the third forward, etc.

I removed two screws, opened the car's interior and found a receiver board that measured 1.5" X 2.0" (Photo 2 next page). There were two wires from this board to a motor, an antenna wire, and some

*More Remote Control Roundshot on page 16*

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**Remote Control Roundshot from page 15**

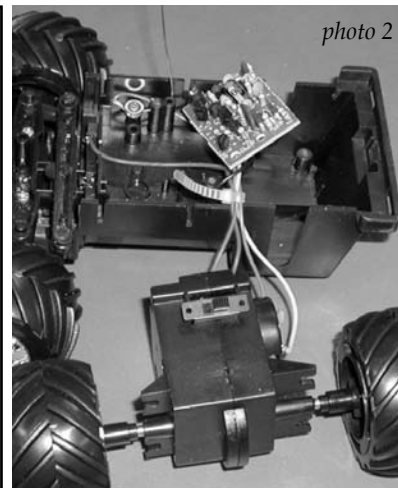
power leads. Three AA batteries (4.5 volts) powered the whole thing. I removed only the receiver board, the on/off switch and the small ceramic

capacitor across the motor terminals. The car was reassembled as a static display needing parts. I then purchased the following items below from Radio

Shack. Miscellaneous parts included: Flexible stranded wire from a flat telephone cord, solder, super glue, foam packing,

and electrical tape. The device was housed in a plastic box that previously held 36 slides (Photo 3). The five holes in the box were drilled or cut with a

#	Item	Price	Part Number
1.	Radio Shack Radio Controlled car ("Whip Lash")	\$17.99	RS# 60-4246
2.	2 AAA battery holders @ \$0.89 (I wanted 6 volts)	\$ 1.78	RS# 270-0398
3.	1 - 5 volt reed relay SPST	\$ 2.49	RS# 275-0232
4.	1 pack 220 ohm, 1/4 watt resistors (5) (optional)	\$ 1.25	RS# 271-1313
5.	1 Pack Power Jacks (2) (optional)	\$ 1.49	RS# 274-1567
6.	1 Pack Power Plugs (2) (for Roundshot cable) (optional)	\$ 1.49	RS# 274-1567a
7.	1 Pack Green LEDs (2) (optional)	\$ .99	RS# 276-022A
8.	1 High Bright Red LED (1) (for distance viewing) (optional)	\$ .97	RS# 276-066B
9.	1 Pack Snap-in Panel Mounts for LEDs (optional)	\$ .58	RS# 276-079
10.	1 Pack 1N4001 Diodes (2) (optional)	\$ .49	RS# 276-1101A
11.	4 - AAA batteries and 1 - 9V battery - estimated cost	\$ 2.00	NA
Total		\$31.52	



# IS YOUR 6X17 MISSING SOMETHING?

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razor blade.

**How it works:** When the receiver detects a signal, power is applied to the coil of the reed relay and to the bright red LED. The exposure begins when the relay contacts close.

**Assembly:** Assembly is not complicated but be careful when soldering. Use small spots of solder and low heat. I removed all of the wires from the receiver board and replaced them with thinner wires stripped from a telephone cord. Connections were labeled on the receiver board so there was no problem reconnecting the wires. Colored wires helped identify the connections. Red wire was used for positive (+) and black wire for negative (-). Wire the LEDs with a red wire to the anode end and a black wire to the cathode end (the flat side of the LED). It's not important which side of an LED a resistor is connected. LEDs are rugged devices but be careful when bending the leads. Hold the LED's lead near the base with needle nose pliers and bend the wire with your fingers. A rubber band around the handle of the pliers helps stabilize the job. Photo 4 shows how open wiring was done. The small capacitor removed from the motor is connected across the two "M" pads on the receiver board. Use the schematic diagram to make the correct connections. The layout is junky but it's simple, easy to wire, easy to troubleshoot, and it works. You won't have to look at all those wires for very long.

The relay coil doesn't require any particular polarity and will operate every time the transmitter button is pressed.

The extra bright red LED has two diodes connected to it so that it will light with each trigger. Be sure the diodes are connected as shown in the schematic diagram on the next page. The banded

the relay contacts. Use a strain a relief for the cable. Next, solder a 13" length of slightly heavier flexible wire to the circuit board's antenna pad. Tie a knot in the wire (inside the box) near where

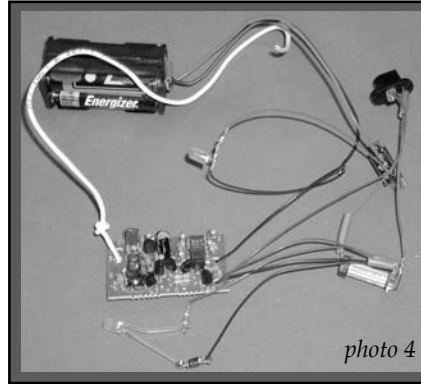


photo 4

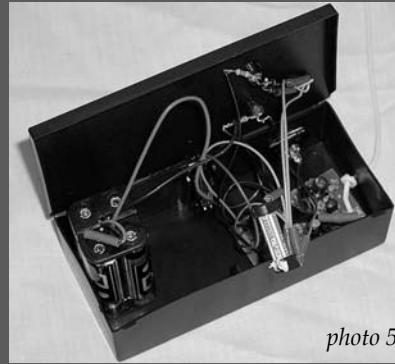


photo 5



photo 6

ends of the diodes are attached to the LED's anode. The unbanded ends of the diodes may be connected to either of the "M" pads (+ or -). If LED holders aren't used, press the LEDs into a *tightly* sized hole and seal them with super glue. The LEDs are positioned so that when the box is hung from a tripod, the LEDs can be seen from afar. If a plug and jack are not used for the Roundshot cable (not a good idea), solder the cable directly to

it exits (right corner of photo 5). The knot will serve as a strain relief and will support the box when it's hung from a tripod. Don't leave too much antenna wire inside the box. My unit operates at 27MHz. If your unit uses another frequency, the antenna length will be a different.

You don't want a short circuit spoiling your fun so tape all of the bare wires

before stuffing everything in the box. Don't worry about the tangle of wires; just gently push them inside the box. I used super glue to mount everything. Be very careful using super glue on the switch. Glue in the wrong spot could weld the switch in one position. Add foam inside the box to keep the parts from knocking around, and tape the top closed (Photo 6). I used a rubber band to hold the receiver box to the back of the Roundshot control pad. I also attach it to the back of the camera. This positions the antenna higher and increases the receiver's range a small amount. Mounted on camera seems more practical when a short tripod is used. A DIN plug and cable can connect the receiver directly to the camera. As long as the transmitter button is held down, the camera goes around and around.

**Trimming the antenna:** The antenna should be trimmed to realize the maximum range. If you don't want to bother

*More Remote Control RoundShot on page 18*

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## Remote Control Roundshot from page 17

with this step cut the receiver's antenna wire to the same length as the transmitter and you're finished. If you do wish to trim, hang the receiver box from a tripod using the antenna wire. Tie a string to the tip of the antenna wire for this. The weight of the box will keep the antenna vertical. Rotate the box so that the LEDs are pointing in the direction you will walk. Turn on the power and the green LED should light. Move away from the receiver, hold the transmitter antenna vertical and press the transmit button. Observe that the bright red LED activates. Continue moving away until the red LED fails to light. Return to the receiver and cut  $\frac{1}{2}$ " from the tip of the antenna. Repeat this process until you reach a distance where the last cut produced no additional range. The length of the receiver antenna should be about the same as the transmitter antenna. My unit works out to 150 feet. The maximum range is a function of: 6 volts instead of 4.5 volts, trimming the antenna, holding the transmitter up when keying, and orienting the transmitter's antenna parallel to the receiver's antenna when transmitting. After collecting all the parts, the time to assemble this project was about 1.5 hours. It weighs less than four ounces (102 gm.).

There are two problems (you get what you pay for). When the receiver is turned on, it automatically sets itself to run the car forward. This action briefly closes the relay so, *alas*, if a camera is connected, an exposure will occur. To work around this problem, turn the receiver on and *then* connect the cable. When the receiver is turned off, unplug the cable. The second problem(s) are CB radio transmissions. If a CB is trans-

mitting near enough to be detected, the unit may trigger. The only cure for this is to buy a toy that operates at 49 MHz. I am sure there are more capable control units to be found but not for \$31.52.

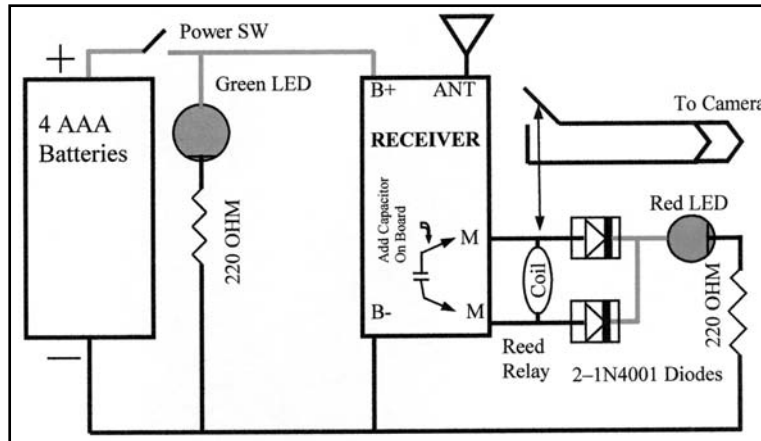
**Rock bottom radio control:** There is a cheaper option. Don't use any of the "optional" items on the list of materials. Just use the receiver board, the capacitor, the reed relay, the batteries and a switch. Connect the power; attach the reed relay coil and capacitor (to either of the "M" pads), make a quick antenna as described above and you're finished. The cost is about \$25.

**A gift:** I constructed two of these units in preparing this article, so, I will give the second receiver to the IAPP member who picks a number that I have chosen between 1 and Roundshot 3535. If there are two or more correct answers, the earliest submission takes the cake. I will pay the shipping. To help

you win; be advised that this article contains a clue. No, it's not 35 or any combination of thereof.

**The Future:** Another use I have considered is controlling a digital camera for a one-frame-at-a-time panoramic. Since the unit has two functions available, the first transmission would make an exposure and the second (holding the button down) would rotate the camera. With image overlaps of 30% - 50% being common, motor run time would not be critical and could be timed by counting. Each photograph would require two transmissions. ■

Austin M. Lindsey  
Gulfport, MS, USA  
alindsey@cablone.net



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# IAPP International Convention 2001

## Napa, California

## March 27 thru April 1, 2001

## Don't Miss The Fun!

## History Pans

## Bathing Girl Parade

*The following is from "Taking the Long View", an on-line exhibition of panoramic photographs from the Library of Congress (<http://memory.loc.gov/ammem/pnhhtml/pnhome.html>) and is reproduced for Panorama courtesy of Carol Johnson, Curator in the Prints and Photographs Division.*

Born in western Pennsylvania in 1879, Miles Weaver prospected for minerals and oil before he became interested in photography. His prospecting career brought him to the Edna / Orcutt oil fields near Santa Maria, California.

Weaver's photographic career began in 1910, shortly after his marriage to Hazle Judkins. Hazle's father, David Roby Judkins, operated a photographic studio in Santa Maria. After his death in December 1909, the Weavers took over operation of the studio. The Weavers moved their studio to Los Angeles in 1916.

Weaver's photographic career was typical of many studio photographers in the early decades of the twentieth century. With the start of World War I, Weaver realized the lucrative business potential

of photographing the military troops at various southwestern Army bases and forts. He set up business in San Antonio, Texas, using both a Cirkut panoramic camera and a 4 x 5 Graphlex, while Hazle Weaver oversaw the operation of their Los Angeles studio.

Miles Weaver ran one of the largest banquet and panoramic photography studios in Los Angeles. His work included early Academy Award celebrations, religious revivals, movie publicity stills, and bathing beauty pageants. Weaver sent several panoramas of bathing beauty pageants to the Library of Congress for copyright protection.

Miles Weaver died on March 5, 1932. His wife and two sons ran the business until the 1960s. Unfortunately, when the company was dissolved all of the negatives and business records were destroyed.

In order to faithfully reflect the wide variety of photographic processes represented in the collection, the images were copied for [the web site] in color. Mounted panoramas were filmed to show the entire mount. Decades ago, the

Library cut many of its panoramas in two or more sections and mounted them on linen in order to fold the images and store them in boxes. These vertical fold-lines can be seen in the digital reproductions.

The panoramic photographs [on the web site] have been digitized from 35mm film produced by a contractor in 1992-93 using a modified motion picture camera. The full-frame exposures were made on color motion picture film stock. The contractor constructed a computer controlled table that moved the panorama under the camera, producing a sequence of exposures that represent overlapping segments of the original photograph. (Imagine a comic strip with overlaps.) The computer program tracked the number of segments and the amount of overlap to permit the "reassembly" of the panorama in digital postprocessing, where match lines were identified for each segment, the overlap cropped away, and the segments blended.

In 1996, the 35mm film was rescanned for this digital presentation. Once again, the images for each segment were cap-

tured from the film in a computer controlled process that tracked the information needed for later assembly, with a base capture resolution of about 1000x700 pixels. Once again, the frames were assembled, this time to produce an archival or master digital image of the panoramic photograph. The archival images were next rescaled and processed to produce the thumbnail and reference images; the thumbnail appears with the bibliographic record and the reference image displays when a researcher clicks on the thumbnail.

The archival or master digital image is the image referred to as the "unsharp-ened high resolution image" on the bibliographic record. It is made available to researchers who wish to see a greater amount of detail than is shown in the smaller reference image. Minimal computer enhancements were applied

*More Bathing Girl Parade on page 20*

*Bathing Girl Parade, Seal Beach, Cal.; c1917  
By Miles F. Weaver (1879 - 1932). Gelatin silver print; 7 x 42 inches.  
PAN SUBJECT - Bathing beauties, no. 5 (E size)  
P&P. (pan1993002923).*



**Bathing Girl Parade** from page 19

to the archival image during the production process. The image is offered to researchers ready to be loaded into graphic arts software where user-selected enhancements may be applied. In contrast, the enhancement called sharpening has been applied to the reference image and, as a result, it may look better in some display settings than

the archival master.

The Library of Congress is providing access to these materials for noncommercial educational and research purposes. The written permission of the copyright owners and/or other rights holders (such as publicity and/or privacy rights) is required for distribution, reproduction, or other use of protected items beyond that allowed by fair use or other statutory exemptions.

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Certain items are made avail-

able here with the permission of the copyright owners. Please contact the Prints and Photographs Division at the Library of Congress for information on how to contact those rights owners for permission for any other uses.

[The Prints and Photographs Division is located in] Room LM 337, James Madison Memorial Building, 1st St. and Independence Avenue, SE; Washington, D.C. 20540-4730.

**Commentary:**

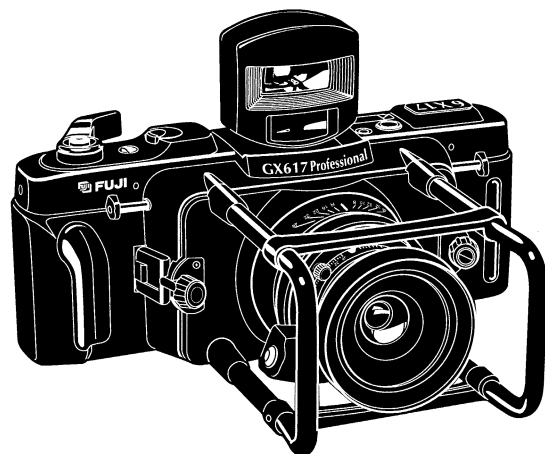
In recent months, many reproductions of historic panoramic photographs have been offered for bidding on on-line auction web sites such as eBay. In a short time it was found that coincidentally, many of these same auction items were also featured on the Library of Congress web site.

One can argue that once digital files have been placed on-line they are fair game, especially if they are in the Public Domain. The intent of the Library's higher resolution files however, was not to create a business opportunity for someone, it was to allow researchers a

more detailed view of the image. There is a proper procedure for acquiring and using images from the Library that is very reasonable in terms of price and restrictions (if any). It is posted on their web site.

There are other problems with this situation. For instance, virtually all of the historic images offered for bidding gave no credit to the original photographer. Images that were likely from the Library of Congress gave no acknowledgement to that institution.

Another problem is that on one occasion, an auction item had its image content manipulated when compared to the original Library item. It might seem innocent enough; someone added a third blimp to a sky where two blimps were originally present. But it does make one wonder just how easy it would be, with a few clicks on a computer mouse, to change people's knowledge and perception of historical events. While people would instantly realize the folly of Lincoln being pictured as attending Kennedy's funeral, there are other, less obvious and potentially more serious applications. ■

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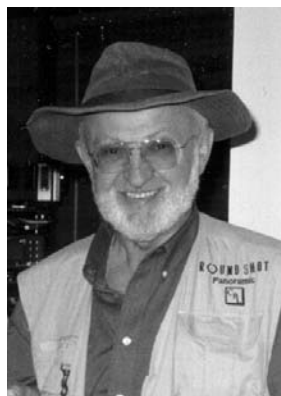
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## President-Elect Becomes U.S. Citizen

By Alan M. Bank - IAPP Board

One of our greatest federal policies that have made our country great is our immigration activities for the past 225 years. To most Americans it is tremendously exciting

that we live in a country that embraces cultural differences and outlooks. The Cuban Americans in Miami differ from the Mormons of Utah, and the cheese heads from Green Bay, Wisconsin. You can be what ever you want to be in America, whatever it is.



We have a very unique individual in, our President-Elect, Peter Lorber who became a US citizen last December. He even bought a US passport to make sure it was true. Let me share some of the facts that make us proud that Peter will lead us through 2002.

He took this big step as he shared the experience with his devoted wife Addie (having fun with Peter in the photograph on the right), of 22 years who we all know will be handling some of presidential tasks when Peter is not available (ha!, ha!). Peter was born in the Czech Republic fifty-nine years ago. His parents are Marta, his mother, who lives in Toronto, and his father, Oliver who is now deceased. He has a sister and some family who still live in Toronto. Peter and Addie's children are a distance from each other. Their daughter

Lisa lives in Spain and is a Foreign Student Exchange specialist. Their son, David, lives in Toronto and is a computer consultant.

Peter moved to Toronto in 1968 after foiling the communists in the old Czechoslovakia, avoiding being arrested as a political dissident on several occasions. He went to Technical University in Prague and received a Masters Degree in Mechanical Engineering. In Toronto he opened a car wash (which he still owns and visits occasionally). When he moved to Boca Raton, Florida in 1990 he started Custom Photo Lab (CPL)



and is a distributor for "Seitz Round-shot" camera products from Switzerland, Imacon Scanners and other related photographic equipment from well known companies. His public lab is equipped for many high tech, extreme-processing capabilities, in panoramic photography.

In addition he is a professional panoramic image photographer and has produced photographs for many major organizations i.e. Cunard Lines, Florida Atlantic University, Toronto Maple Leafs Hockey Team, Miami Heat Basketball, Xerox, Carnival Cruise Lines, Cleveland Browns Football, and most recently was named the head photographer for the 2001 Orange Bowl Championship to do a series of panoramic pictures of the opening kick off at pro-player stadium in Miami. All in all a distinguished career that we are all envious of.

Freedom and opportunity give Americans more chances at vocational happiness than any other people on earth. Your options are many, if you work hard, have a vision, and fulfill your responsibilities everyday as Peter has done.

Good things continue to happen to Peter Lorber who is now one of the 276 million Americans who look forward to things getting better which should unfold in this new century (despite what we read in the newspapers).

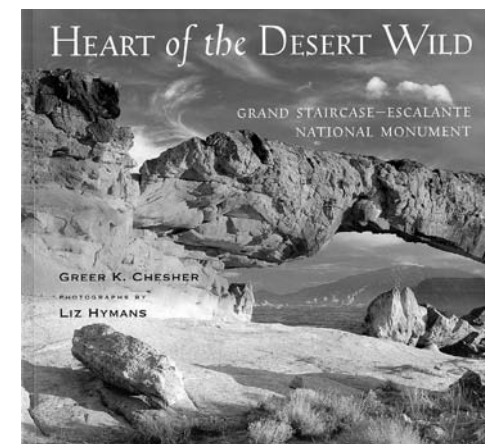
We congratulate Peter and his family as an important addition to our growing population with good health, good fortune, and long life. ■

### Panorama Needs You!

Send in your articles, photos, tips, hints, etc. It takes member submissions to keep the quality of Panorama Magazine consistent. Send all submissions to: IAPP Panorama, Peter Lorber, 1385-87 Palmetto Park Road West, Boca Raton, FL 33486

## Heart of the Desert Wild

By Liz Hymans



This book project fell on me like manna from heaven - I spent nearly a year photographing in a new National Monument that was one and a half times the size of Grand Canyon and a hundred miles north of it. Sometimes with my author friend Greer Chesher, but more frequently alone, I hiked, drove, shoveled, waded, climbed, and crawled through this wild desert landscape to produce a book that reflects the spirit of this largely silent refuge. For many hours I searched for foregrounds and interesting angles, waited for magical light conditions. In silence and solitude I perched for hours on the lofty rims of the Kaiparowits Plateau, looking as much as 150 miles across rosy convolutions of sandstones to snowcapped peaks in Colorado. At other times I was on my knees focussing on a one-inch diameter cushion of moss that was 250 years old.

Fortunate circumstances led to my getting the project. When Grand Staircase - Escalante was declared a National Mon-



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Photo courtesy of Gerald French

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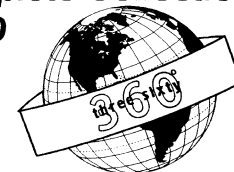
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## IAPP Financial Report

Starting Balance as of 1/1/00 - as printed in the June 2000 issue of Panorama = \$24,457.96.

### REVENUES:

ADVERTISING = \$7848.02.

BOUTIQUE = \$77.00.

REGISTRATION FEES - LAS VEGAS CONFERENCE = \$500.00.

REGISTRATION FEES - NAPA CONVENTION = \$332.00.

FOWLER FOUNDATION = \$445.00.

USPS REIMBURSEMENTS = \$298.05.

QPP CERTIFICATION = \$60.00.

MEMBERSHIP DUES = \$17929.60.

TOTAL REVENUE = \$27,489.67.

### EXPENDITURES:

WEB SITE (maintenance, domain registration, web hosting) = \$632.92.

OFFICE SUPPLIES (including postage meter) = \$800.54.

MERCHANT SERVICE CHARGES (for credit card purchases) = \$290.07.

POSTAGE = \$5495.38.

TELEPHONE (for President and Secretary / Treasurer) = \$1168.71.

CONVENTION (includes deposits for Napa convention and cost for exhibiting at the PPA Convention in Las Vegas) = \$5861.11.

PRINTING (magazine and directory) = \$9035.29.

LIABILITY INSURANCE (through PPA) = \$200.00.

MAGAZINE LAYOUT & DESIGN = \$6580.00.

BANK CHARGES (returned checks) = \$150.00.

MEMBERSHIP REFUNDS = \$90.00.

ACCOUNTANT = \$20.00.

BANK TRANSFERS / ADJUSTMENTS = \$5505.80.

TOTAL EXPENDITURES = \$35,829.82.

Starting Balance	\$24,457.96
Add Revenue	+ \$27,489.67
	= \$51,947.63

Subtract Expend.	- \$35,829.82
	= <b>\$16,117.81</b>

This \$16,117.81 figure is documented on the December Bank of America statement and reflects the balance AS OF December 28, 2000.

**Please note: Since December 28, 2000 there have been NUMEROUS additional revenues and expenditures. The most significant revenues have come from a large bank transfer from California, the majority of new Fowler contributions, dozens of membership renewals and virtually all of the Napa Convention registrations. As of January 28, 2001 the current balance of the IAPP checking account stood at \$24,270.83.**

## Desert Wild from page 21

ument in 1996, I sent a short proposal to Grand Canyon Association, one of my best long-term clients. It was out of their territory, but they passed my information on to Bryce Canyon Natural History Association. The people at Bryce were immediately adjacent to the Monument, wanted to publish a book, and asked me for a proposal. With the help of a couple friends and the book How to Write a Book Proposal by Michael Larsen, I completed a light duty proposal which was accepted a month or so later. Meanwhile, I'd started shooting as soon as I turned in the proposal. Couldn't stop myself - the place was too beautiful.

Heart of the Desert Wild starts with a chapter that explains the value of wild lands in general and the contributions of this Monument in particular.

Greer's clear vision of this strategically located sanctuary is backed up with solid research and presented in lucid prose. In addition to digestible chapters on geology, natural history, pre-historic people, and history, the last chapter highlights the inspirational value of this land to various artists and explorers, the ones who "have been taken in by this landscape, its silence and space, have taken it in, and when filled to bursting have poured it out, spilling paint, ink, film and blood."

At the Convention in Napa I'll be giving a talk about the book and how it was done. It will be for sale at the convention, or you can order one from me at my address in the front of this magazine. It is also available through Amazon.com. ■■■

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**FOR SALE:** Hulcher TD-70, 360 degree and panoramic profile (i.e. circus train) photography, 70mm x 100' film capacity, 3 Zeiss lenses, Gitzo tripod and many extras, \$9575. Roundshot Super 35, 3 Nikon lenses, extra battery and Berlebachl tripod with Gitzo head, \$7100. Two (2) 18' x 70mm film developing units, \$500. Bob Meiborg, 630-668-5418.

**FOR SALE:** Art Panorama 624, excellent condition, graduated filter, 50 rolls frozen Fujichrome RDPII Provia, Luna Pro, Nikkor SW 120mm f8, \$2,400 OBO. Also, like new copy of The Panoramic Photography of Eugene O. Goldbeck, by Burleson & Hickman, First Edition in slipcase, \$100. Stewart Sterling, 520-649-3342 or stewriam@webtv.net.

**WANTED:** Series II Turner Reich lens, 10 1/2, 18, 24 inch focal lengths for #10 Cirkut camera. Jerry Seegers, 314-631-5398 or JerrySec@yahoo.com.

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<b>Contribution to the Richard Fowler Education Foundation</b>			<b>\$</b>
<b>Total Enclosed – US Funds ONLY please</b>			<b>\$</b>

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Our cover panorama was photographed by Stephen Delroy during the Florida Conference held this past October. It was taken during the group outing to Seaworld. For more of Stephen's panoramas turn to page thirteen.

