

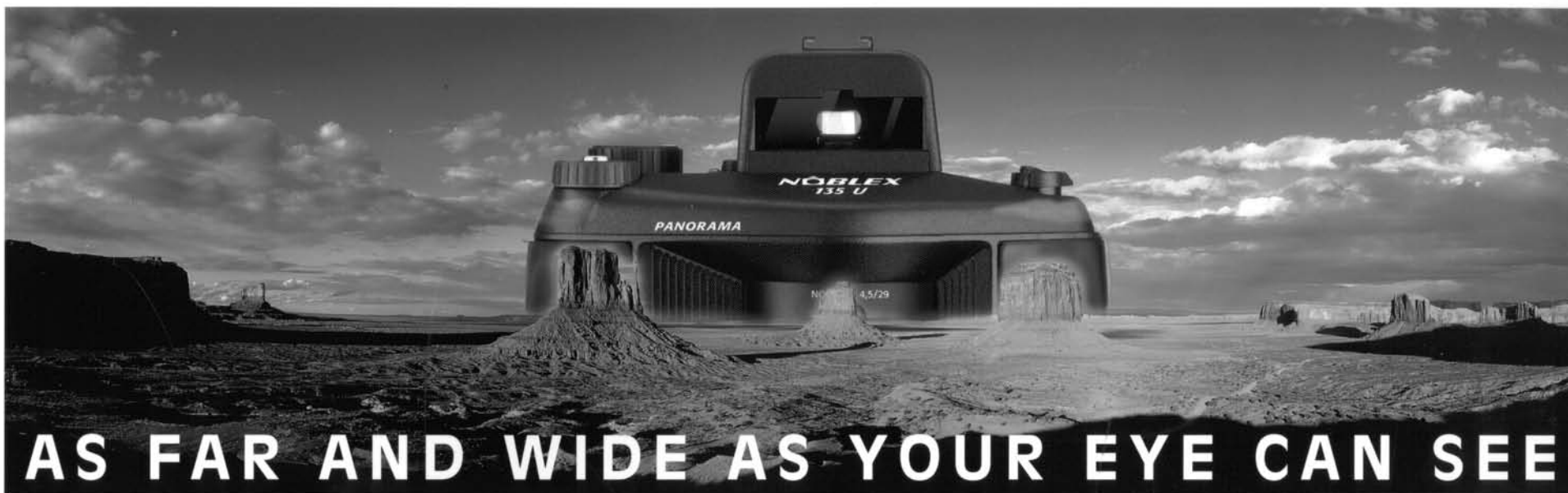
PANORAMA

the Magazine of Panoramic Imaging



Fall 2002
Volume 19, Number 3





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

Submissions for *Panorama* must be sent to:

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ISSN #1090-994X

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Articles and supporting materials are for one-time use unless other arrangements have been made between the creator(s) of the text and images and IAPP. The author / photographer retains full credit and copyright to their submissions in an edited or unedited form.

Color proofs are preferred with digital submissions. If one is not provided, we will do our best to correct the image but can't be held responsible for color and density differences from the original.

President's Message

See You In Shepherdstown

By Peter Lorber

The time is quickly approaching and the plans are just about completed. The Board and various committees have been working non-stop to make sure, members and guests alike, have an informative and worthwhile time. If you have't already done so, please send in your registration form, and do not forget to make your hotel reservation.

Planning an international convention does not happen overnight. A special thanks goes to Richard Schneider for all the work and preparation he has done. The speaker schedule is complete, and as you can see, the IAPP is keeping pace with the new advances in technology and photography. The speakers have varied experiences and expertise to share.

I would like to extend, from myself and on behalf of the Board, a special thank you to John McCarthy and Fuji for their continued support and sponsorship. John arranged for Art Rainville, a well-respected and noted speaker, to attend and I look forward to both meeting and listening to him. John also arranged for Nick Meers to come from England

and share his knowledge and expertise. Thank you, John.

Don't forget to bring images for our photo contest. It is always one of the highlights of the convention and even if you do not want to enter, bring some of your best for other members to enjoy. Remember, your images do not have to be from film. With digital, there is no limit to what you can do, and it may even be fun to "guess" which is digital and which is film.

We are still looking for sponsors and vendors. Vendor nights have always been very successful. It is the time for vendors and members to really showcase their products and artwork. Even though we allot time to introduce new products, there is not enough time to really explain in detail or answer any questions. Please contact Jan Burg for more information.

I look forward to Shepherdstown and will, hopefully, see you there. —

Peter

Secretary/Treasurer's Message

By Richard Schneider

Term limits, as written in our bylaws (Article 4, Section 4) prevent me from seeking another term as IAPP's Secretary / Treasurer. For those not familiar, I have maintained IAPP's finances, records and membership database information for almost 2 ½ years. This has been a valuable experience for me and I hope one that has been beneficial to IAPP.

I am happy to report that at the time of this writing (September 3), IAPP had about \$25,500 in the bank - \$15,000 in a Certificate of Deposit that matures in October and about \$10,500 in our checking account. We have 400 members, a figure that is slightly down from 2001 but is not unusually low for this association. It is my hope that the next Board of Directors will make membership development and increased corporate support a hallmark of their term of office.

If I can offer one suggestion to the next Board on how IAPP might better manage its finances, enabling us to devote more resources to membership

development for example, it would be to change IAPP's non-profit tax status with the Internal Revenue Service (IRS). We are presently a 501-c-6, a category used for business trade groups. We need to change to a 501-c-3 educational organization. Benefits of the c-3 status include greatly reduced postage rates for association mailings, exemption from state sales tax and having the ability to accept charitable contributions.

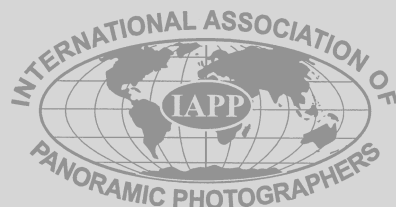
I wish to thank you all for the support you have given me since I assumed office. Yet in closing, I must stress to you all that whatever the financial, political and even "cultural" state of IAPP, we will always need the volunteer efforts of our members in order to survive. There has been no shortage of good ideas proposed over the years, but there has been a shortage of people willing and able to turn these ideas into reality. I hope, starting with our convention in Shepherdstown this October, we can turn this around. —

Richard

Make Your Reservations Today!

The convention site is the Clarion Hotel and Conference Center, a modern and beautiful property that hosted the Middle East Peace Talks a couple of years ago. The lodging rate for convention attendees is approx. 85.00 per night.

Clarion Hotel and Conference Center
Shepherdstown, West Virginia - 304.876.7000
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IAPP International Convention 2002

Shepherdstown, WV

[October 8-13, 2002]

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Bylaw Revision Update

The Board of Directors has decided to table the Proposed Revisions of the IAPP Bylaws as printed in the Summer 2002 issue of Panorama magazine, and will refer the matter to a special committee to be formed by the next IAPP President.

Instead, the Board has decided to make one amendment to the existing bylaws, as drafted and approved in 1998. This will be on the ballot at the 2002 Convention.

Article IX. AMENDMENT OF BYLAWS. Section 1

Present Wording: These bylaws may be amended at any regular meeting of the Association by a two-thirds vote of those present. Notice of proposed amendments must be given to all members at least 30 days in advance.

Proposed New Wording: These bylaws shall be amended by a two-thirds vote. All members shall be notified of proposed amendments at least 30 days in advance.

Historic Shepherdstown:

Blending the Past and the Present

Article courtesy of the Shepherdstown Visitor Center

Shepherdstown and its surroundings hold fascination for the visitor seeking to savor history. Colonial settlers began their migration into the northern end of the Shenandoah Valley in the early 1700's. The Colony of Virginia began issuing Valley Land Grants in the 1730's. Thomas Shepherd was granted 222 acres on the south side of the "Potowmack" River. From that tract he selected 50 acres and laid out a town. In 1762 the Virginia Assembly chartered the town as "Mecklenburg". Thomas Shepherd was the sole trustee: He owned the town and was responsible for its government. By 1775 the town boasted 1000 inhabitants including millers, tanners, potters, smiths and other artisans. 1775 was also the year that General George Washington issued a call for "Virginia Volunteer Riflemen" to reinforce his fledgling Continental Army around Boston. The assembled troops departed south of town in July of 1775. This famous "Beeline March to Cambridge (Massachusetts)" covered 600 miles in 24 days.

The town's claim to be the birthplace of the steamboat is based on the achievements of James Rumsey who in 1787, 20 years before Robert Fulton's *Claremont* first steamed up the Hudson River in New York State, built and successfully demonstrated a working steamboat on the Potomac River in Shepherdstown..

A second Charter issued by the Virginia Assembly, which allowed for self-government, was granted in 1794. In 1798 the corporate limits were extended and the name was changed to Shepherd's Town. After the Civil War, the name was officially contracted to Shepherdstown. The part of the Chesapeake and Ohio (C&O) Canal, across the river from Shepherdstown, was built in the 1830's. This is the only town in what is now West Virginia to have

a lock (No. 38) named after it.

The Hamtranck Guard was dispatched to Harper's Ferry (12 miles south) to subdue John Brown's raid on the federal arsenal in 1859. At the outbreak of the Civil War, this group became Company B, 2nd Virginia Infantry, Army of the Confederacy and would later become part of the famous "Stonewall Brigade".

After the huge Battle of Antietam (Sept. 17, 1862), fought less than 5 miles away across the Potomac River in Sharpsburg, Maryland, General Robert E. Lee's retreating forces overwhelmed the town with 5000-8000 casualties. The much lesser Battle of Shepherdstown occurred 3 days later. Nevertheless, more than 100 Confederate soldiers died here and are buried in Elmwood Cemetery.

In 1872, the Town Hall was chartered as a "Classical and Scientific Institute". The building was then leased to the state and Shepherd College was born.

Shepherdstown today has a population of 1800, is perched confidently on a bluff overlooking the Potomac, and is proud and protective of both its past and present. The result is its designation as a Historic District on the National Register of Historic Places.

A stroll through town reveals a mixed collection of beautifully maintained old homes, a few predating the American Revolution. Among these sites are: The Entler Hotel (Historic Shepherdstown Museum), the Rumsey Steamboat Museum, the Mecklenburg Inn, the Opera House and the Old Trinity Church,

Shopping, dining and cultural events in Shepherdstown reveal the town's cosmopolitan nature. The visitor in search of the unusual gift, a variety of menus, warmth and hospitality, or entertainment will enjoy the many choices offered by Shepherdstown. ■



The Town Hall, chartered as a "Classical and Scientific Institution" was leased to the state and Shepherd College was born.

Convention Speaker Biographies

Rick Ernest Bruner

Rick Ernest Bruner was born in Waterloo, Iowa, graduated from the University of Northern Iowa with a Bachelor of Arts in Art Education in 1974 and graduated from Wayne State University in Detroit, MI with a Masters of Fine Art in 1981.

He is currently an Associate Professor of Art at Shepherd College in Shepherdstown, WV, he Chair of the Department of Art and is Coordinator of the Photography / Computer Imagery Program.

He resides in Northern Virginia with his wife, Lisa and their four-year-old son, Emil. Rick will primarily be discussing familiar and "off the beaten path" places to photograph in the Shepherdstown area.

Andrew Davidhazy

Professor Andrew Davidhazy is a faculty member and chair of the Imaging and Photographic Technology Department of the School of Photographic Arts and Sciences at the Rochester Institute of Technology (RIT) in Rochester, New York.

He is an instructor with almost 25 years of teaching experience and he specializes in the scientific and technical aspects of photography, although he also has a significant interest in the creative and aesthetic aspects of the medium. He has lectured and exhibited worldwide and his writings have been published in numerous books, articles and journals including Popular Photography,

Modern Photography, the Rangefinder, the Photographic Society of America Journal, Industrial Photography, as well as RIT's own journal.

He has developed an unusual rotating film panoramic and peripheral camera and built several prototype scanning cameras and enlargers. With the latter he has made enlargements that exceed 100 continuous feet in length and with a camera like this he made one continuous photograph of the whole length of East Avenue in Rochester, New York.

He was the Inaugural Kodak Visiting professor to Australia in 1992, a Visiting Scholar at NASA Langley Research Center in 1993 and has been a guest lecturer at photographic educational institutions in Sweden, Argentina and Brazil and many other photographic societies and organizations worldwide.

For more information, please visit Andrew's web site at www.rit.edu/~andpph.



This unusual view of Shepherdstown was created by Jan Faul.

Stephen Delroy

My formal education concentrated first in Chemistry (advanced degree, MA & almost PhD.*Brooklyn College, Brandeis University) and subsequently, Law (Suffolk University). My first jobs saw me working in the paper industry for



Fortune 100 companies handling compliance of their products with FDA, USDA and EPA laws and regulations. After a brief stint as an independent consultant I was hired by the U.S.

General Services Administration to do environmental assessment of their high-rise office buildings. My current position finds me as the Building Manager for the Alexander Hamilton U.S.

CustomHouse at One Bowling Green. (A National Historic Landmark and landlord to a Smithsonian Museum and a prime example of Beaux Arts architecture in NYC.)

I have had a life long interest in photography starting as a schoolboy. I purchased my first SLR in the early 1960's. About 5 years ago I discovered the panoramic format and have been "experimenting" with it ever since. I joined IAPP just after the Cherokee conference and have attended most every one since then (missing only the DC regional gathering). I currently own a Noblex, Hasselblad X-Pan, and a 70mm Roundshot. I am also in the process in building a "digital darkroom."

Jan Faul

As a photographer I have used a great variety of locations and styles throughout my career. My experiences have been as varied as the ideas of man and are instrumental in the development of my art. My work has taken me from the hills of Appalachia to Europe and beyond. My vision has become refined and enriched by my commercial and documentary work; this has fueled my desire to photograph the faces and places that are my greatest passion.

Upon graduation from George Washington University in 1969, I worked at the Smithsonian's Arts & Industries, National Portrait Gallery, and National Collection of Fine Arts museums; a year later I left to curate photography exhibits for Sen. Howard H. Baker, Jr. This led to other opportunities, the first

of which was as Chief Photographer for the Office of Economic Opportunity.

In 1979, I moved to Copenhagen, as I hoped Denmark's radically different culture might provide new challenges. During this period I traveled extensively inside and outside Denmark while doing commercial photography for northern European corporations like Bang & Olufsen, Esso, Volvo, and Mærsk Shipping. I also received direct corporate support from Polaroid, Ilford Photo (Ciba-Geigy), and Kodak. But as a non-Dane, I was barred from receiving state arts funding, a discovery which tied to other discrimination, contributed to my departure from Denmark. I left Denmark in 1989. I returned home to enjoy the Bill of Rights, the free speech it guarantees and to photograph the places in America I had missed so dearly through my decade-long absence.

Since 1991, I have concentrated on working with black and white photographs, developing new darkroom techniques, and making editioned series of prints. I am continuing to work on numerous projects and on American faces and places. I wish to portray the unseen, bring the ignored to life, and to create my art from the leavings of the hand of man on the land.

For more information on Jan Faul, please visit his web site at www.artfaul.com.

Carl Heilman II

Carl Heilman has been photographing nature in the Adirondack Park of upstate New York for almost 30 years.

In 1996 he started on a new photographic project from the summit of Mt. Marcy, the highest point in New York State and experimented briefly with some panoramic equipment. He soon bought his first panoramic camera, a Noblex 135U. He fell in love with the format, and began documenting the region with a completely new perspective. In 1999, he bought a Roundshot Super 35 after signing a book contract with Rizzoli for a photographic "coffee table" book on the Adirondack region.

Carl's work has been published in many publications regionally, and nationally. His work can be found in calendars, books, magazines, commercial work, as fine art prints and posters, and he's had numerous one person gallery showings in the region. He also leads photography workshops and Photoshop workshops in the upstate New York area.

Over the past several years he has enjoyed working in his 'digital darkroom' and exploring the incredible potential of Adobe Photoshop. Scanning his transparencies, and doing color work in Photoshop has given him the flexibility and control needed to be able to reproduce the full intent of the original image. At the convention, Carl will explore some of the possibilities of working with panoramas in Photoshop, and also offer a multi-media program using some of the panoramas of the mountains he has photographed in North America.

For more information on Carl and his photography, please visit www.carlheilman.com and www.naturepanoramas.com.

Nicholas Hellmuth

Nicholas Hellmuth has advanced through years of basic wide angle and stationary panoramic cameras to the rotating 70mm Seitz SuperRound Shot. When the digital era arrived he acquired a Dicomed with BetterLight panoramic software. Recently Nicholas upgraded to the BetterLight Super6000 with Pano/WideView rotating panoramic tripod head.

Dr. Hellmuth teaches digital photography including panoramic photography. His specialty is wide format inkjet printing of mural-sized panoramic images. He is Director, Large Format Digital Imaging Division, at Bowling Green State University in Ohio as well as Director, Digital Imaging Resource Center, at the Universidad Francisco Marroquin in Guatemala City, Guatemala (www.ctpid.ufm.edu).

For more information on Dr. Hellmuth and his work, please visit www.digital-photography.org.

Jook Leung



With over 20 years as a commercial photographer and with a background in photocomposition and digital photo-illustration, Jook is excited to make 360°

panoramic images his new playground and has done so for the last 5 years. Jook's favorite 360VR images are visually vivid and uniquely conceptual. His strong sense for color, lighting and composition are naturally bound to sneak into his panoramic work.

Jook will talk about creating spherical 360° panoramic images with fisheye lenses. Instead of stepping back to capture a scene with conventional wide-angle lenses, the 360° spherical format forces the photographer to get into the middle of a scene.

The full spherical 360° panorama is the ultimate image format. It is easily viewed and explored interactively on a computer monitor. For prints, there are infinite points of view the photographer can extract for his audience. Jook will show examples of this using software from Adobe Photoshop and Panorama Tools.

For more information, please visit Jook's web site at <http://360vr.com>.

Jook Leung's photo by Ted Thomas

Nick Meers

Nick Meers was born in the Cotswolds in 1955, and grew up in Gloucestershire and Dorset, England. After graduating from the Guilford School of Art, Nick was commissioned to shoot the first of over thirty travel books in Paris, then worked in the National Parks in California soon after. The extreme scale, combined with intimate details of the landscape, started him off on a lifelong

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Convention Speaker Biographies

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observation of, and fascination with, changing natural light, and its effects upon nature. There followed a series of travel adventures that have honed his visual skills.

Over the next 20 years, his experiences worldwide brought a variety of commissions; his photographs have appeared in many books, on calendars, magazine front covers, annual reports, book jackets, record covers, greetings cards, post cards, and in many magazines. These include *Country Life*, *Country Living*, *Gardens Illustrated*, *House and Garden*, the *National Trust* magazine, *Perspectives*, *In Britain*, *Period Living*, *Heritage*, *Individual Homes*, *Photo Technique*, *Outdoor Photography*, *Landscape*, *The Illustrated London News*, *Vogue USA* and many others.

In addition to the publication of over 30 books, editorial and other commissions have included the Royal Wedding of Charles and Diana in 1981, TV stills photography for Channel 4 TV, and stock (travel) commissions all over the world.

Photographs have been exhibited many times at The Association of Photographers Gallery in London. Others include the National Trust Centenary exhibition at Osterley House, London, and the Fox Talbot Museum at Lacock Abbey. Work has also been purchased for the Citibank Art Collection in London, and by private collectors. Agency representation of Nick's work is through five stock picture libraries, his panoramic collection of work is held in Chicago and London. The National Trust Photographic Library has a large

collection of his gardens and architectural work.

Nick Meers appears courtesy of Fuji Photo Film USA, Inc.

For more information, please visit Nick's web site at www.nickmeers.com.

Phil Michel

Phil Michel is a digital conversion coordinator in the Prints & Photographs Division at the Library of Congress. He attended Indiana University, majoring in

Fine Arts and Journalism, concentrating on photography within each. He worked for three years managing an engineering photo lab for a blueprinting company before starting at the Library in 1990.

Phil has worked extensively with the Library's collection of over 4200 panoramic photographs, including inventorying and identification, conservation, cataloging, and imaging. The collection was originally distributed as an analog videodisc as part of the Library's American Memory Pilot Program.

Phil continues to coordinate large-scale digital imaging projects and oversees an archive of nearly 1 million digitized images.

Shannon Perich

Shannon Perich is a Museum Specialist in the Photographic History Collection (PHC) at the Smithsonian's National Museum of American History (NMAH). Ms. Perich has been working in the collection since 1996. She holds a Master's degree in



More than 100 Confederate soldiers are buried here in Elmwood Cemetery. Photo by Jan Faul.



Overlooking historic Harper's Ferry.



A typical street in historic Shepherdstown.

Museum Studies from George Washington University (1996), and a BA in Art History and a BFA in Photography both from the University of Arizona (1993). Her primary research interests within the history of photography are snapshot photography, and Richard Avedon. She is presently the image manager for September 11th: Bearing Witness to History, the project manager for the Photographic History Collection's web guide to the collection, and exhibition and web site team member for Making Connections, an exhibition about information and communication technologies and their social impact.

Ms. Perich's exhibition work includes curating the showcase exhibition Santo Pinholé: a saint for photography, an exhibition about a postmodern painting that portrays Ansel Adams as the saint of photography; co-curating Visualizing the Sixties: Photographs by Lisa Law 1965-1971 (); and co-project manager for Science Projects: a Taxonomy of Images, a traveling International Center for Photography show

using photographs from NMAH's Science Service collection. The Spring 2000 issue of the History of Photography journal featured NMAH's Photographic History Collection, in which her article "Process and 3-D Materials" appeared.

Ms. Perich is pleased to present examples of the Photographic History Collection's panorama photographs and apparatus to the IAPP in her presentation, "Historic Panorama Photographs and Apparatus from the National Museum of American History's Collection."

Arthur Rainville

Always considered by his peers to be an artist/innovator and by his clients to be an image creator with a special talent for capturing the expression and essence of a subject, Arthur Rainville's life's obsession is Portraiture. Freezing memories and moments has been his daily creed - for today and for generations yet to be born. He possesses a gift for designing portraits that speak

to an age and speak of a subject - personal, individual and uniquely Rainville. As a result of years of travel and study in the world's great art museums, he has mastered total harmony in his work. Subject, setting, light and pose all join in a motif that sets his work apart.

Arthur Rainville has been called an extraordinary image creator but as of late his notoriety has come from his teachings. For twelve years, Portrait Dept. Chair at the New England School of Photography in Boston, he now offers enrichment programs to professional photographic organizations throughout the country. His current seminar on Concept Portraiture is a part of the TNT Tour throughout the US in 2001. An avid member of the National Speakers Association, he also presents to non-photographic groups on journeys from his forthcoming book "Living Moments."

Arthur Rainville appears courtesy of Fuji Photo Film USA, Inc.

For more information, please visit his web site at www.studiorainville.com.

Peter Randall

A native of the New Hampshire sea-coast, Peter E. Randall is the twelfth generation of his family to live in the region. He has been involved with publishing since graduating from the University of New Hampshire as a history major. Before he began his own publishing company, he was editor of a weekly newspaper, and for seven years edited New Hampshire Profiles magazine. Since 1974, he has authored 12 books ranging from collections of photographs and travel guides, to local history. His most recent books are New Hampshire: A Living Landscape and Gosport Remembered: the Last Village at the Isles of Shoals.

Since 1970, Peter E. Randall Publisher has produced more than 400 books, most of them heavily illustrated volumes related to the history of New England people, places, and organizations. As subsidy publishers, we produce books on behalf of varied clients: individuals, historical societies, non-profit organizations, communities, and businesses. We have worked with Madison Avenue law firms, international clients based in Washington, D.C., with institutions such as Strawberry Banke in Portsmouth, the Currier Gallery of Art in Manchester, New Hampshire, and Essex Institute in Salem, Massachusetts, and the United Nations.

For more information on Peter Randall, please visit his web site at www.perpublisher.com. ■

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Convention Schedule

Schedule Subject To Change

| Date | Time Period | Lecturer | Subject | General Category |
|-------------------------|-------------------|-------------------|---|---|
| Tuesday 10/08/2002 | 7:00 - 9:00 pm | | Registration and Reception | |
| Wednesday 10/09/2002 | 8:00 - 9:00 am | | Registration and Information Desk Open | |
| | 9:00 - 9:30 | Peter Lorber | Welcoming Remarks and Vendor Introductions | General |
| | 9:30 - 9:45 | Will Landon | Multi-media Photographic Presentation | Photography |
| | 9:45 - 10:00 | Terry Nordine | Activities in the Shepherdstown Vicinity | General |
| | 10:00 - 10:30 | Rick Bruner | Places of Interest in the WV Panhandle for Photographers | Photography |
| | 10:30 - 11:00 | | MORNING BREAK | |
| | 11:00 - 11:45 | Shannon Perich | Panoramic Photographs and Artifacts at the Smithsonian | Historic Panoramas |
| | 11:45 - 12:30 pm | Alan Zinn | Producing a Handmade Camera | Photography |
| | 12:30 - 2:00 | | LUNCH | |
| | 2:00 - 2:45 | Jook Leung | Spherical Panoramas | Digital Imaging |
| | 2:45 - 3:00 | Paul Pasquarello | Anamorphic 3-D Photography | Experimental Photography |
| | 3:00 - 3:45 | Peter Randall | Publishing a Photography Book | Business |
| | 3:45 - 4:15 | | AFTERNOON BREAK | |
| | 4:15 - 5:15 | Steven Gross | Panorama Camera Usage in a Social Landscape | Photography |
| | 5:15 - 7:00 | | | |
| | 7:00 - 10:00 pm | | TRADE SHOW | |
| Thursday 10/10/2002 | 8:00 - 9:00 am | | Registration and Information Desk Open | |
| | 9:00 - 9:45 am | Phil Michel | Panoramic Photo Collection of the Library of Congress | Historic Panoramas and Digital Imaging |
| | 9:45 - 10:30 | John McCarthy | S-2 Digital Camera | Digital Imaging |
| | 10:30 - 11:00 | | MORNING BREAK | |
| | 11:00 - 12:30 pm | Arthur Rainville | Featured Speaker | Photography |
| | 12:30 - 2:00 | | LUNCH and GROUP PHOTO SPOUSE/COMPANION LUNCHEON | |
| | 2:00 - 2:45 | Nicholas Hellmuth | Digital Panorama Systems | Digital Imaging |
| | 2:45 - 3:30 | Andrew Davidhazy | Improvised Digital Panoramic Camera | Digital Imaging |
| | 3:30 - 4:00 | | | |
| | | | AFTERNOON BREAK | |
| | 4:00 - 4:45 | Doug Segal | Preservation of the Fred Schutz Panoramic Photo Collection AND Recent Changes in the Stock Photography Business | Historic Panoramas / Digital Imaging and Business |
| | 4:45 - 5:30 | Bob Kim | Digital Color Management | Digital Imaging |
| | 5:30 - 7:00 | | DINNER | |
| | 7:00 - 10:00 | | TRADE SHOW | |
| Friday 10/11/2002 | 8:00 - 9:00 am | | Registration and Information Desk Open | |
| | 9:00 - 9:15 | Alan Bank | Richard G. Fowler Foundation | IAPP Business |
| | 9:15 - 10:30 am | | BUSINESS MEETING and ELECTIONS | |
| | 10:30 - 11:00 | | MORNING BREAK | |
| | 11:00 - 11:30 | Stephen Delroy | WTC Photographs and Experiences | Photography |
| | 11:30 - 12:00 | Alan Kafton | Digital Scanning Techniques for Panoramas | Digital Imaging |
| | 12:00 - 12:30 pm | George Pearl | The Story Behind the Widepan Panoramic Camera | Photography / Business |
| | 12:30 - 2:00 | | LUNCH | |
| | 2:00 - 2:45 | Carl Heilman | Adirondack Panoramas and PhotoShop Techniques | Photography and Digital Imaging |
| | 2:45 - 3:30 | Jan Faul | Civil War Battlefield Panoramas and Digital Printing Techniques | Photography and Digital Imaging |
| | 3:30 - 4:00 | | AFTERNOON BREAK | |
| | 4:00 - 5:00 | Nick Meers | Panoramic Photographers Publication | Photography |
| | 5:00 - 5:15 | David Orbock | Photographic Workshops in France | Photography |
| | 5:15 - 5:30 | Peter Lorber | Closing Remarks and Announcements | General |
| | 5:30 - 7:00 | | | |
| | 7:00 - 10:00 | | TRADE SHOW | |
| Saturday 10/12/2002 | 9:00 am - 5:00 pm | | Group Excursion to Gettysburg, PA | |
| | 7:00 - 10:00 | | Banquet | |

Nominating Committee Board Recommendations

President-elect: Richard Schneider

Board Members: Stephen Delroy, Ron Klein, Cary Moore, Alan Zinn

IAPP Print Competition

There will be a Print Competition held during the convention at the hotel. As in the past, there will be awards for 1st, 2nd and 3rd place in each category. Unlike past competitions, the image will be evaluated on its own merits and not by what camera or technique produced it.

The categories are: Group Photography, Landscapes / Cityscapes, Architectural / Industrial, Fine Art / Experimental / Abstract.

Silent Auction

There will also be a Silent Auction held during the convention at the hotel. A good suggestion for individuals would be to submit a book they have published. This event proved to be very successful and lucrative for IAPP at the 2000 Convention in Napa.

Spouse/Companion Lunch

There will be a Spouse / Companion Lunch on Thursday of the Convention Week.

There will be a separate sign-up for this event at the convention site. Please seek out Addie Lorber or Marilynne Bank for details when you arrive at the hotel. This should be a very nice and enjoyable event!

Don't Forget About The Bus Tour To Gettysburg!

This scenic and historic tour will depart the hotel at 9:00 am on Saturday morning. After a buffet lunch the participants will receive a guided tour (part coach, part walking) throughout the internationally famous Civil War battlefield.

They will also be able to see the Cyclorama (see article elsewhere in this issue), one of only 3 panoramic paintings in North America. The tour will return to the hotel at approximately 5:00 pm. Tickets are \$30.00 per person and can be purchased through the registration form or on site at the hotel.

Historic Panoramas – Paintings

The Battle of Gettysburg or Pickett's Charge

By Paul D. Philippoteaux (1884)

Article is reproduced with permission from the Gettysburg National Battlefield Museum Foundation and the National Park Service

The Battle of Gettysburg has been on permanent exhibit at the Cyclorama Center at Gettysburg National Military Park (Pennsylvania) since 1963. The celebrated French painter Paul Dominique Philippoteaux painted the Gettysburg Cyclorama. It depicts Pickett's Charge, the culmination of the three-day Battle of Gettysburg. Philippoteaux was commissioned by Chicago entrepreneur Charles Willoughby to develop the painting in 1881. In pursuit of accuracy, Philippoteaux came to the U.S. from France and interviewed battle veterans. He also studied official army maps and records, and he took a 360° series of photographs from the center of the battlefield. Armed with this information, Philippoteaux went back to Europe to plan and complete the painting with his entourage of artists.

The finished painting was installed and exhibited in Chicago and was met with great enthusiasm from the public and battle veterans. Here is how one Civil War veteran described it to another in 1884:

I went to see the battle of Gettysburg three times, and you may rest assured that you have got a sight to see before you die. It is simply wonderful and

I never before had the idea that the eye could be so deceived by paint and canvas.

Prompted by the huge financial success of the Chicago exhibit, Willoughby commissioned a second version to be exhibited in Boston in 1884 and two others to be exhibited in Philadelphia and Brooklyn in 1886. It is the second, or Boston, version that hangs today at Gettysburg National Military Park.

The Boston Gettysburg Cyclorama was exhibited in a purpose built building in Boston from its installation in 1884 until 1891 when it was removed and shipped to another venue. It was returned in 1892, rolled up and placed in a 50' diameter wooden crate in an open shed. There, it was damaged by vandalism, fire and rain.

In 1910, the painting was purchased by Albert Hahne and shipped to Newark, New Jersey, where it hung in sections in a department store. The sections were later shipped for display in Baltimore, New York and Washington. The sections were finally collected and shipped to Gettysburg in 1912 where an extensive restoration was undertaken to exhibit the painting once again in the

round. Some linear footage, upper sky and apron had been lost to damage and to the display of the painting in New Jersey. And things would only get worse over the next 47 years as the painting went on exhibit in a wooden building at Gettysburg's Cemetery Hill. The building was unheated and the roof leaked causing serious damage to the paint layer.

About 30 years into its stay in Gettysburg, in 1942, the Cyclorama came under the jurisdiction of the National Park Service (NPS). An on-site restoration campaign in 1948 included an effort to support the fragile canvas by gluing horizontal and vertical linen bands to the back and pulling the canvas back with straps stapled to wooden supports. Unfortunately, the water-based animal glue shrank as it dried. This caused serious puckering and radiating folds on the surface of the painting that remain visible today.

National Park Service Painting Conservator Walter Nitkiewicz undertook the next major campaign in 1959-1961. The 1948 distortions were not the only problem. The canvas was friable, split and torn with deep cracking and cleavage of paint layers, flaking and surface loss.

Nitkowitz faced the painting with a protective layer of Japanese tissue and dismounted it in 25-foot sections. The brittle canvas was first made pliable with damp sponges and weighted pads to flatten stiff puckers and other planar distortions. Each section was then sized and relined with new canvas attached with a penetrating melted wax / resin compound, as was state-of-the-art professional practice at that time. Additional areas of damaged sky were removed to even out an otherwise jagged horizontal line. While that conformed to a new mounting system, it again shortened the painting's original height.

In commemoration of the battle's centennial and because of the Cyclorama's importance as a National Historic Object, the National Park Service also built a new building designed specifically to display the cyclorama. The painting was installed in the present-day Cyclorama Visitor Center in 1962.

However, during the lining process, each section was mounted flat, and problems developed when the sections did not align when hung. It became

more on page Twelve



The Battle of Gettysburg Cyclorama depicting Pickett's Charge, the culmination of the three-day Battle of Gettysburg painted by the celebrated French painter Paul Dominique Philippoteaux.

The Battle of Gettysburg or Pickett's Charge

from page Eleven

apparent that the original shape of the painting was parabolic—that is, narrower at the top and wider at the bottom. But the new mounting system was essentially designed for a more straight-sided, cylindrical shape. The result was excess fabric at the bottom edge, forming into ruffles. The solution was to attach the excess canvas to wooden slats on each side of the main canvas joins and pull them back in an attempt to create a more gradual distribution of the folds over a wider span

But the solution did not work. The lining began to separate from the canvas. In 1975, Walter Nitkiewicz was back on site repairing cracks and voids caused by separation of layers along major canvas joins. The surface distortions were becoming more visible, and the wooden slats in the back were repositioned to better distribute excess material along the bottom circumference. A new lighting system was recommended to optically flatten the surface distortions with limited success.

The system for hanging the panels was not the only problem. Nitkiewicz noted that the new building's climate control system was not able to stabilize damaging fluctuations in relative humidity. In 1984-1989, NPS Painting Conservator Tom Carter worked on site to try to alleviate on-going planar distortion and paint flaking due to movement of the canvas painting. Since that time, no additional conservation work on the painting has been undertaken by NPS.

Complete conservation treatment and a new display of the painting are critically needed. The current display mount-

ing (stretched at the top only) restricts the painting from assuming its natural hyperbolic shape (when properly stretched at the top and bottom). Unless this is corrected soon, painting conservators state that the painting will pull away from its lining.

The current Cyclorama building does not have adequate interior space to correct this problem. Heating and ventilating systems in the building pull air through the canvas, causing dirt to be trapped on the painting surface, which has no protective varnish. The 1961 restoration applied a wax/resin compound to the back of the canvas. This compound is now unstable and is accelerating deterioration of the painting.

The National Park Service plans to restore the painting and relocate it to a new park Museum/Visitor Center to be funded, built, and operated in partnership with the non-profit Gettysburg National Battlefield Museum Foundation. The new facility is intended to solve long-term park problems associated with (1) preservation of the park's artifact and archival collections, (2) preservation and display of the Cyclorama Painting, (3) provision of a museum complex to provide visitors with an understanding of the significance of the Battle of Gettysburg within the context of the causes and consequences of the American Civil War, and (4) removal of the current visitor center and Cyclorama buildings and restoration of the historic battle landscapes upon which those buildings currently reside. The Foundation is raising \$52 million for the project, which includes a \$10 million endowment to ensure ongoing maintenance

and program needs are met.

The Gettysburg National Battlefield Museum Foundation has an NPS-approved fundraising plan and will launch its campaign in the fall of this year. They are now in the process of hiring architectural and museum exhibit consultants to start work on the design of the facility and interpretive exhibits. Groundbreaking is expected in 2003, with an opening tentatively set for 2006.

The restored cyclorama painting will be displayed in a new gallery that would enhance its interpretation. A new program would describe the culmination of the battle's third day: Pickett's Charge. The painting would be a focal point for understanding both the battle and its continuing hold on the imagination of visitors. If possible the diorama, which was once part of the painting, would be reconstructed to give visitors a sense for what it was like for participants and non-combatants during the final clash. ■

Editor's Note: On Saturday, October 12, attendees and companions at the 2002 International Convention will have the opportunity to visit the Cyclorama. An organized full-day tour will depart the convention hotel and venture up to the National Military Park in Gettysburg, Pennsylvania. The cost for the tour is \$30.00 and is payable either in advance (with your registration form) or on-site.

Anyone wishing to make a charitable contribution to the restoration of the Cyclorama can do so by visiting <http://www.gettysburgfoundation.org>.

New (and returning) Members:

Jodi Biggers
Arlington, Virginia

Karen Cohen
Shoots
Frankford, West Virginia

Kerry S. Coppin
Univ. of Miami
Bal Harbour, Florida

Ray I. Doan
Ray I. Doan Fine Art Photography
Key Largo, Florida

Colin Haase
Holland Applied Technologies
Western Springs, Illinois

Nick Meers
Herefordshire, Great Britain

Alison Overton
Raleigh, North Carolina

David Pringle
Lightning Strikes!
Hollywood, California

Ian Reid
Eagle Eye Helicopter, Inc.
Homer, Alaska

Arthur Richmond
Canton, Massachusetts

Richard M. Schlefer
New York, New York

Jeff J. Taugner
Badger Graphic Sales, Inc.
Kaukauna, Wisconsin

Jean Yake
Panoramic Services, Inc.
Las Vegas, Nevada (returning)

SkyPan Panoramas

By Mark Segal

SkyPan International was created in 1988 thanks to a real estate developer client who desired 360 degree pans shot from a helicopter. Little did I know what adventure lay ahead of me in the art of travel, technical achievements and danger. We adapted 70mm Roundshot cameras with support rigs that hang unattached and below full size helicopters, thus allowing flexibility and few restrictions when shooting overseas. In 1998 I met Jeff Jones, a remote control helicopter expert, and today we can shoot 360 pans from a 22 pound RPV (remote piloted vehicle) at any height up to 500 feet above ground level.

We faced numerous challenges in the R&D of balancing, stabilizing and isolating camera equipment attached

to a highly modified RC helicopter. We suffered through numerous crashes (including Lake Michigan) for 4 years while learning and improving the SkyPan system.

Using a microwave downlink system and RV goggles we can preview the pan in real time, before shooting at high speed with our new 28/220 Roundshot camera. Also, we shoot digital video using the same underbelly platform and remain airborne for up to 20 minutes before refueling.

As a new company performing a new service we're finding many similarities to the original panoramic photography business challenges when I started 20 years ago, for example, identifying and



Jeff Jones (left) and Mark Segal ready for the flight of their SkyPan system.

educating potential customers, presenting unusual samples of applications and the promotion-marketing of an esoteric service.

Additionally, we've had to face some difficult and expensive concerns like special insurance coverage, varied safety issues and never ending technical problems in maintaining three helicopters with hundreds of moving (and breakable) parts.

Obvious Skypan uses include typical birds eye views including agriculture,

golf courses, real estate previews and any low altitude position which is too unsafe for a full size helicopter. Recently we've communicated and estimated for companies interested in nuclear plant inspections, remote power line surveys,

music videos, botanical gardens, gold mine pans, hospital campus coverage and feature film trailers.

Due to safety issues we are avoiding all projects over people, like special events and concerts. We welcome all ideas from the IAPP membership and invite you to visit our website at www.skypanint.com.

Check out an image of Chicago taken with the SkyPan on the next page. ■

Mark Segal lives in Chicago, Illinois.

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Member Profile: Pawel Fludzinsky Into (almost) Thin Air...

Since our last holiday had been a decadent affair on a sunny beach, we desired a more challenging break so we decided to try a vigorous trekking

holiday in Nepal! (This was a few years ago, before the current political problems in Nepal). There were 14 of us on the trek, plus an experienced mountain

guide, and a large native staff who did all the carrying, setup, food preparation, etc. All 14 of us were Americans, mostly from California. My wife and I



SkyPan Panorama

This panorama image of the Chicago area including the famous Navy Pier was taken with the new SkyPan system by Mark Segal and Jeff Jones.



joined the trek from Japan, where we worked for several years. Mountain Travel Sobek (highly recommended),

more on page Sixteen



5

9-11 One Year Later

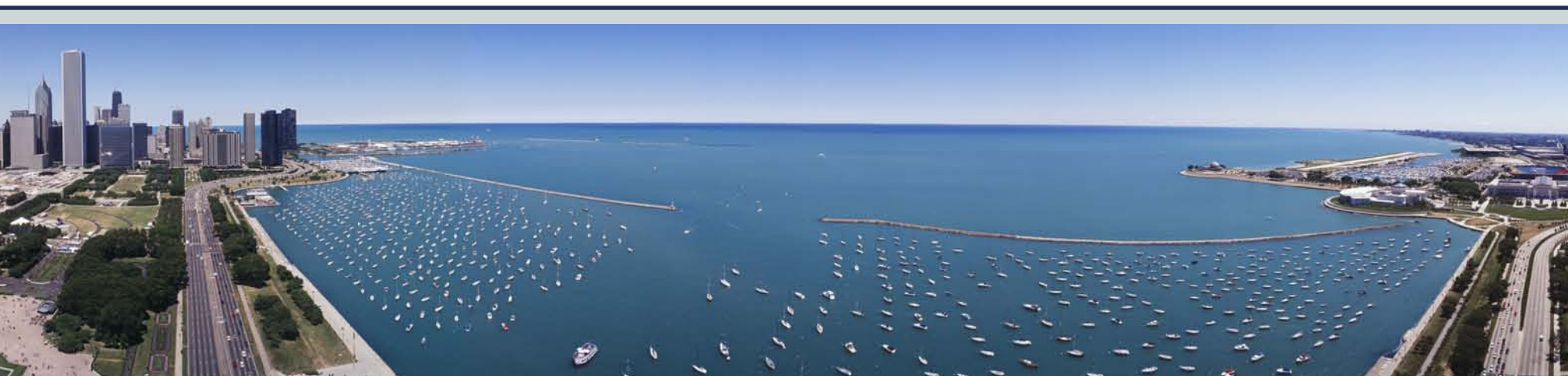
By Stephen Delroy

The anniversary of the devastating terrorist attack on the World Trade Center (WTC) has just passed. We have adjusted, but it has not been pleasant. The only constant is that all things continue to change, especially close to Ground Zero. I have found that with the demise of the Twin Towers and its wide-open Plaza and fountain, the U.S. Custom House at Bowling Green has been promoted to a high position of visibility. One that was almost the exclusive domain of the WTC.

The 3-month anniversary heralded the arrival at the Custom -

House of an assemblage of Tibetan monks sent by the Dali Llama. They came to heal the pain of the attack. They would do this using the ancient healing art of the Sacred Mandala (below). These are constructed out of grains of colored sand carefully placed on a specially prepared platform. Thus mandalas are temporary structures built of impermanent materials. Millions of grains of sand are painstakingly laid into place on this flat platform over

more on page Seventeen



Into (almost) Thin Air...

from page Fifteen

an American company specializing in active vacations, organized the trek.

We started with 2 nights in Kathmandu, and then spent 10 days on the trail, sleeping in tents and enjoying the beauty of the Himalayas. We were constantly surrounded by some of the most majestic mountains in the world. Typically, we would trek for about 6 hrs/day, moving from one small village to the next, spending most of the time between 11000-13000 feet. The days were sunny and clear, and a perfect temperature for trekking (50-60F). However, the nights would get quite cold (below freezing), and we bundled into our long underwear and down-filled sleeping bags for the night. The stars were incredible - you could almost touch the Milky Way - clearly the result of being at that altitude with no pollution or artificial light sources. The Himalayas were another world!

We left Kathmandu on a small, twin-engine plane (we had to wait for the clouds to clear because there is no such thing as instrument flying in these mountains) and arrived in Lukla (elevation 9500'), a small mountain village that serves as the starting point for most Everest expeditions.

The airstrip (and I use the term loosely) at Lukla was directly from an Indiana Jones adventure movie - a gravel runway, about the length of two football fields, running uphill on the mountain-side. For takeoff, the plane turns around and the downhill runway hopefully provides the necessary acceleration before the terrain drops off into the steep valley below. From Lukla, we trekked

through a number of small villages in the shadows of Everest in Sagarmatha (Everest) National Park. Our first village was Namche Bazaar (elev 11500), where we spent two days to acclimatize to the altitude. Already I was feeling the effects of the altitude - lightheadedness and shortness of breathe. However, the sunrises and sunsets were absolutely spectacular, making it "worth the pain".

Photos 1 and 2 (below) were taken from our campsite in Namche Bazaar, about 10 minutes apart as the sun rose and illuminated the mountains to our west. (All photos taken with a Fuji GX617; photos 3 - 300 mm lens, Fuji Velvia; exposure not recorded).

Once acclimatized, we continued our trek through several villages at increasing altitudes, spending our nights in campsites on the outskirts of each

village. Our days typically consisted of starting our trek at 11-12000', going to the bottom of the ravine or pass which always seem to exist between us and our next destination, and then trekking up the other side to the next village.

On day 6 of the trek, we arrived at the Everest Hotel - arguably the highest elevation resort in the world, catering to tourists that fly into the local airstrip, and then, because of the altitude and lack of time to acclimatize, are provided oxygen in their rooms.

Photo 3 and 4 (next page) are taken from the Everest Hotel. In 3 (105mm, ND center weight filter; Kodak E100SW, exposure not recorded) Mt. Everest is in the center of the photo behind cloud cover. Unfortunately, during our entire trek, we only saw Everest once without cloud cover. The peak to the right

is Ama Dablam, and in the center is the temple at Tengboche, our next destination later that day!

Photo 4 (300mm, Kodak E100SW, exposure not recorded) shows a better view of Tengboche. Our trek culminated in a night at Tengboche, an ancient monastery high (13000 feet) in the Himalayas, at the doorstep of Everest, surrounded by 8 mountains, all over 25000 feet.

The views were absolutely spectacular. Tengboche was as close as we would get to Everest - about a two-day trek away from Everest Base Camp 1. Photo 5 (previous page) (300mm, Kodak E100SW, exposure not recorded) is a spectacular sunset at Tengboche.

From the moment we got off the plane in Lukla, we had stepped into a world that time and modernity have not touched. Minimal electricity (from a few sporadically functioning generators), no running water, no mechanized vehicles (not even a bicycle) - just as well, because there were no roads. The villages were connected by footpaths that were shared by man and yak alike; a primitive setting, but with unsurpassed beauty.

Photo 6 (previous page) (300mm, Kodak E100SW, exposure not recorded) shows two yaks in pasture. These beasts of burden were remarkably nimble and sure-footed; nonetheless, we always made sure that we were on the inside of the trail whenever passing or being passed by them, just in case they may slip and send you down the mountainside.

The Nepalese, mainly Sherpas in this part of Nepal, were a very friendly, accommo-



dating people, always quick to greet you with "Namaste". Supporting the tourist trade as guides and porters is a very important part of their economy. It was also very common to see men, women and children carrying their own weight in goods stacked high in baskets on their backs, transporting them from one village to the next, moving up and down the trails, often barefoot, as nimbly as mountain goats.

I, on the other hand, hired an extra Sherpa to carry his camera equipment and tripod! (In my defense, it was a heavy camera bag and I was fully occupied in just 'going the distance').

Indeed, with the minimal "training" I did for this trip, I felt the effects of the "thin air" at 11000-13000 feet, and can only begin to fathom the circumstances of the disastrous Everest expeditions

of a few years ago, described by Jon Krakauer in his book "Into Thin Air".

At times, every step going uphill seemed like a struggle. In the evening, we would fall asleep quickly, from sheer exhaustion, but often wake up in the middle of the night panting for air. Indeed, my resting pulse was 20-25 beats/min higher than it is at sea level, as my body struggled for oxygen!

I have included some photos with this article, but they do not begin to do justice to the grandeur of the Himalayas - they are a poor substitute. However, in retrospect, what I will always remember is the beauty of the place, not the thin air, and these photos will continue to remind me of my adventures there. ■

Pawel Fludzinski lives in Zionsville, Indiana.



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9-11 One Year Later from page Fifteen

a period of days or weeks. When finished, to symbolize the impermanence of all that exists, the colored sands are swept up and poured into a nearby river or stream where the waters carry the healing energies throughout the world. Formed of a traditional prescribed iconography that includes geometric shapes and a multitude of ancient spiritual symbols, the sand-painted mandala is used as a tool for re-consecrating the earth and its inhabitants.

Each day the monks began the day with ancient chants and meditations (below). The mandala sand painting process begins with an opening ceremony, during which the lamas consecrate the site and call forth the forces of goodness. This is done by means of chanting, music and mantra recitation, and requires approximately half an hour. Only then do they start the intricate process of laying down the colored sand almost grain by grain. Six to eight monks would work simultaneously throughout the day - everyday - until it was completed just before Christmas Day. Once completed this gorgeous, intricate and fragile work of art was

swept up and placed in an urn. To fulfill the function of healing, half was distributed to the audience at the closing ceremony, while the remainder was carried to a nearby body of water (NY harbor), where it was deposited. The waters then carried the healing blessing to the ocean, and from there it spread throughout the world for planetary healing. Permanence is not important, as nothing on earth is permanent. Thus only the westerner groans when this ultimate design is reduced back to grains of sand.

Another event in our Rotunda was a gala reception for an association of Rhode Island jewelers. A cache of silver recovered from the debris was cleaned and reprocessed and shaped into ornamental angels by these people. They were hung on a monumental Christmas tree that sits adjacent to the famous Bowling Green statue of the Bull. There was one ornament for each fallen firefighter and police officer. The angels were then sent to the White House and eventually distributed to each grieving family.

more on page Eighteen



9-11 One Year Later

from page Seventeen

We have all seen the Time Magazine issue that honors a newsmaker as Person-of-the-Year. This year marked the 75th anniversary of the Person-of-the-Year award. Time mounted an exhibit honoring this special award and the year-end issue of the magazine. The U.S. Custom House was selected as the venue for the initial presentation of Time's traveling exhibit (now At the Smithsonian in Washington DC). After mounting the exhibit a reception was held to honor Mayor Guiliani, this years recipient and many of the past recipients (below). In attendance were many past recipients such as Henry Kissinger, Newt Gingrich, Billie Jean King, Jeffery Bezos and others. The exhibit was a very popular one before moving on to its next location.

It would be remiss not to mention a special play, "The Guys," written within days of the attack about a firehouse

Captain faced with offering eulogies for eight of his men lost in the collapse of the Twin Towers. Filled with trepidation over this responsibility and uncomfortable with his literary abilities, he hires a woman to assist him with writing the eulogies. It is a play with an aura beyond 9/11 and NYC, significant whenever people must deal with human loss and devastation. It has seen many famous theatre and film personalities willing to perform for nothing. See it if it comes to your city. (Reviews can be found at Curtain Up on the Internet.)

At present no one is certain how the anniversary will play in the hearts and TV's of America and the world. But it will be a focus for us all as we remember the victims, heroes and the future obligations of our government to find and punish the perpetrators of this horror. We all wish for peace and humanity and the end of terror may it come to pass. ■



Ornamental angels hanging on the Christmas tree behind the Bowling Green statue of the Bull.

On Location:

Long Distance Colour Image Making

By Michael Westmoreland

One of my favourite subjects is the waterfront, preferably seen from a distance, and some of my favourite images have been waterfronts in places like Hong Kong, Venice, Malta, etc.

In the old days this was accomplished with the Cirkut camera and its flexible options of bellows, long focus lenses

and shift. I have to stress that I did those for the hell of it; many of them have format ratios of 1:10 and greater, so their destination tends to be gallery walls rather than stock library catalogues.

Time moves on, and since becoming a septuagenarian I am increasingly disinclined to hump around such vast burdens of equipment. Thus I have welcomed the advent of the stitched panorama and with it a rediscovery of the featherweight 35mm format, together with all its attendant conveniences of round-the-world mini-lab quick processing, easy scanning, etc.

For a long time my main 35mm

investment was in wide and ultra-wide lenses, but recently I have gone in for the long telephoto and its capacity to delineate the distant skyline.

The problem with many waterfronts is that all the subject interest is above the

eye level; thus the use of a dead level tripod and its sequential exposure rotation is going to waste half the frame with feature-



less water. There are of course special 35mm shift lenses, but they are all far too wide-angle for the kind of subjects I have in mind (not to mention vastly expensive). The only other way to use a shift facility with 35mm format involves stepping up the lenses to something designed for a larger image circle, i.e. larger format.

Recently I took a trip to Australia to visit relatives, and incorporated some stopovers to include harbours such as Vancouver, Fiji, Sydney, Hobart and Singapore. Thinking about equipment to go on the trip, and after pondering the above problems I decided to invest in a gadget I had had my eye on for a while, namely the Zork shift adapter. Zork is a company in Munich, Ger-

many that makes unique lens adapters of all kinds, both off the shelf and bespoke. The next size up from 35mm is 645 and fortunately I am well endowed with Mamiya 645 glassware, having had a Hulcherama for many years.

I was delighted to learn that Zork could supply a Nikon/Mamiya 645 shift adapter off the shelf and the price was a reasonable 600DM (about 300 US dollars). The adapter is a lightweight accessory giving 25mm of shift in any direction.

It incorporates a small foot with tripod screw hole, which is a useful idea as it moves the balance point of the camera to a more stable position. It is described as a "panoramic shift adapter" because it was primarily designed to provide a 2-frame join-up horizontal panorama without moving the camera or using curvilinear stitching routines (as described in Joseph Meehan's book).

On this trip with the family in tow I was really pushed for luggage capacity and my photo equipment had to be restricted to what I could fit in a

Billingham bag, which is itself small enough for the plane overhead locker.

Normally I prefer using my biggest Gitzo tripod for long lens shots, even with 35mm, but this time I had to go to the opposite extreme so I packed the baby Gitzo which compacts to a length of only 13 inches. When considering the tripod head I reluctantly ditched my favourite for pans, which is the multi-gearred Manfrotto 410, in favour of another tiny lightweight Gitzo Brevet ball and socket head. The Manfrotto is a dream to use for levelling up pans (compared with a ball and socket) but it was simply too bulky an item.

When considering the question of lenses to fit my new toy, the longest roll film glassware I have is the Mamiya 645 300 f5.6. While this is no bulkier or heavier than my 300mm Nikkor it still seemed to be asking a lot to be using it on such a lightweight stand.

With tightly crossed fingers I hoped I would be lucky and at least have windless conditions. Then almost as an afterthought I found room for the

2x converter; (OK, 600mm would be absolutely ridiculous, but it would be interesting to see just how far I could push it).

The final items to go in the bag were a small Foba locking turntable that always goes with me on panoramic assignments (and which makes life so much easier between exposures), and of course, a small carpenter's level and cable release.

As for the trip, I have to report that I amazed myself. I did get lucky and have windless conditions, but the results were far better than I have any right to expect. Even the 600mm shots were not bad.

With this sort of subject, which might be 10-1 ratio or more, I am not looking for a huge degree of enlargement. I want to keep the final gallery picture within reasonable limits so I can get away with a degree of acuity that is somewhat less than the optimum.

I am interested in seeing just how far one can push long-distance colour image making. Bear in mind that the pictures in question are taken parallel

to the ground and therefore subject to atmospheric distortion, heat shimmer etc; (also bearing in mind that most of my stuff is shot through the polluted skies of Europe).

I would welcome any correspondence with other people who have special experience or suggestions for reading on the topic. ■

You can send me e-mail at michael@westmoreland.demon.co.uk.

The address for Zork is:
Zork
Gollierstrasse 70-80339
Munich, Germany.
Telephone 49-89-508568.
Web site is www.zoerk.com.

Michael Westmoreland lives in Leicester, England.

Below: Sydney, one of the many harbours photographed by Michael during his trip to Australia using the Zork shift adapter.



Product Review:**The Roundshot Model 28-220**

By Roy Christian

As a new owner of a Seitz Super 220 Roundshot and a No. 5 Roundshot, it seemed I had no need for the newest Roundshot: Model 28-220. It is built to handle a 28 mm lens on a Roundshot body configured to use 220 format film.

The drawback of my earlier Roundshot cameras was their weight. I had hauled both my cameras to three continents. With increased airport security (and increased age) it was getting harder to move these cameras – as good as they are – around the world. So just before a trip to Cambodia in Southeast Asia, I bought the stripped-down “outdoor” model of the Roundshot 28-220. Nevertheless, I was still burdened down with equipment, having also brought a Hasselblad X-

Pan Outfit, a tripod and a Canon digital outfit on the trip!

I installed a 28mm PC (perspective control) Nikkor lens on the new Roundshot. This particular lens can shift 7mm up or down so that a rising front gives you an image with 35mm above the level horizon and 21mm below the horizon on 220 format film.

The camera has shutter speeds limited to 1/60th, 1/125th or 1/250th second. It has a programmed 450-degree rotation (Seitz recommends a 90-degree lead to prevent banding and “film flop”. I found this was unneeded at 1/60th shutter speed.). The manufacturer provides a shutter-release cord so that you can adjust the rotation by “eyeballing” it and cutting short the rotation

at any degree. This also works best, in my experience, at 1/60th second speed. There is a 10-second delay that works with the programmed release. This gives the photographer time to either duck out of the picture or become part of it. This is a very nice feature if you can remember to use it! On occasion I have forgotten to set it and then thought something was wrong with the camera when it didn’t expose when I pushed the shutter release. The camera also features a lock switch that prevents you from firing the camera accidentally.

A big drawback of the camera, in my opinion, is that there is no exposure counter. Therefore, if you use the programmed 450-degree coverage mentioned above, you can plan on getting

7 panoramic photographs per roll of 220 film. A 360-degree image is roughly 2 x 7” in size. I ended up with images out of my focus face more than I care to admit. If you use the cord release and try to get more shots per roll, you tend to lose count as to where you are on that roll. I tend to take what I think is the last shot, roll the film out with more shots, then reload and take the shot again (Or maybe I should stick with the 450-degree program!).

Seitz provides an ingenious non-optical viewfinder (more like an angle finder) that can adjust for shifting the lens. With coverage of over 45-degrees up or down, often you just shift to the maximum as it more than covers the subject.

The coverage of the 28mm lens on 220



format film is equivalent to a 15mm lens on 35mm film. This means you must choose your subjects with care. Distant mountain ranges are to be avoided! Angkor Wat in Cambodia was an ideal location because the ruins were close together and topped with tall tropical trees. Distortion from the camera's rotation should be considered as you plan your shot. Some of this can be corrected in Adobe's Photo Shop software.

Seitz produces a more expensive model for the 28-220 with additional slower shutter speeds AND an exposure counter. For me, the light-weight of my model, the simplicity of operation and the high quality of the images recorded more than compensate for its drawbacks.

I shoot 220 format color negative film in the 100-400 ISO range. I found that Fuji's 800 ISO film jammed the pressure plate (thicker emulsion?). I have also successfully used 120 format film, but found that it only gives you 3 shots per roll. As suggested before, I have had no problems with banding. I did find out of focus strips at the beginning of a shot when using the 1/250th speed. One could conceivably use the 28-220 hand-held like a Globuscope. My efforts in this area were not good! More attention to leveling and using a monopod would likely improve results.

Travel Notes: After my wife and friends refused to join me on a trip to Cambodia, I called fellow IAPP member Will Landon who quickly

signed on. At the time Singapore Airlines offered a 7-day package from San Francisco for \$1500.00 US.

The ruins of Angkor Wat are extensive. During its height of power and influence, the ancient Cambodian kings would each try to out-do the other by erecting larger and more elaborate temples and shrines at the site. This took place over a 300-year period. Angkor Wat was built with 40,000 elephants carrying stones from a quarry 50 miles away.

The tallest tower at the site is taller than Notre Dame Cathedral in Paris. The Angkor Wat and surrounding area comprised the largest city in the world in 1100 A.D.

The Cambodian people are anxious to welcome and provide good hospitality for tourists. The US dollar goes far here. Will and I thoroughly enjoyed our trip. The heat in March can be exhausting and so we needed our mid-day rests. We encountered no real insect problem, though we learned that the cooler months of December and January is a more active period for pests. If you have the time and funds available, we recommend that you venture soon to Cambodia before prices skyrocket. ■

Roy Christian lives in Aptos, California.

These images of Angkor Wat in Cambodia were shot on color negative film, scanned using an Imacon scanner and enhanced in Photoshop.



Current Exhibits:**The Panoramic Photography of W. J. Moore 1913-1939.**

A selection of sixteen of the panoramas by W. J. Moore, originally shown at the Vancouver Museum, will be on view indefinitely in the Archives' Display Gallery.

This exhibition, organized by the City of Vancouver Archives, provides unique historical views of Greater Vancouver from 1913 to 1939 through a selection of black and white panorama photographs. The exhibit is actually a remnant of a larger exhibit placed in the Vancouver Museum in 1995. The original exhibit featured 51 photographs taken between 1913 and 1939, a No. 8 Cirkut camera and printed information on the preservation of the W. J. Moore collection at the City of Vancouver Archives. The current exhibit is of a smaller selection of matted, framed photographs with explanatory notes. Two display cases also contain material pertaining to the conservation of fragile photographic negatives at the Archives.

Moore specialized in panoramas, working with a No. 8 Cirkut Outfit camera. He demonstrated experience, skill and planning to master the mechanical and aesthetic considerations of the panoramic format. The photographs have a unique

shape: 8 inches high and varying widths up to 8 feet.

The selection of historic panoramic photographs featured in the exhibition document the industrial development of False Creek, shipbuilding and other local industries, as well as people, neighborhoods, civic events, the waterfront and cityscapes.

You can find descriptions (but unfortunately, no images) of the photographs currently on display by searching the negative numbers on our web site (using the keyword search in "all records"). These are the numbers: Pan N43, Pan N227, Pan N216, Pan N217, Pan N224, Pan N26, Pan NVIB, Pan N85A, Pan N85B, Pan N73, Pan N74, Pan NXV, Pan N120, Pan N256, Pan N226, Pan N222, Pan N221, Pan N158.

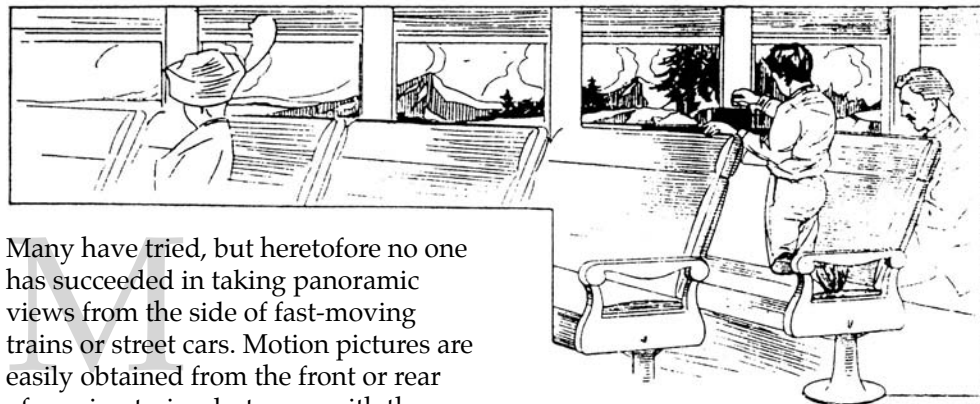
City of Vancouver Archives are located at 1150 Chestnut Street, Vancouver, BC, Canada. The phone number is 604-736-8561. The web site for the exhibit is www.city.vancouver.bc.ca/ctyclerk/archives/about/currexhi.htm.

This text was used with permission of Evelyn Peters McLellan, Archivist, City of Vancouver Archives.

From The Archives**The Mile-O-View Camera**

By T. B. Lambert

Editors note: This article is reprinted from "The Boy Mechanic - Volume II, 1915" and appeared in the April 1998 Issue of Panorama Magazine.



Many have tried, but heretofore no one has succeeded in taking panoramic views from the side of fast-moving trains or street cars. Motion pictures are easily obtained from the front or rear of moving trains, but none with the camera lens pointing at right angles, or nearly so, to the track.

A complete apparatus for taking continuous and perfect panoramic pictures of any desired length as one travels through a country, is too complicated to be described in detail within the limits of this article, but a simple arrangement, invented and constructed by the writer, will enable anyone to perform the experiment at practically no cost except for the film.

Some form of a roll-film camera is essential, and simply as a working basis, it will be assumed an ordinary camera is used, post-card camera in size, for which the following things will be required: A piece of thin black card or hard rubber; a small board, and a piece of wire to be used as a crank.

Prepare the paper, or hard rubber, by cutting it to a size that will exactly cover the rear camera opening when the back of the camera is removed,

which in the case of a post-card size, is 6 in. long and 3 3/4 in. wide; then cut a narrow slot, about 3/64 in. wide cross-wise through the center of the material.

This slot should extend to within about 1/2 in. of each edge, and the edges must be perfectly smooth and straight. If paper is used, glue it to the opening in the camera. If hard rubber is used, it can be made up as shown and set in the camera opening.

This will bring the slot directly back of the lens center and at right angles to the direction in which the film moves when being rolled.

A board is prepared, about 4 ft. long, 10 in. wide and 3/4 in. thick. This is to take the place of a tripod, and it must have a small hole and suitable wing nut to attach the camera near the center.

This length of board will reach from the back of one seat to another when it

is placed to support the camera during the exposure.

A wire, about 1/8-in. in diameter, is bent, as shown, with a short hook on one end, and the other turned up at right angles, to serve as a handle. This wire, when hooked into the wing nut, will enable one to wind up the film at a fairly uniform speed. This completes all the necessary apparatus.

To take pictures with this panoramic outfit, load the camera in the usual way, but do not wind it up to exposure No. 1; stop at a point where the beginning of the film will be nearly opposite the narrow slot in the black paper, or rubber. This would be to stop the turning at about the time the hand pointer appears in the small back window.

Attach the camera firmly to the board and brace up the lens end so that it will not easily shake with the movement of the car. Place the board across the backs of two adjacent seats, so that the camera will point out of the window at exactly right angles to the car.

When ready to expose, open the shutter wide, turn the crank that is hooked into the wing nut, and slowly wind up the film while the train is run-

ning. This will give a panoramic picture, continuous in character, and if the speed of turning is well judged, some very splendid views can be made.

The focal length of the lens and the speed of the train will govern the speed of turning the crank. For an average lens, the crank should be given one turn per second when the car is traveling about 15 miles an hour, or the average speed of a streetcar.

A train traveling 30 miles an hour will require two turns of the crank

per second. A good method of trying this out is to use one film as a test and turn the crank a few times and note its speed by the second, then stop and begin again at another speed for a few turns and so on, until the entire film is exposed, always noting the turns and time for each change, also the speed of the train. When the film is developed the one that shows best will give the proper number of turns per second.

The following points must be considered: The track should not be rough, and the camera must be perfectly

steady and not twisted out of position by turning the crank, otherwise the resulting picture will be warped.

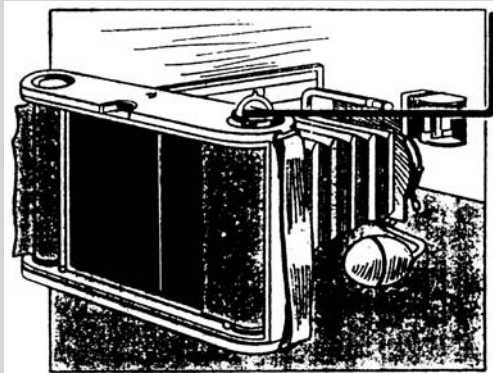
If the slot in the back board is not smooth and true, the picture will be streaked. Turning the film too fast will make the picture elongated, and too slowly, condensed.

Should the camera be pointed otherwise than at right angles the picture will be distorted. This arrangement cannot be used to take moving objects except under special conditions. A picture of a passing train of cars can

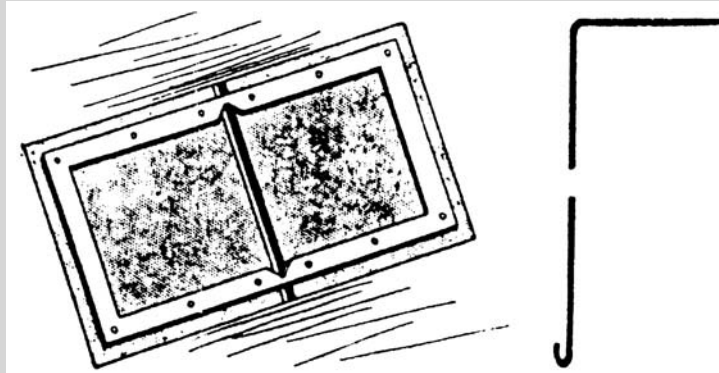
be made if the camera is stationary, but the wheels and drive rods will appear twisted out of shape.

It is best for the experimenter to confine himself to scenery at the beginning, avoiding architectural objects, because a variation in speed of turning the crank to wind the film naturally distorts the architecture, which variation is not so noticeable in a scenic view. ■

Look for more articles "From The Archives" in upcoming issues of Panorama Magazine.



The two parts as they are applied to an ordinary camera.



These two articles constitute the only parts necessary to change a camera into a Mile-O-View.



The "scenic" accompanying the original Mile-O-View article.

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FOR SALE: Seitz Roundshot 220VR with Roundshot pan tilt head, Roundshot lupe, Roundshot bright screen, Nikon lenses: 50mm f/1.8, 200mm f/4, 300mm f/4, Pelican case. Asking price: \$8800. This camera is only 18 months old and in immaculant condition. Contact: Lesley at The Packinghouse Gallery, email: lesley@packinghousegallery.com.

URGENTLY NEEDED: 90mm or 105mm lens for Fuji GX 617 Camera. Ian Reid, 907-235-9456 in Alaska or ian@eagleheli.com.

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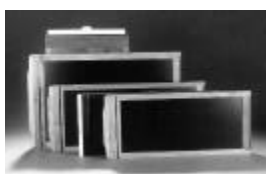
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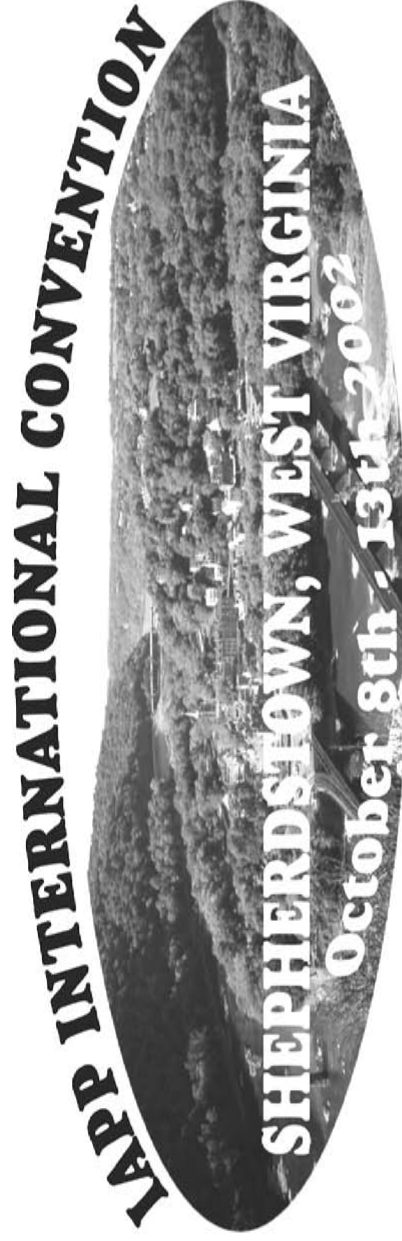
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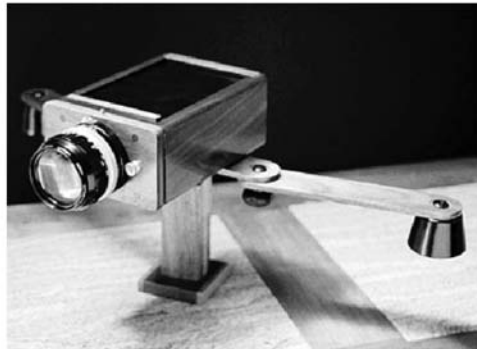
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On The Cover

Grand Canyon Viewing Tower, 1999

Cover Photo By Allan Chawner

Shot with Noblex 135U; Kodak 400 color negative film.

Mr. Chawner teaches at the University of Newcastle in Australia. This image, along with many others from IAPP members, will be on display at Shepherd College during convention week - October 8-13, 2002 - in Shepherdstown, WV

