

# PANORAMA

the Magazine of Panoramic Imaging



Summer 2002  
Volume 19, Number 2





## Member Gallery

### Summer Fun

John Post

#### Surf Festival

*My specialty is photography of the beach communities of Los Angeles. My Gallery is in Manhattan Beach. I have been making a full time living for 26 years selling my images retail as decor and have been shooting panoramas exclusively since 1990.*

*I shot the surf festival image (bottom) in 1994 using a Fuji G617 with 105mm lens on a Bogen tripod. I exposed the Agfa Ultra 50 (now discontinued) at F16 @ 1/125 sec. I am always looking for new ways to portray the beach and its lifestyle. This is a volleyball event that has taken place in Manhattan Beach for the past 18 years, drawing teams from other beach communities (last year there were over 100, 6 person teams). The event has developed into quite a scene. On this particular Sunday morning it was a beautiful beach day, but I only had 20 minutes to do any shooting, since I was on my way to work. When I saw the variety of colored umbrellas I knew I had to use them as a main part of the composition. It took several minutes to get the right composition and for the people to get in harmonious positions. I rarely shoot more than two or three shots of a scene and in this case it was only one shot. Shortly after I took the picture the game on the court in the foreground ended and I had to go and open my gallery and sell some pictures: work as a photographer never stops!*

My web site is [www.johnpost.com](http://www.johnpost.com)

Middle: This "corvette heaven" panorama was photographed by Robert Ansorage with his 617.

Bottom: This unique beach panorama was taken by Dave Orbock, shooting the popular 617 format.



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## On The Cover

## French and Indian War Encampment

Cover Photo By Carl Heilman

This French and Indian War Encampment at Fort Ticonderoga, New York was shot during the re-enactment by Carl Heilman with his Roundshot Super 35 loaded with Kodak Ektachrome E100F.

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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.





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## President's Message

By Peter Lorber

The summer is just getting started, but we are all looking forward to October and the International Convention in Shepherdstown, WV. When you read on in Panorama, please take a minute to fill out the registration form and send it on to Richard Schneider. Also, don't forget to phone the Clarion Hotel to reserve your room.

In this issue you will also find the proposed changes to our by-laws. It is important for all of you to read them. We will be discussing and voting on the changes at the convention. The I.A.P.P. is growing and moving forward; therefore our by-laws should reflect this growth and the direction in which we are moving. Hopefully we will see many of you there and your in-put is important. If you are unable to attend please notify me, or any of the Board members to give us your ideas. They will all be taken into consideration.

Your officers and Board are working to make this the best convention ever. With the changes we see and read about almost daily, photography is not what it was when the IAPP was first formed. Please let us know the subjects you would like to have addressed. Our membership consists of a vast array of knowledge and expertise and I would like to hear from any of you wishing to make a presentation. I have learned a great deal over the years both by reading Panorma and attending the conventions and weekend meetings.

Have a great summer and don't forget to get those registrations in for the International Convention. — *Peter*

## Secretary's Message

By Richard Schneider

In an effort to improve the functionality of our web site ([www.panphoto.com](http://www.panphoto.com)) and facilitate easier payments for IAPP products and services, we have decided to add on-line purchasing to the site. We are in the first stage of this process, having sent the necessary application and supporting documents to our bank. The final stage would be implementing a system on the site so that membership dues, advertising invoices, convention registrations and perhaps other items would be payable on-line with a credit card. The process of course, would be safe and secure. There will likely be more information presented to the membership in our Fall 2002 magazine.

Elsewhere in this magazine issue is the registration form for the 2002 International Convention. If you plan on attending, please return with payment before September 1, 2002 in order to receive a special \$10.00 deduction off of your total.

In addition to the registration form, there is a separate form for businesses or individuals that may wish to support the convention. This support may take the form of renting of tables for the evening Trade Show, sponsoring breaks and / or providing products or services for the Silent Auction. We have decided to open up these Trade Shows to the general public, hopefully generating more exposure to the vendors and to IAPP. The 2000 Napa convention was a tremendous success in terms of corporate support. Let's hope the 2002 can meet or even surpass the standard set in 2000. And speaking of success, please note that the success of the 2002 convention will rest, to a large degree, on the volun-

teer efforts of attendees. I have mentioned this before to the membership, so I won't dwell on it here. I simply wished to highlight four areas where help will be needed:

1. Propose a lecture, workshop or demonstration for our Speaker's schedule.
2. Assist in the hanging, labeling and taking down of the Print Competition.
3. Serve as a representative of IAPP at the evening Trade Shows. We would like for IAPP to have a table as well as vendors. Because these shows will be open to the public, it is possible that some new memberships can be generated.
4. Serve as a tour guide or escort for either planned or ad hoc outings. We will need at least one person for the Saturday trip to Gettysburg to ensure that everyone departs and arrives back in Shepherdstown safe and sound. We are also planning shorter trips during the week that will need these services. Members may also plan trips on their own that may need a "mother hen" to watch over the wayward photographers!

Finally, if you plan on writing an article for the Fall 2002 issue of Panorama Magazine, please have your materials to me no later than August 1, 2002. This issue, because it will feature candidates for elected office, MUST be in members' hands by the first week of September. Thank you in advance for your cooperation and your interest in Panorama Magazine. —

## Call for Candidates

The IAPP Board of Directors wishes to announce to all members in good-standing that elections for Officers and Directors of IAPP will take place at the regular meeting being held on Friday morning, October 11, 2002 at the International Convention in Shepherdstown, West Virginia.

These positions will be voted upon by all members attending the regular meeting: President-elect, Secretary / Treasurer and four Directors.

In order to be placed on the ballot for any of these positions, you first need to contact the Chairman of the Nominating Committee, M. Denis Hill. According to our present bylaws, this committee has the responsibility for evaluating potential candidates and placing the name of one person per elected position on the ballot. Our present bylaws also stipulate that additional nominations can be made from the floor at the regular meeting.

In your communication to Mr. Hill, you would likely describe your interest and prior involvement in IAPP, your experience and qualifications, and anything else that might strengthen your credentials. This communication would be best in the form of a written letter or e-mail. The deadline for submitting this information to Mr. Hill is August 15, 2002. After that date, the entire Nominating Committee will discuss all of the potential candidates and make their selection. This slate of

*continues on page six*

## Call For Candidates

from page five

candidates will be placed in the Fall issue of *Panorama*, in accordance with our present bylaws.

*The Nominating Committee:*

**Chairman - M. Denis Hill**

P.O. Box 1633

Coupeville, Washington 98239 USA

360-678-8351

denis@area360.com

**Fred Yake (past-President)**

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702-361-5885

vegaspan@aol.com

**Bill McBride**

Santa Barbara, California

805-684-7268

rama.bill@gte.net

## Letter to the Editor

### A Call To Arms

IAPP is in trouble. Our organization currently has nearly one half the members that we had four years ago and the future doesn't look good. Simple math suggests that we can't continue to support our newsletter/magazine in its current form, based on present membership and the need for promotion and commercial advertising. Without help, our magazine is always struggling to get fine articles and newsworthy information. Now we are accepting articles, topics and subject matter from non-members. Our web site sucks. Like IAPP in general, it is stagnant and needs a major overhaul! We may already have crossed the threshold of no return.

Wait a minute, with all the new cam-

eras, digital and traditional, and all the panoramic stitching software, and the tremendous graphic use of panoramic images in advertising we now have only 395 members? What gives? Imagine trying to put out a magazine when our membership is only 150, then 75 and then??? With less membership comes less money, energy, and brainpower to get anything accomplished.

It looks to me like IAPP has simply evolved into a club planning the next vacation where we can gather and party, and talk about the good old days. Comradeship and partying is fun but we must get to the business of attracting new members and that costs money. As well, all levels of panoramic work need to be addressed. There are a lot of folks that are just getting started and need encouragement. There is nothing wrong with having a few pages dedicated to their concerns perhaps with helpful hints or simple praise and yet still maintain a high level professional magazine. As well, those producing pans electronically and people experimenting in non-traditional ways need attention.

Compare, our organization to one that is substantially more successful such as NANPA. The North American Nature Photographers Association formed around 10 years after IAPP and now they have tremendous membership and are well organized. Where did we go wrong?

Imagine for a moment if we could organize a national panoramic photo contest. You have all seen examples of the

type of contest where there is an entry fee and great prizes for best of show etc. We could get decent judges and have the show in a major gallery or even travel. The entry fees will support the prizes and we can offer a discount if you are a member of IAPP. This has to be done on a huge scale or it will not work, but it has tremendous potential and IAPP should be doing projects like this.

The IAPP magazine could be made available to the general public. I suggest that we concentrate on ONE very good issue that is chock full of good info, great photos, and with advertised sponsors. This premier issue can certainly attract new members. IT CAN EVEN BE SOLD. Other issues during the year can be real newsletters with useful information but printed in b&w and not even in a panoramic format. We would save money and still do quality work. A professional designer isn't needed for the newsletter, again, saving money.

What else does IAPP support or do? At this time, with IAPP's current expenses, we don't have the additional reserve to support or do much of ANYTHING. But members on an individual basis could bring attention to IAPP, panoramic photography and themselves all at the same time. Believe it or not, recruiting can be fun. How about offering to be a guest speaker at your local college, community college, or adult education photo class, or ??? Certainly IAPP will endorse you in promoting panoramic photography. Having an exhibit at a member's home library is also the way to get promotion. Let's

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contemplate ways to help IAPP and promote ourselves at the same time!

In the past three years there has not been a comprehensive effort to promote IAPP or increase membership. The Richard Fowler Foundation should go back to the original intent of pursuing large donations from corporations.

Even before IAPP formed, at the very first gathering of panoramic photographers in Hampton Virginia (1984), I clearly remember the strong show of hands in favor of more meetings. Eugene Goldbeck rose from his chair and nominated Beijing, China as the next place to have a meeting. A young Mark Segal was ready to take on the world. There was excitement in the air.

At least I was impressed. Now as we go from the great Cirkut cameras to the digital age what will become of IAPP? What happened to the vigor?

Your opinion and input is desperately needed. As a member of the board of directors, I need to find out what you think we should do. Write me. What do you really want to see happen with IAPP? Is it our fate to simply die a slow and painful death? With less and less membership it is a certainty. We MUST change our current methods and adapt to the shrinking membership in order to promote and build our association. Can you imagine the last IAPP newsletter, a single page informing the last members that we have dissolved and the small dab of coinage left in our accounts was

given to charity? Good night to all and good bye.

Ron Klein – Charter Member  
Mark Segal – Charter Member  
Fred Yake – Past President  
Denis Tremblay – Past President

.....

Dear Richard,  
We have just rebuilt a Black & White Darkroom, at great expense, all my mates think I am going "Round the twist", in this Digital era.

I am having a huge problem buying Rolls of photographic paper in Australia, I have a collection of old Circuit negatives that we need to print from time to time. The only stock available is Agfa

Matt, Agfa Glossy and Kodak glossy are available on Indent from the Factory, which takes over 6 week to get here and we have to place minium orders, which exceed our usage by a long way.

I would like to be able to buy Glossy in 6" and 10" rolls, on a roll by roll basis. Is there anyone in the IAPP, that you could direct me to that may be of some assistance?

We are also installing a Kreonite processor and it would be great to have a buddy to chat with to help sort out our problems, which we hope will be nil !!!

All the best,  
Phil Gray  
phil@philgray.com

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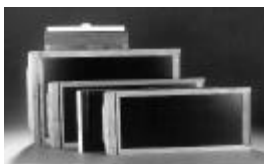
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# Proposed Revisions of the IAPP Bylaws

*Note: The present bylaws are available on IAPP's website at [panphoto.com](http://panphoto.com). They were also printed in the July 1998 issue of Panorama Magazine.*

The IAPP Board of Directors has met several times, via conference call, in order to update and in some cases improve upon our bylaws - the rules that govern our association. What is presented here are the proposed changes as drafted by the Board. These bylaws would take effect ONLY if adopted by a two-thirds vote by members attending the 2002 International Convention in Shepherdstown, West Virginia. The current bylaws do not provide for voting by members not attending the convention. This, among other things, are addressed in this proposal.

These changes were drafted with the aim of providing more clarity, accountability and fairness in the operations of IAPP. We look forward to a constructive discussion on these and other issues during the regular meeting of IAPP, typically held on the Friday morning during the convention week.

## **ARTICLE 1: NAME**

**Section 1:** The name of this organization is the International Association of Panoramic Photographers. The IAPP shall be registered as a not for profit organization with the United States Internal Revenue Service.

## **ARTICLE 2: MISSION**

**Section 1:** The mission of this association shall be:

1. To maintain and continually improve a membership network devoted to panoramic photography and imaging.
2. To utilize publications, organized events and the World Wide Web to educate, enlighten and expand public awareness of panoramic photography and imaging.

3. To create and maintain avenues of communication in the association where ideas, artistic expression and technical information may be freely exchanged.

## **ARTICLE 3: OFFICE**

**Section 1:** The principal office of the association shall be located in such city as determined by the Board of Directors.

## **ARTICLE 4: MEMBERSHIP**

**Section 1:** Any person shall be eligible for membership in the association and shall become a member upon submitting the membership form, with payment for annual dues, to the Treasurer.

**Section 2:** The annual membership dues shall be determined by the Board of Directors and shall be due and payable on or before March 1 of each calendar year.

**Section 3:** A member loses their good standing if dues are not paid by March 1 of each calendar year. Reinstatement may involve administrative fees.

**Section 4:** Upon payment of dues, a member is in good standing and entitled to vote and serve on the Board of Directors.

## **ARTICLE 5: BOARD OF DIRECTORS**

**Section 1:** The elected offices of the association shall be: President, Secretary, Treasurer, and four Directors. The outgoing President may assume the honorary position of Past-President until the next election. Persons holding these offices shall not receive a salary for their work. These positions form the entire Board of Directors.

**Section 2:** The Board shall perform the duties prescribed by these bylaws and by the parliamentary authority adopted by the association.

**Section 3:** Voting on Board matters is lim-

ited to the elected offices. Any measure that passes with a majority vote shall be enacted according to the terms specified.

**Section 4:** Should a paid vendor or contractor be enlisted to perform all or part of the duties of an elected office, their title will be preceded by 'Executive'. These persons or companies will not have Board voting privileges and will not be subject to elected office term limits.

**Section 5:** The term of office is approximately 18 months. Any part of a term in excess of 10 months shall be considered a full term. Elected officers shall serve for one term at a time and their term of office shall begin at the close of the regular meeting at which they are elected.

**Section 6:** Board members shall not hold more than one office at any one time. The President and other Board members shall be not eligible to serve more than two consecutive full terms in the same office.

**Section 7:** Should a Board position or positions become vacant between regular meetings, the Board shall either: ensure that the responsibilities of said position are fulfilled, decide to forego the fulfillment of these duties until the next election, or call for a new election before the regular meeting in order to resolve the issue.

**Section 8:** Once elected to office, the Board shall draft a Policies and Procedures document that will describe roles, responsibilities and rules that the Board will be expected to follow. The Board is permitted to make changes to the document during the course of their term.

**Section 9:** A Board member may be removed from office by unanimous vote by the remaining Board if they have been derelict in their official duties, engaged in

financial improprieties involving association funds, or conducted themselves in a manner judged to be blatantly unethical or injurious to the interests of the association. This action will be officially communicated to the membership.

**Section 10:** The Board of Directors shall have full power and authority over the affairs of the Association between meetings, make recommendations to the Association, and shall perform such other duties as are specified in these bylaws. The Board shall be subject to the orders of the Association and none of its acts shall conflict with action taken by the Association.

## **ARTICLE 6: COMMUNICATIONS**

**Section 1:** All official information and communication from the President, Board of Directors and Committees, to the general membership shall occur in the official printed publication(s) of the association.

## **ARTICLE 7: ELECTIONS**

**Section 1:** The Board shall issue an official Call for Candidates for elected offices at least 90 days in advance of the regular meeting.

**Section 2:** Members in good standing who wish to run for office shall respond directly to the Board within a stated time frame. The Board in turn shall ensure that these candidates are officially communicated to the membership.

**Section 3:** The Board shall ensure that all candidates and bylaw amendments are placed on the voting ballot. Provisions shall also be made for write-in candidates. An official ballot shall be mailed to all members in good standing at least 30 days in advance of the election.

**Section 4:** The Board shall form an Elections Committee of volunteer members in



good standing at or before the next regular meeting. The committee will be responsible for collecting mail-in ballots, counting all ballots at the regular meeting, and officially reporting the results.

**Section 5:** Voting shall occur at the regular meeting only. Mail-in ballots will be counted as long as they are received by the committee on or before the date of the regular meeting. Before the election at the regular meeting, additional nominations from the floor shall be permitted and voted upon according to Robert's Rules of Order.

**Section 6:** Candidates for elected office are not required to be in attendance at the regular meeting in which the election for the office they seek takes place.

#### **ARTICLE 8: MEETINGS**

**Section 1:** The regular meeting shall be held during the International Convention.

**Section 2:** The regular meeting, open to members in good standing only, shall be for the purpose of electing the Board, receiving reports from the Board and Board committees, and for any other business that may arise.

**Section 3:** A special meeting may be called by the President, the Board or on written request of twenty-five members in good standing of the association to the Secretary, with 30 days advance notice. The purpose of the special meeting must be to consider those items, clearly listed in the call, which urgently require action before the next regular meeting.

**Section 4:** Twenty-five members in good standing of the association shall constitute a quorum.

**Section 5:** The Board shall select the location and date for the regular meeting that will take place during their term of office. The Board is required to schedule the regular meeting at intervals of approximately 18-months.

#### **ARTICLE 9: COMMITTEES**

**Section 1:** The President shall have the authority to appoint all committees except the Elections Committee and shall be an ex-officio member of all committees except the Elections Committee.

#### **ARTICLE 10: PARLIAMENTARY AUTHORITY**

**Section 1:** The rules contained in the current edition of Robert's Rules of Order Newly Revised shall govern the Association in all cases where they are not inconsistent with these bylaws and any special rules the Association may adopt.

#### **Article 11: AMENDMENT of BYLAWS**

**Section 1:** These bylaws may be amended at any regular meeting of the association by a two-thirds vote.

**Section 2:** Proposed amendments may originate from the Board or from a quorum. These proposals shall be submitted to the Secretary, who is required to officially inform the general membership at least 30 days in advance of the regular meeting.

#### **ARTICLE 12: AWARDS**

**Section 1:** The Board may, under extraordinary circumstances, choose to place a candidate for Life Membership on the ballot for a vote by the general membership. The measure is approved by majority vote. A Life Membership is generally conferred upon a member in good standing who shall have rendered notable service to the association over an extended period of time. Life Member shall pay no annual dues and

no registration fees for association events, but shall retain full voting privileges.

**Section 2:** The Life Membership is not transferable. The Board, by unanimous vote, has the right to withdraw this award should an individual conduct themselves in a manner judged blatantly unethical or injurious to the interests of the association.

**Section 3:** The Board may confer upon an individual a Lifetime Achievement Award for their contribution, over an extended period of time, to the field of panoramic photography and/or imaging. This individual need not be a member in good standing of the association.

**Section 4:** The Board may confer upon an individual an Award of Merit for notable service to the association during a particular term of office. This individual need not be a member in good standing of the association.

**Section 5:** All awards shall be presented at the International Convention. The individuals honored are not required to attend in order to receive their award.

#### **ARTICLE 13: FISCAL YEAR**

**Section 1:** The fiscal year of the association shall begin on January 1 of each year and end on December 31 that same year.

#### **ARTICLE 14: DISSOLUTION**

**Section 1:** The association shall use its funds only to accomplish its mission and responsibilities specified in these bylaws. On dissolution, no part of such funds shall inure, or be distributed to any member, past or present, of the association. Instead, any funds remaining shall be distributed to one or more regularly organized and qualified charitable, educational or philanthropic organizations to be selected by the Board. ■

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# IAPP International Convention 2002 Shepherdstown, WV

October 8-13, 2002



Planning Committee Chairmans

## **SPEAKERS**

Peter Lorber • 561-361-0031 • customlab@aol.com

Ron Klein • 907-780-5871 • panorama@gci.net

## **VENDORS & EXHIBITORS**

Peter Burg • 407-539-2874 • Pete@burgphoto.com

## **SILENT AUCTION**

Peter Burg

## **REGISTRATION**

Richard Schneider • 301-837-3617 • iappsecretary@panphoto.com

## **PROGRAM & BOOKLET**

Richard Schneider

## **AWARDS & MERITS**

Ben Porter • 828-258-2493 • ben@benjaminporterpanoramics.com

## **ACTIVITIES**

Ben Porter

## **PUBLICITY**

Alan Bank • 662-566-2699 • alanbank@hotmail.com

## **NOMINATING COMMITTEE**

Chairman - M. Denis Hill • 360-678-8351 • denis@area360.com

Fred Yake (past-President) • 702-361-5885 • vegaspan@aol.com

Bill McBride • 805-684-7268 • rama.bill@gte.net

## **EXHIBIT / MEMBER GALLERY**

To Be Announced

*"We are fortunate  
to have many talented  
members covering a  
wide range of experi-  
ence in film and digital  
photography."*



## IAPP International Convention 2002 • Shepherdstown, West Virginia Information and Possible Activities

### **CONVENTION HOTEL:**

Clarion Hotel and Conference Center.  
Shepherdstown, West Virginia. 304-876-7000.  
[www.clarion-shep.com/](http://www.clarion-shep.com/)

### **NEARBY AIRPORTS:**

Baltimore / Washington International  
Baltimore, Maryland  
[www.bwiairport.com/index0.html](http://www.bwiairport.com/index0.html)

Dulles International  
Chantilly, Virginia  
[www.metwashairports.com/Dulles/](http://www.metwashairports.com/Dulles/)

Ronald Reagan National Airport  
Washington, DC  
[www.mwaa.com/national/index.htm](http://www.mwaa.com/national/index.htm)

### **COLLEGE WHERE SOME ACTIVITIES MAY OCCUR:**

Shepherd College  
Shepherdstown, West Virginia. 304-876-5000  
[www.shepherd.edu/](http://www.shepherd.edu/)

### **Information on Shepherdstown, West Virginia.**

[www.lib.shepherdstown.wv.us/sin/shepin.html](http://www.lib.shepherdstown.wv.us/sin/shepin.html)

### **Information on Jefferson County, West Virginia:**

Jefferson County Convention & Visitor Bureau  
Harpers Ferry, West Virginia. 800-848-8687  
[www.jeffersoncountycvb.com](http://www.jeffersoncountycvb.com)

### **Potential Activities Resource Listing:**

*Note: mi. = miles from Shepherdstown, min. = travel minutes. Data was obtained on-line from Map Blast! ([www.mapblast.com](http://www.mapblast.com)).*

This is not a complete list of all possible activities. You will likely find even more things to do by conducting your own research. Especially consider using the links provided by most, if not all of the web sites listed.

### **APPLE ORCHARDS / PICK-YOUR-OWN:**

**Jefferson Orchards**  
Kearneysville, West Virginia. 304-725-9149. 10 mi., 17 min.  
[www.jeffersonorchards.com](http://www.jeffersonorchards.com)

### **Ridgefield Farm and Orchard**

Harper's Ferry, West Virginia. 304-876-3647. 12 mi., 22 min.  
[www.ridgefieldfarm.com](http://www.ridgefieldfarm.com)

### **AUTOMOBILE RACING:**

**Hagerstown Speedway**  
Hagerstown, Maryland. 301-582-0640. 19 mi., 32 min.  
[www.hagerstownspeedway.com](http://www.hagerstownspeedway.com)

### **Summit Point Raceway**

Summit Point, West Virginia. 304-725-8444. 20 mi., 35 min.  
[www.summitpoint-raceway.com](http://www.summitpoint-raceway.com)

### **BALTIMORE, MARYLAND:**

**Inner Harbor**, 78 mi., 85 min.  
<http://www.baltimore.to/baltimore.html>

### **National Aquarium at the Inner Harbor**

[www.aqua.org](http://www.aqua.org)

### **CAVERNS:**

**Crystal Grottoes Caverns**  
Boonsboro, Maryland. 301-432-6336.  
[www.goodearthgraphics.com/showcave/md/crystal.html](http://www.goodearthgraphics.com/showcave/md/crystal.html)

### **CHARTER BUSES / TOURS:**

**Atlantic Coach**  
Hagerstown, Maryland. 800-548-8584. 19 mi., 32 min.  
[www.atlanticcoastcharters.com](http://www.atlanticcoastcharters.com)

### **Schrock Tour and Charter Service**

Winchester, Virginia. 800-336-3953. 36 mi., 46 min.  
[www.schrocktours.com](http://www.schrocktours.com)

### **Virginia Coach**

Brunswick, Maryland. 800-992-6672. 20 mi., 32 min.

### **CYCLING / BICYCLE RENTALS:**

**Cacapon Resort State Park – Bath Cycles**  
Berkeley Springs, West Virginia. 34 mi., 60 min.  
[www.bicyclewv.com/trails.cfm](http://www.bicyclewv.com/trails.cfm)

### **C&O Canal Bicycling**

Brunswick, Maryland. 301-834-5180. 20 mi., 32 min.  
[www.bikeaccess.net](http://www.bikeaccess.net) (look under 'Rentals', then 'Harper's Ferry, WV and Brunswick, MD')

### **FINE DINING IN SHEPHERDSTOWN**

**Bavarian Inn**  
Shepherdstown, West Virginia. 304-876-2551.  
[www.bavarianinnwv.com/](http://www.bavarianinnwv.com/)

### **HIKING ON THE APPALACHIAN TRAIL:**

**Potomac Appalachian Trail Club (for information).**  
703-242-0693 (Vienna, Virginia)  
[www.patc.net](http://www.patc.net)

### **HISTORIC PLANTATION:**

**Oatlands Plantation.**  
Leesburg, Virginia. 703-777-3174. 43 mi., 55 min.  
[www.oatlands.org](http://www.oatlands.org)



#### **HORSE RACING / SLOTS:**

##### **Charles Town Races and Slots.**

Charles Town, West Virginia. 800-795-7001. 12 mi., 22 min.  
www.ctownraces.com

#### **HORSEBACK RIDING TOURS:**

##### **Elk Mountain Trails**

Maryland. 301-834-8882.  
www.elkmountaintrails.com

#### **MICRO BREWERIES / TOURS:**

##### **Brewer's Alley**

Frederick, Maryland. 301-631-0089. 34 mi., 43 min.  
http://frederickcounty.com/dining/brewers.htm

##### **Frederick Brewing Company (Wild Goose Lager)**

Frederick, Maryland. 888-258-7434. 34 mi., 43 min.  
www.fredbrew.com

#### **MOTORCYCLE TOURS AND RENTALS:**

##### **Mountain Thunder**

Charles Town, West Virginia. 304-724-1253. 12 mi., 22 min.  
www.wvbiker.com

#### **NATIONAL PARKS AND (CIVIL WAR) BATTLEFIELDS:**

##### **Antietam National Battlefield**

Sharpsburg, Maryland. 5 mi., 10 min.  
www.nps.gov/anti/

##### **Catoctin Mountain Park (site of Camp David)**

Thurmont, Maryland. 31 mi., 52 min.  
www.nps.gov/cato/

#### **C & O Canal National Historical Park**

Brunswick, Maryland. 20 mi., 32 min.  
(Canal and towpath are 5 miles from Shepherdstown, Visitor Center is in Brunswick).  
www.nps.gov/choh/

#### **Gettysburg National Military Park**

Gettysburg, Pennsylvania. 66 mi., 80 min.  
www.nps.gov/gett/

#### **Harper's Ferry National Park**

Harper's Ferry, West Virginia. 12 mi., 22 min.  
www.nps.gov/hafe/

#### **Monocacy National Battlefield**

Frederick, Maryland. 34 mi., 43 min.  
www.nps.gov/mono/

#### **OUTLET MALLS:**

##### **Leesburg Corner Premium Outlets**

Leesburg, Virginia. 703-737-3071. 37 mi., 50 min.  
www.premiumoutlets.com/outlets/outlet.asp?id=14

##### **Prime Outlets**

Hagerstown, Maryland. 888-883-6288. 19 mi., 32 min.  
www.primeoutlets.com/p.cfm/centers/hagerstown/index.cfm

#### **PUBLIC GOLF COURSES:**

##### **Goose Creek Golf Club**

Leesburg, Virginia. 703-729-2500. 37 mi., 50 min.  
www.goosecreekgolf.com

#### **Locust Grove Golf Course**

Charles Town, West Virginia. 888-240-5285. 12 mi., 22 min.  
www.locusthillhomes.com/golf.html

#### **The Woods Resort**

Hedgesville, West Virginia. 800-248-2222. 15 mi., 27 min.  
www.TheWoodsResort.com/27holes.html

#### **Raspberry Falls Golf and Hunt Club**

Leesburg, Virginia. 703-779-2555. 37 mi., 50 min.  
www.raspberryfalls.com

#### **RAFTING/CANOEING TOURS ON THE POTOMAC RIVER:**

##### **Historical River Tours**

Harper's Ferry, West Virginia. 410-489-2837. 12 mi., 22 min.  
www.historicalrivertours.com

##### **River Riders**

Harper's Ferry, West Virginia. 800-326-7238. 12 mi., 22 min.  
www.riverriders.com

#### **SCENIC RAILROADS:**

##### **Potomac Eagle**

Romney, West Virginia. 800-223-2453. 74 mi., 95 min.  
http://wwwweb.com/potomaceagle/

#### **Western Maryland Scenic Railroad**

Cumberland, Maryland. 800-872-4650. 87 mi., 90 min.  
www.wmsr.com

#### **VINEYARDS AND WINERIES (MARYLAND):**

##### **Elk Run Vineyards**

Mt. Airy, Maryland. 410-775-2513. 47 mi., 55 min.  
www.elkrun.com

#### **Linganore Winecellars / Berrywine Plantation**

Mt. Airy, Maryland. 301-831-5889. 47 mi., 55 min.  
www.Linganore-Wine.com

#### **Loew Vineyards**

Mt. Airy, Maryland. 301-831-5464. 47 mi., 55 min.

#### **Ziem Vineyards**

Fairplay, Maryland. 301-223-8352. 10 mi., 16 min.

#### **VINEYARDS AND WINERIES (NORTHERN VIRGINIA):**

##### **Breaux Vineyards**

Purcellville, Virginia. 800-492-9961. 29 mi., 41 min.  
www.breauxvineyards.com

#### **Loudoun Valley Vineyards**

Waterford, Virginia. 540-882-3375. 31 mi., 46 min.  
http://members.aol.com/lvwinery1

#### **Tarara Vineyard**

Leesburg, Virginia. 703-771-7100. 37 mi., 50 min.  
www.tarara.com

#### **POSSIBLE FULL-DAY BUS TOURS:**

**Wednesday: Baltimore, Maryland** – National Aquarium, Inner Harbor

**Thursday: Gettysburg, Pennsylvania** – National Battlefield

**Friday: Loudoun County, Virginia** – Wineries

**Saturday: Romney, West Virginia** – Potomac Eagle Scenic Railroad



*Antietam National Battlefield Park, Sharpsburg, MD.*



*The Old Pharmacy, a popular eating establishment in Shepherdstown.*

## Conference Report: Orvieto, Italy

By Stephen Delroy

Bon Giorno. This past spring IAPP coordinated a mini-convention meeting to coincide with the Orvieto Fotografia. This meeting attracted many photographers from all tenant agencies over Italy. John McCarthy of FujiFilm coordinated the IAPP portion of that meeting. Our members converged on Orvieto from all tenant agencies directions, taking advantage of the unique location to add to their files of images and to visit their European friends and family.

Orvieto is a medieval city located at the apex of a hill and surrounded by stone fortress walls, common to cities subject to many invasion forces at those times. The streets are narrow and quaint with many shops selling locally made goods. The centerpiece being a lovely restored 14<sup>th</sup> century cathedral (or "Duomo" in Italian). Located in Umbria and close to Tuscany the food, olive oil and

local wine was extraordinary. We had the good fortune one day to find that a local road race for runners was to be held.

An Italian police marching band set up in front of the Duomo playing typical music in typical Italian uniforms and giving our group an opportunity to photograph this event with a magnificent architectural background.

Most evening we assembled a large contingent of member to investigate the local restaurants, giving us a chance to share our daily picture taking, eating and shopping adventures. Many of us

made new friends and cemented past relationships.

The IAPP session was well attended by our members with a few Italian photographers expressing interest in our presentations. Steve Delroy and Uwe Peibert presented a traditional 35mm slide presentation of their trip to Namibia last June. It consisted of images of the general landscape and numerous animal portraits. Steve did bring some Noblex

and X-Pan prints that were displayed. Peter Burg gave an exciting presentation of digitized panoramas taken in China and Tibet. The views of the Great Wall and the Tibetan capitol of Lhasa were extraordinary. I was especially impressed by the clarity of the sky and the architecture of the palace of the Dalai Llama. Other members who attended (Ron Cantor, Larry Allen, Ben Porter) showed some of their recent work. The presentations were well received and we all tenant agencies look forward to renewing our friendships again in Shepherdstown. ■

*Stephen Delroy lives in Forest Hills, New York.*

*Top: Group Shot By Tim Kelly*

*Bottom: Lake Como, Italy near the Swiss Border by Steve Delroy*





**On Location:****Shooting “Low Horizon” Panoramas on Georgian Bay**

By Les Palenik

Georgian Bay, part of Huron Lake in the Great Lakes is so big it's often considered another of the Great Lakes.

Just two hours drive north of Toronto, Ontario (Canada), Georgian Bay is a great getaway destination for cottagers, canoeists, kayakers, hikers, and photographers who come to experience the rugged beauty and picturesque vistas along the coast.

It is a clean, beautiful body of water, with hundreds of bays and islands. The islands and shores of Georgian Bay are rocks of various origin and shape, many of them supporting pretty windswept pines, invariably bent and shaped due to the prevailing southwestern winds.

The low shoreline of Georgian Bay can't be compared with majestic mountain views or even city skylines. You have to get really close to those rocks to fill the frame. Perhaps it's more comparable with photographing sand dunes where one concentrates more on the shapes of

the hills and lines in the surface.

The big difference between shooting on land and water, however, is that when shooting shorelines, you must stand either in a boat or find another rock. Easier said than done! The boats, especially the small ones, are not absolutely steady, and even in small wind or waves they drift, move up and down and very easily they may even smash into another rock. Shooting from a rock or land is definitely more preferable. Fortunately, Georgian Bay has so many islands that this is seldom a problem.

There are very few roads along the shoreline, so most of the shooting must be done from the water. The summer season is very short and good weather lasts from June till September with average temperatures around 25C. The water doesn't warm up till the latter part of July. As to the access possibilities, there are many local marinas renting small fishing boats. If you do rent one, make sure to get a good marine chart, showing all shoals, and be extremely careful when approach-

ing the shore or the islands, because there are millions of submerged boulders that could damage the boat or ruin the engine. Fortunately, the water is so clear that an assistant in the bow can easily spot rocks.

As to the shooting techniques, anything goes. To photograph a lighthouse I used Fuji617 with a 180mm lens. Needless to say, the rotational or straight-back cameras deliver drastically different images. Both, the rotational or lens-swing cameras can distort significantly the straight lines and curves. But with these strangely shaped rocks and landforms, who cares and who can tell if there was a distortion? Sometimes the introduced distortion straightens out a rounded bay, or cuts a nice curve into a square boulder. Just like in any other scenes, you can experiment with different lenses, move sideways, raise or lower your tripod, and create many interesting wide images. ■

*Les Palenik lives in Richmond Hill, Ontario.*

**Road Trip**

By Laurie ShoulterKarall

Americans had always had a love affair with the highway. Even before 1926 when Route 66 was first commissioned, our culture has been about traveling by automobile. From the Model A car to roadside diners we live for the open expansive and freedom of the road. In spite of having the least number of vacation days (averaging two weeks per year versus eight weeks in European nations), Americans love to get into their cars and drive to the seashore or nearest National Park.

Today, in light of the recent recession, worldwide travel advisories and the events of 9/11, more and more Americans are avoiding the hassles of air travel and opting for vacations by car. Even the US Post Office has embraced the road trip phenomenon by issuing “Greetings from America” commemorative stamps. The art features designs from authentic 1930s and 1940s postcards as well as highlights of an attraction from each of the fifty states. Many of the tourist destinations featured on the postcards and related merchandising are the same locations and attractions that are licensed by stock photo agencies. Typical landmarks include The Alamo in Texas, The Space Needle in Seattle and Cape Hatteras Lighthouse in North Carolina.

According to a recent survey jointly undertaken by Travel Industry Association of America (TIA) and National Geographic Traveler, 69 million Americans have taken a road trip of more than 50 miles one way in the past two years. 43% of American travelers



*continues on page Fourteen*

## Road Trip

from page Thirteen

are Baby Boomers ages 35-54 with an additional 30% from Generation X and Y (ages 18-34). More than just dry statistics, these numbers represent a huge market for advertisers. These two age groups make up the primary market for products ranging from automobiles to pharmaceuticals. In order to sell these goods and services, the manufacturers need to advertise. And what do advertisers need for print and television ads? Photography!

Jim Schwabel, IAPP member and a long time stock photographer represented by several worldwide agencies including Panoramic Images, has been on the road shooting with his wife Annette (a writer and photographer in her own right) for a number of years. He estimates that they spent approximately seventy days last year in various vehicles shooting stock photography. While neither of them really wanted to fly after 9/11, the recession had a far greater effect on their travels causing them to stay closer to home to produce images from the east coast areas including the Finger Lakes Region in New York State. They were scheduled to shoot in New York City September 11. "We would have probably been heading in the direction of the World Trade



Center that very morning" but chose to cancel the trip just prior to that date.

When asked about their best experience on the road, Jim spoke enthusiastically about their recent trip in a rented RV driving in Alaska from Anchorage southeast to Haines. Jim said "There were very few people and producing photographs was easier because there were no telephone lines or construction cranes to contend with." They also enjoyed photographing some of the smaller more picturesque southern cities including Charleston and Savannah on their yearly road trip from New York State to the southern states.

Joe Sohm, another panoramic shooter represented by Panoramic Images, has also had a long time love affair with the American road. He equates driving

the highways and by-ways of America to his teenage years when he would get on his bike and go off with his friends riding until they got lost. He fell into shooting what he calls "found America, the roadside attractions that say a lot about American individuality and the many ways that it is expressed." The skylines and national park images he shoots are necessary to make a living but he has never stopped taking images of roadside diners and Americana. He has only taken one flight since September 11. "It was already way too much of a hassle to fly with all your equipment plus you are always on their schedule not yours. Driving is one of the few opportunities that a photographer has to ride off into the sunset." He drove from his home in California to Maine and then Florida after September 11. The real change he observed was a visible display of patriotism that he saw in both the

small towns and the major cities.

Stock agencies have also responded to the growing need for images from the American highway. In spite of a downturn in the advertising market, Panoramic Images has seen a definite increase in requests and licenses for imagery relating to traveling on the road. One of the most recent new content requests has been for roads from the driver's point of view.

As part of their increased marketing efforts, Christopher Beauchamp, photo editor at Panoramic Images, has put together a CD entitled Road Trip 2002. It contains more than 250 images based on the theme of seeing the USA. It includes popular city skylines as well as more idiosyncratic images of roadside attractions, resorts and landmarks. "The images are all sites and themes related to driving around the continental USA. We will be sending the discs to existing clients who have worked with us in the past but have not licensed images in the last two years." With this CD sample, PI hopes to direct existing clients and attract new clients to their recently updated web site at [www.panoramicimages.com](http://www.panoramicimages.com).



We take our roadways for granted and consider them an everyday part of our routine but these ribbons of asphalt have had an effect our historic cultural identity as well as how we will define ourselves in the future. Roads link rural com-



munities to metropolitan areas and effect so many aspects of our economy. Advertising agencies and their clients not only represent products and services that rely on American road imagery such as automobile manufacturers, insurance companies, and motels but also use the roadside billboards and truck wraps to sell to the public.

The web site [www.interestingideas.com](http://www.interestingideas.com) features more than 100 links to various roadside attractions as well as fascinating highway information and trivia. So pack up your cameras, load the kids into the car and see America. ■

*Laurie Shoulter-Karall lives in Chicago, Illinois.*

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*Left Top: 71579 © Thomas Winz/Panoramic Images - Fuji - 2001 - Old Diner Sign, Highway 395, California USA.*

*Left Bottom: 76802 © Fred Schutz/Panoramic Images - Colonial Beach Virginia - Date is 1913*

*Right Top: 68385 © Terry Thompson/Panoramic Images - Kodak - July 2000 - Granary Fields, Whitman County, Washington USA*

*Right Middle: 69318 © Craig Sheumaker/Panoramic Images - Fuji Film - Shot October, 2000 - Highway, Hunters Cove, Oregon USA*

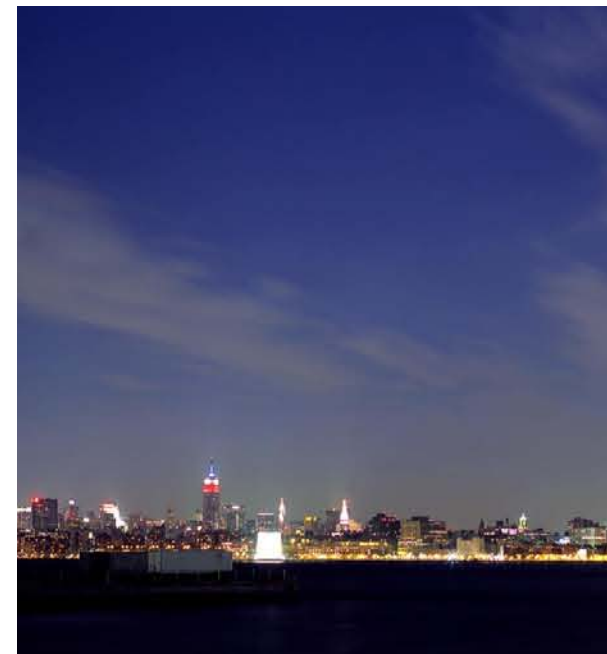
*Right Bottom: 5848 © James Schwabel/Panoramic Images - Film and Shot date unknown - Montezuma national Wildlife Refuge, Finger Lakes, NY USA*





Member Gallery

## World Trade Center Remembered





## Ground Zero and Memorial Ceremony

By Brad LaPayne

The two photographs on the left will be appearing in NY Times books about September 11<sup>th</sup>. The May 30 photo (bottom left) will be on newstands in a magazine published by American Media in August. The photo will appear 2 pages wide on high quality paper stock and they are printing 500,000 copies. The NY Times prints something over 1 million copies.

The top left photo appeared May 3, 2002 edition

*continues on page Twenty*

## World Trade Center Panoramic Poster Project

By Tom Haraldsen

On January 1, 2001, Everen T. Brown took an elevator up to the South Tower of the World Trade Center to take a panoramic image of New York City. Everen believed the flat roof of the 110 story building would be an ideal place to capture a 360-degree view of the city on the first day of the new millennium - with the top of the WTC's North Tower in the center of the photo. Little did Brown realize that this would be his last trip to the top. After September 11, Brown's photo

*continues on page Nineteen*

## Tower of Light Monument

By Joseph DeRenzo

Over the last eight months since 9-11, I've been documenting the skyline near ground zero as much as possible. Even now it's still hard to believe how the skyline has changed. I had been photographing the area right up until the time of the WTC attack. Having taken many photos from the top of the south tower over the years, I can still vividly remember both the top floor and the observation deck. If you'd never had the chance to experience the view of New York from

*continues on page Nineteen*

WORLD TRADE CENTER 2001



ONE NATION, INDIVISIBLE.





**Product Review:****The Epson Perfection 2450 Scanner**

By Alan Zinn

Moderate-price dedicated film scanners for long panoramic formats are not available. Flat-bed scanners with transparency adapters must be used. The Epson Perfection 2450, which came out in early 2002, got my attention with the promise of a 2400DPI optical resolution and a \$400 list price. I have been using the Umax PowerLook III that has a maximum 1200DPI optical resolution for the past three years. It has been as good as was available in the \$1000 price range.

Relative sharpness and tonal range of digital output and conventional dark room prints are comparable with regard to format size and print size. I make quad-toned b/w prints from 35mm film and need a system that outputs good quality at about five to eight inches tall, the optimal size I use for conventional 35mm darkroom prints. Epson ink-jet printers use computational "slight-of-hand" to significantly increase the dots of ink that hit the paper relative to the actual DPI of the scanned image and produce digital prints of good quality.



The objective is to scan at an image size, within the maximum effective optical resolution of the scanner, that is 300DPI or better-achieving, good "grain" structure, acceptable sharpness, and smooth tonality. The 300DPI figure is arbitrary and based on practice. For example an 1800DPI scan gives me an eight-inch tall image at about 300DPI. Keep in mind that the maximum optical resolution rating of the scanner means the digital tones correspond with the tones of the actual image, i.e. real image data.

Increasing the resolution beyond this adds non-image (interpolated) data to increase print size but cannot hold details. Increasing image size by interpo-



lative methods goes beyond the scope of this article.

The EP2450 scanner and others like it with a stationary fluorescent lamp have characteristics similar to cold-light enlargers. The soft light source reduces fine dust and scratches and softens the appearance of grain and other small, contrasty detail. Strictly speaking film grain isn't reproduced in the scan directly, only a digital facsimile. Different types of scanners and scanning software effect its appearance. For example there is a marked difference between the Umax Binuscan software that automates sharpening and plain manual TWAIN. The Binuscan auto sharpening accentu-

ates the appearance of graininess. I find the difference between the Epson's cold light and the Umax moving tungsten lamp similar to the effect of using a soft, grain-reducing developer with B/W film. The look is just different.

The EP2450 unit is compact and operates almost noiselessly. The reflective scan size is 8-1/2 x 11. A 4-5/8 x 10-7/8 inch lamp is in the scanner cover for film. It comes with a set of film holders for formats up to 4 x 5.

I haven't seen any glass-less film holders that work well with pan film. The system I swear by is simply to lay the film emulsion down on the scanner glass with a 3 x 10 inch sheet of anti-Newton ring glass\* (Focal Point Industries, Inc., Sanford FL, Ph. 407 322 2123) on top. Can't get flatter than that. Unlike the 8 x 10 Umax film scanning area where a roll of film lays sideways and drapes over the sides, the narrower Epson lamp requires that the film lie end-to-end and can only extend out the

bottom. This is sometimes a bit of a problem for cropping 360 degree++ images on the scanner. Fixed-lamp scanners also have slight uneven illumination (as do enlargers). This could be a minor problem for high-key 4 x 5 film. The middle third (length-wise) of the Epson lamp was slightly brighter - no problem for 120 pan films.



The EP2450 performed very well up to 1800 DPI - after that I could not see an improvement. You may notice a difference up to the maximum rated 2400DPI with a different printing setup. I was able to increase my print size over an inch taller than with the Umax and gain better looking overall tonality and sharpness. Medium format users will be on cloud nine.

The examples shown, taken of Chess Players at the Chicago Art Institute Fountain, illustrate near as possible the results of some of my tests. The first illustration is the overall panoramic image (bottom). The second illustration (top left) is a 3" x 3" enlargement of the center if you printed the overall image at 300 dpi. The last illustration (top right) is a detail of the 1800DPI Loo-karound negative scan that is approximately 3mm square.

I did a lot of comparisons of my typical b/w and color negatives with the Umax and the Epson was a clear winner. Scans of transparency film with large areas of black showed no artifacts or noise. The scanner comes bundled with the excellent SilverFast-SE software. It has most of the needed manual controls and on autopilot it nailed the exposure and was amazingly accurate at automatically converting color negatives. More examples can be see at: [www.panoramacamera.com](http://www.panoramacamera.com). ■

*Alan Zinn lives in East Lansing, Michigan.*

## World Trade Center Panoramic Poster Project

*from page Seventeen*

turned out to be a historical, if not unique, panoramic image taken from the top of the World Trade Center.

Hours after the September 11 attacks, Brown wanted to do something to help the victims of the WTC Disaster. "I started thinking about my various trips to the top of the towers and the different images I had in my library," Brown said. "After seeing the destruction replayed constantly on television, I knew I had to get out a positive image to the world." Brown immediately sifted through negatives finding that very special image which represented the magic of being on top of the towers. According to Brown, "While we will never forget the images of airplanes crashing into the towers, I wanted people to remember the beauty of what once was." The World Trade Center Panoramic Poster Project was born.

With the help of people like Daryl Russell, who underwrote the cost of the paper and Precision Litho, who printed the posters, all costs were covered allowing 30,000 posters to be produced. 15,000 of the posters were sent immediately to New York City. Delta Airlines provided air-freight to help get the posters to Ground Zero.

With the help of the American Red Cross, Brown helped distribute these

posters as gifts to the firefighters, police, rescue and rubble pile workers. "After all of the carnage they have seen, I wanted them to enjoy a positive image of the towers," Brown said. Working out of the two Red Cross Respite Centers, Brown gave out the posters and soon they became a sort of "yearbook", with various people getting them signed by co-workers as a remembrance of their work at Ground Zero.

The additional 15,000 posters are being sold for a \$25.00 donation with 100% of the proceeds going directly to the American Red Cross. Since all printing costs were underwritten, ALL the money goes to this great cause. "I could never personally profit off this tragedy," Brown said, as he is grateful that he can share his positive image with the world. Brown's efforts were recently recognized by the Salt Lake Olympic Committee who selected him as a Torchbearer for the 2002 Winter Olympic Torch Relay. Brown dedicated his torch run to the heroes of 9/11 and the team who helped get this incredible project off the ground.

While several thousand posters have all ready been sold a small quantity is still available. You can order them at [www.everen.com](http://www.everen.com). ■

*Everen Brown lives in Salt Lake City, Utah.*

## Tower of Light Monument

*from page Seventeen*

two of the tallest buildings in the world, it was really something.

On a very clear day in November of 1999 I took a panoramic photo through the windows of the top floor. This weather condition is also referred to as "severe clear", not unlike the morning of 9-11. On such a day you could, well, see forever. It was possible to view three states at one time and all of New York Harbor. On that occasion I remember a young woman with a canvas and easel in one of the corners of the top floor as she was painting. I've often wondered how that painting turned out, but I'm sure she considers it priceless now.

One month after the attack I went over to the New Jersey side of the Hudson River to photograph the skyline, documenting the city as it goes through the changes that will eventually take place. When the Tower of Light Monument was turned on, I was back at the same location to continue documenting the skyline. On an overcast evening the lights struck the cloud cover like a huge soft box which helped to illuminate the Ground Zero area. Locals and tourists from all over viewed the monument up until April 13<sup>th</sup> when the lights were left on past 11:00 pm until the following morning and turned off for the last time. It was the talk around town

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## Tower of Light Monument

from page Nineteen

and many photos appeared in newspapers all over the world. I found that the best time to photograph the lights was just after dusk on an overcast evening. On clear nights you'd have to wait until total darkness to see the lights really pronounced.

At this time I have no idea what is planned for the one-year anniversary, although I look forward to documenting the changes as they take place. Any new buildings of course are years away from completion, but it will be interesting to watch how future structures change the skyline once again. ■

Joseph DeRenzo lives in New York City.

## Ground Zero and Memorial Ceremony

from page Seventeen

about 4 inches tall and 13 inches wide. The photo was taken at Ground Zero on October 12, 2001.

The second photo was taken on May 30<sup>th</sup> and appeared in the May 31 paper in color NE. It was 18 3/8 inches wide and 8 inches tall. "One of the largest photos they have ever published" said the Metro photo editor.

This photo was taken with the new WidePan camera and the other photo was a Cirkut #10. Both photos appeared in color in NE editions and in B&W elsewhere. Others in the series include one 11/22/02 and 03/23/02. ■

## The Civil War Battlefield Panoramas of Jan W. Faul

By Barbara Scheide

IAPP member Jan Faul has been photographing Civil War battlefield parks for the last seven years because he believes they should not exist. If that is a contradiction, you have only to study Jan's subtle black and white panoramas to see his opposing points of view. The vistas have the feel of infinite space on a piece of archival paper (Jan uses a state-of-the-art digital process that will be described later in detail). They also communicate a vivid sense of the brutal carnage committed in these fields and woodlands.

Jan began his exploration of battlefield

parks in 1996 at Gettysburg National Military Park in Pennsylvania at the urging of a high-school friend who was a Civil War re-enactor. One of his photographs, "Pete's View", is dedicated to his friend, who died a year after Jan began photographing Gettysburg. Partly because of Pete, Jan visited a reenactment of the 137th Battle of Antietam in Hagerstown, Maryland in 1998. His photograph, "Marching Orders" (*illustration 1*) is characteristic of Jan's style in the way it uses both multiple exposure and an unusual foreground of grass curving upward in a gentle arc. This curve appears to surround the sol-

diers in a time warp while the selective double exposure creates a ghostly effect. We do not forget that most of the uniformed men are alive, so there is a haunting sense that past and present face one another, embraced within the frame.

Jan recently completed a series of photographs from the Fredericksburg, Virginia area. The titles are powerful lead-ins for the images. For example, "Jackson's March East" (*illustration 2*) does not require the viewer to know the history of Stonewall Jackson's march, although it may motivate some to learn more. Instead, the image invites the viewer on a journey through woods, first along a fence line and then down a road receding behind a lopsided, horizontal log, barring cars. Grim loss and heartbreak fill the spaces between the forlorn trees and the thin line of chain roping off the road. The road disappears, as though through time, to the 1860s. Two other of his other photographs (*not illustrated*), "Confederate Trenches, Cold Harbor" and "Hooker's Last Line - Chancellorsville" also reflect a tragic sense of lost lives, and the empty spaces they left. Jan's battlefield work is rich in empty spaces that speak of death's heartbreak, showing with quiet eloquence the cruel waste of war. "Confederate Trenches" is a composition of gentle hills laced with the shadows



Top: 1. *Marching Orders* – Antietam Re-enactment, 1997.

Bottom: 2. *Jackson's March East* – near Fredericksburg, Virginia, 2002.



of trees: it turns grim when understanding dawns that the soft curves were trenches. The small empty valleys were at one time filled with boys of eighteen or twenty, crouching below the bank's edge, exchanging gunfire. "Hooker's Last Line" appears as a peaceful woodland scene: the foreground is a vivid jumble of dead leaves, a clear analogy to the thousands of men who died.

Some of Jan's Civil War battlefield images were taken at the cemetery in Spotsylvania Courthouse, Va. for unknown Confederate soldiers. Each tells the story of the War dead in a different way. In the first, "Unknowns, Spotsylvania CH." (*illustration 3 below*), the left foreground contains a soiled headstone decorated with a Confederate flag. The stark presence of the stone is accentuated by the faint but visible words, "Unknown Confederate Soldier." The camera's eye is up against the tumbled grass, which reveals the ground as lumpy and uneven, giving the impression that the headstones were thrown

carelessly onto it, creating a forlorn look of random, forgotten graves.

Another image, "CSA Unknowns - Spotsylvania" (*not illustrated*), reveals a more orderly view of the cemetery, with neat rows of white headstones leading to an obelisk with a statue in the far background. Jan has emphasized a space between the rows that appears achingly wide, pointing with subtle force to the emptiness these lost lives created.

"Union Lines, Cold Harbor" (*illustration 4 below*) shows once more a serene, quiet woodland scene: a forest of slender, young trees casting late afternoon shadows on a sweep of flat, leaf-covered land. The strong, linear shadows urge one to look more closely. They have been emphasized as symbols of the Union lines, echoing the title with an eerie reminder of what happened here. "Rifle Pits- Fredericksburg" is another grimly beautiful composition, with a lone cannon on wheels at the left, standing as silent witness over declivities

resembling pock marks in the land.

"Malvern Hill- Richmond" (*illustration 5 on next page*) shows a more intricate view of cannons, as it forces the viewer to see between the spokes of the large wheel in the foreground to view a cannon in the background. One is reminded how many cannons, and how many bullets, were used to maim and kill. In preparing for this article, I asked Jan why he thinks this country memorializes its fallen soldiers. He finds it peculiar and, to some extent, offensive because in doing so, he feels we also celebrate war. He speculates we need heroes: lacking live ones, we seek those who have died, and we are trained from birth in America to worship at monuments and memorials. He is at present exploring the many battlefields of Virginia. From June 1864 to April 1865, twenty-five battles were fought there. Jan says his photographs are more about preservation than about documenting the Civil War. His intention is to show the horrors of war by highlighting its dead.

In "The Valley of Death - Gettysburg" (*illustration 6 on next page*), a desolate valley is punctuated by small, black bushes resembling black markers the size of grave stones. In the left foreground is a stand of slender trees, overlooking the valley like woebegone sentinels. To the clear eye, each Civil War photograph pays homage to the dead, lyrically mourning them while decrying the irresponsible violence that, in Jan's view, was the Civil War. Another image, "Generals' View", also Gettysburg (*not illustrated*), shows a stalwart statue of General Warren, standing on a rock on Little Roundtop overlooking a valley where the Confederates were shooting at him. One shot went through his hat and yet he survived the war.

"If one is aware of how many Americans died killing other Americans, the only intelligent path to follow is that of pacifism. So I have become a pacifist," Jan explains. As a pacifist, he is appalled

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3. CSA Unknowns – Spotsylvania Courthouse, Virginia, 2002



4. Union Lines – Cold Harbor, Virginia, 2002

## The Civil War Battlefield Panoramas of Jan W. Faul

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at the waste and ruin of the Civil War. An example he sites is the cruel disregard of human life on the part of both Union and Confederate generals who sent thousands of young men, lined up in rows, to sure death from their own countrymen.

Through Jan's friendly relations with park rangers, he's learned that a large number of the battlefield parks are being restored to their 19<sup>th</sup> century state (i.e. open fields) with controlled burning and cutting of the forests that have grown up in one hundred fifty years. He rejoices at this act of preserving the past, as it serves his photography well. Jan primarily uses Noblex cameras in his photography although he also owns and uses a Round Shot. The Noblex sees at a 136 degree angle, as people do, minus peripheral vision, thus it can keep pace with his creative vision. Unfortunately, Jan has experienced more than his share of technical problems over the years with his cameras. He now uses two 150 UX's and a 175UX, all of which work well. Despite the problems, he has stayed with the Noblex because he

cannot find a camera that better allows him the full expression of his vision.

Jan is a productive and ceaseless photographer: he uses 300 to 500 rolls of black & white film per year, on average. Since he developed an allergy to print developer a few years ago, he has embraced the digital revolution with a vengeance and he uses a sophisticated digital process in the production of his prints. The only remnant of his pre-digital days is the hand development of film, after which he uses a scanner to make contact sheets. He then proofs them on the computer, marking the frames he will then fine scan on a high-resolution scanner. Next, he takes the scans to the computer for the refinements of Adobe Photoshop. He uses it to spot and crop his negatives, and adjust lighting. Often he will color his work, and/or remove details such as cars, wires, telephone poles, people, billboards, creating a timeless atmosphere. He wants viewers to see the naked landscape, with no interference from the march of "progress." His last touch is applied using a plug-in called Auto F/X. It offers a huge,

varied array of borders, which can dramatically enhance a photograph and eliminate sharp edges, which Jan dislikes. He prints his work on an Epson 7000 or the larger Epson 9000 printer.

Jan has explored and tested thirty papers currently on the market as well as inks, striving to create the most archival prints possible. He has tested Arches, Somerset, Epson, Crane, Hannemühle, Ilford, and Lyson. His favorites have been Lyson Fine Art for coated papers and Somerset Velvet for uncoated papers. He has had good success with Lyson inks from England. Lyson has several inks, including Fotronics for full color and Small Gamut for sepia and cool tone and Hex Blacks for b&w prints which have been tested to last more than one hundred and ten years. Although the coated papers cost more than Somerset Velvet and other uncoated papers, the resulting image is brilliantly sharp, which makes Lyson well worth the price. The list of dealers can be found at [www.Lyson.com](http://www.Lyson.com). Somerset Velvet is a favorite of Jan's because of its sump-

tuous texture but, as it's uncoated, it doesn't create as sharp a print as a coated paper: the inks bleed onto uncoated paper. Jan buys Somerset Velvet from Guy Kuhn Fine Art Papers in Hagerstown, MD.

On digital prints, at their best, small details like veins on leaves and blades of grass, have a sharp, startling clarity. Although the familiar sheen of silver darkroom prints can't be duplicated on a printer, photographers like Jan are becoming accustomed to the soft look and feel of Somerset Velvet (and other) papers which gives prints a watercolor texture. Digital prints demand a new way of looking at photography, a necessary effort, as they are the art forms of photography's future. Jan's work has been regarded as bringing out the best in digital printing and he has pushed the process as hard and far as it can go at present. "Stills That Move" is rightly his middle name. ■

*Jan Faul lives in Tuscarora, Maryland. Barbara Scheide is a photographer and writer also living in Maryland.*



5. The Guns at Malvern Hill – near Richmond, Virginia, 2002



6. The Valley of Death – Gettysburg, Pennsylvania, 1997

## A Geologist who Photographs:

# The Panoramic Photography of Charles D. Walcott

By Michael J. Horsley

Charles D. Walcott (1850-1927) is best remembered as the discoverer in 1910 of the Burgess Shale, a rich fossil deposit near Field, British Columbia. He had spent most of his professional life as a Geologist and Paleontologist with the United States Geological Survey (USGS), and in 1907 he became Secretary of the Smithsonian Institution. Walcott conducted yearly field trips in the Rocky Mountains of North America and other rugged locations while conducting paleontological research. Although Walcott had used photography to document his scientific work, it was not until 1905 that he started to seriously experiment with panoramic photography. By the time he went on his last field expedition in 1925 he had created over 600 panoramic photographs of the Canadian Rockies. Walcott's scientific papers and photograph collections are now housed in the Smithsonian Institution Archives.

Between 1891 and 1905 Walcott experimented with panoramic photographs by taking segmented panoramic images (Illustration 1). His early photographs were utilitarian images that were used to show

the interlocking geological relationships of distant mountain formations and detailed views of geologic strata. Once true panoramic cameras became available, Walcott abandoned the prac-

tice of taking multiple images and experimented with both the Al-Vista and Cirkuit cameras.

In 1905 Walcott acquired his first true panoramic camera an Al-Vista 5 that took a five by 16 inch negative. Although he switched back and forth from different camera systems and negative formats through the years, the Al-Vista was a reliable workhorse and he

took more pictures with the Al-Vista than any other camera. Soon after becoming the Fourth Secretary of the Smithsonian Institution in 1907, Walcott acquired a Number 8 Cirkuit Panoramic Camera Outfit from the Century Camera Company, a division of the Eastman Kodak Company (Illustration 2). The recently introduced Cirkuit camera was an ideal camera system for a geologist such as Walcott, because of its ability to switch between panoramic formats and 6 ½ x 8 ½ inch single sheet exposures.

On Walcott's first field season after becoming Secretary he had established a working system where he sent back to T. W. Smillie, the Smith-

sonian's official photographer in Washington, the first series of test exposures done in the field. Smillie would process the film and make proof prints and then send a telegram informing Walcott of any technical difficulties or other advice to alter exposure. Upon receiving feedback from Smillie, Walcott could advance to higher elevations and more remote locations with the peace of mind that his equipment was operating properly.

The Cirkuit camera was much less reliable than the standard cameras that Walcott was used to, and he never completely trusted it. Judging by the yearly correspondence between Walcott and the Century Camera Company, the technical flaws in the camera were not all worked out to satisfy the demands that Walcott placed on his equipment. One of the reasons was that the image recorded on the early Cirkuit film supplied by Kodak faded within four to five weeks after exposure, and he was not always able to send the film back to Washington to be developed. For a brief time during the 1913, 1915, and 1916 field seasons he switched back to 6 ½ x 8 ½ inch glass plate from the much lighter nitrate based plastic sheets. After twenty years of using glass negatives in the field, Walcott was reluctant to put his full trust in plastic film.

The first panoramic photograph that Walcott published appeared in an article in the Smithsonian Miscellaneous

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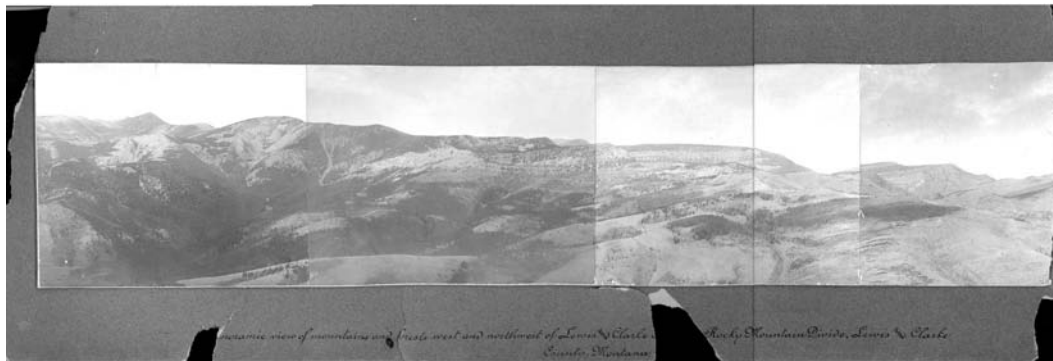


Illustration 1: "Panoramic view of mountains and forests west and northwest of Lewis and Clark Pass on Rocky Mountain Divide, Lewis and Clark County, Montana" Segmented Panoramic photograph by Charles D. Walcott, 1900. Record Unit 7004, Negative #656, Charles D. Walcott Collection, Smithsonian Institution Archives.



Illustration 2: "Cirkuit Camera in use on the south slope of the Sawback Range, looking across Bow Valley, Alberta, Canada". Photograph by Mary Vaux Walcott, 1919. See Smithsonian Miscellaneous Collections, Volume 72, Number 1, page 15, for related image.



## The Panoramic Photography of Charles D. Walcott

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Collections where he described his rationale for his choice of illustrations:

"In order that geologists and paleontologists who have not had an opportunity to see the sections may get an idea of the completeness of the exposures of strata in the Cordellian area, photographs are introduced in connection with the House Range and Mount Bosworth sections." *"Cambrian Geology and Paleontology: Number 5 - Cambrian Sections of the Cordilleran Area", Smithsonian Miscellaneous Collections V. 53 p.168, 1908.*

He also published his panoramic images in an article for the National Geographic Magazine titled: "A Geologist's Paradise" (June 1911) which contained a 9-foot long foldout pan-

oramic photograph. National Geographic printed 100,000 copies of the photograph and offered it as a special edition for 50 cents per copy. A second panoramic photograph by Walcott was published in the magazine in an article titled: "The Monarch of the Canadian Rockies" (May 1913). The article describes Walcott's 1912 expedition to the Robson Peak District in British Columbia and Alberta. In the postscript to the first article the editor tellingly relates of the difficulties Walcott endured when photographing at high mountain elevations:

"Readers of this magazine who have attempted to take photographs in high altitudes can appreciate the combination of patience and skill required to secure a panorama like our supplement" (page 521).

A sentiment related by Walcott over and over in his diaries and field notes. After an interesting discussion of the technical aspects of panoramic photography at the end of his article, Walcott relates:

"Often in the Canadian Rockies days will pass in which atmospheric conditions are unfavorable for an extended view-dust blown in from the plains, smoke from forest fires...the best conditions usually occur after a heavy storm of either snow or rain has cleared the air." (Page 520)

In 1914 Walcott married Mary Morris Vaux, a member of the Vaux family who were noted amateur scientists and illustrators of the Canadian Alps. Mary was an exceptionally talented artist and mountaineer who is best remembered

for her major monograph of botanical illustrations of alpine wildflowers. Walcott's photography improved due to Mary's influence. She was a skilled photographer and artist who often assisted Walcott in the field by developing his negatives in camp when she was not out sketching and photographing as well.

Some of Walcott's best images appear in the 1918 to 1920 "Exploration and Field-Work of the Smithsonian Institution" reports published in the Smithsonian Miscellaneous Collections. During this golden age his photographs exhibit better composition, improved tonality, and are more interesting to look at.

Walcott's continued his field work in the Canadian Rockies until two years



before his death in 1927. His photographs had evolved from the pragmatic scientific illustrations of his early years into images used to illustrate magazine articles, scientific publications, travel brochures for the Canadian Pacific Railroad, and illustrated lectures.

Walcott's images were an integral part of his scientific publications, and were used to depict the scenic grandeur of the geologic landscape where he conducted most of his work.

The majority of Walcott's photographs are in the collections of the Smithsonian Institution Archives ([www.si.edu/archives/archives/faru7004.html](http://www.si.edu/archives/archives/faru7004.html)) and in the Whyte Museum of the Canadian Rockies ([www.whyte.org/index.html](http://www.whyte.org/index.html)). ■

*Michael Horsley is a fine art photographer and serves on the Preservation Team for the Smithsonian Institution Archives in Washington, DC.*

*Editor's Note: This is the second article on Dr. Walcott written by Mr. Horsley. The first appeared in the Fall 2001 issue of Panorama Magazine.*

*Illustration 3 (left): "Panoramic View of Mount Burgess and Burgess Pass (Burgess Shale fossil quarry)" Photograph by Charles D. Walcott, 1910. Record Unit 7004, Negative #861b, Charles D. Walcott Collection, Smithsonian Institution Archives.*

### **New (and returning) Members:**

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Chicago, Illinois

**Vern Bartley - Aerial Images**

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**Bradley Chovit - First Light, Inc.**

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**Albert Flesch - Central Camera Co.**

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London, England

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**Gier & Kate Jordahl - Jordahl Photography** - Hayward, California (returning)

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*Photo by Vern Bartley - Aerial Images*



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## IAPP Member Exhibit to be Held at Convention

By Richard Schneider

During and following the week of the 2002 International Convention, IAPP members will have an opportunity to exhibit their panoramic work and in doing so, possibly aid the financial well-being of our association. This exhibit will be held at Shepherd College in Shepherdstown, West Virginia.

The primary goal of the exhibition is to enlighten, educate and heighten public awareness on the many forms and expressions of panoramic photography and imaging. A secondary though no less important goal of the exhibition will be to seek to raise funds for the Richard G. Fowler Foundation through the sale of the exhibit prints to the public.

This exhibit is open to all IAPP members in good standing, regardless of whether you plan on attending the 2002 Convention or not. It is **not** to be confused with the International Convention's print competition that will be held at the convention hotel site and which is limited to attendees. Unlike this competition, the Shepherd College exhibit will offer no cash prizes or quantitative judgements (i.e., First Place, Best of Show, etc.).

The Board has delegated me to serve as the curator of this exhibition. My primary motivation will be to feature a wide variety of works that are diverse in their subject matter, demonstrate technical virtuosity and are visually appealing. I will work with members of the Board, members from Maryland and Virginia and the staff at Shepherd College to ensure the success of this event.

Parameters for the submission of work are listed below:

**WHO:** All IAPP members in good standing may submit work for consideration. You do not have to be present at the convention in order for your work to be exhibited at Shepherd College. There is no submission charge.

**WHAT:** Exhibit-quality panoramic prints will only be considered. Prints may be in color or B&W. There is no minimum length, but the maximum length is 72" (6 feet). If the print has been produced digitally, please ensure that it has been printed with inks that have good color-retention properties.

*continues on page Thirty*



*Exhibition will be held at Shepherd College in Shepherdstown, West Virginia (above).*



**WHERE:** All prints should be mailed to IAPP, P.O. Box 6550, Ellicott City, Maryland 21042 USA.

The exhibit will be held at the Frank Center for the Creative Arts Gallery at Shepherd College. It is located at the college's West Campus.

**QUANTITIES:** Members may submit up to two (2) prints for consideration. However, due to the large number of IAPP members likely to submit work and the limited amount of space in the gallery, a maximum of one (1) print per member may actually be exhibited. It has been estimated that a final total of 30 – 40 prints will be part of the exhibit.

**DATES:** The deadline for receiving work for consideration is **July 31, 2002**. This will give us enough time for selection and preparation. The exhibit will be up from approximately October 7 – 20, 2002.

**RETURNS:** IAPP will return all work not exhibited to the photographer. To help defray the costs to the association, it is requested that you include return postage with your submission (not applicable to non-US members).

**LABELING:** All submitted work must contain the following information for the identification labels: photographer's name, city and state (or country) of residence, title of work, price, equipment used, film used (if applicable), software used (if applicable), contact information, comments (optional).

**SALES:** Photographers who choose to participate in this exhibition shall do so

with the understanding that the prints selected will be for sale to the public, but that all proceeds from sales of mounted exhibit prints will be donated to the Richard G. Fowler Foundation. You will receive a receipt from IAPP testifying to this. Therefore, please include a suggested price on the label that would be consistent with what you would normally charge for your work. You may sell additional prints during the course of the exhibit, with the proceeds going directly to you.

**PRESENTATION:** The exhibit prints will likely be mounted onto Fome-Cor or similar board. All prints will be presented in the same manner. All prints will have white borders (if any) trimmed off. It is likely that prints will be situated in vertical groups of two or three.

It was decided that for this exhibit we would probably not go through the expense and logistical difficulty of matting and framing the exhibit prints under glass. Perhaps if an exhibit like this is repeated elsewhere in the future, a more formal presentation will be considered.

**ARTIFACTS:** The gallery space has lockable exhibit cases where artifacts – in our case, panoramic cameras – can be displayed. If you are interested in loaning a piece of equipment to the exhibit, please let me know directly.

**INSURANCE:** IAPP will not insure any photographs or artifacts that are included in this exhibit. The gallery has an attendant on the premises when open. The gallery space is secure in off-

hours. Artifacts will be housed in secure cases during the term of the exhibit.

**CAMERAS:** Because this exhibit has an educational component to it, I would like to feature many different types of images shot with many different types of cameras. In a similar fashion to our convention's print competition, the camera categories include:

Fixed-lens panoramic and wide-format (Fuji GX617, Hasselblad X-Pan, Banquet Camera, Brooks Veriwide, V-Pan),

Rotating lens / fixed camera body (Noblex, Widelux, Al-Vista, Widepan),

Full rotational (Roundshot, Cirkut, Hulcherama, Globuscope), digital cameras and stitching software, experimental (custom-built, pinhole, fish-eye).

**SUBJECTS:** Again, variety is the key.

The subject categories could include: landscapes, cityscapes, group photography, events, historic images, journalistic, interiors, industrial, experimental, vertical vantage point.

**SUGGESTIONS:** Please consider submitting a variety of work shot with different cameras. If you peruse the 2002 IAPP Membership Network, you will find a lot of members who, for instance, own fixed-lens panoramic cameras and who shoot landscapes. Therefore, competition in these categories will be keen. On the other hand, a shot of a unique group of people that was done on a #16 Cirkut camera or stitched together in a creative manner might be subject to less competition and would invigorate the exhibit even further. ■

## SHEPHERD COLLEGE PANORAMIC PRINT EXHIBIT

October 8-20, 2002

Registration Form - Item # \_\_\_\_\_

Name: \_\_\_\_\_

City: \_\_\_\_\_

State (or Province): \_\_\_\_\_

Country: \_\_\_\_\_

Title: \_\_\_\_\_

Price: \_\_\_\_\_

Equipment Used: \_\_\_\_\_

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tion that identifies the photographed scene and gives some of it's historical and artistic context.



MUSKOKA PANORAMAS  
BY LES PALENIK



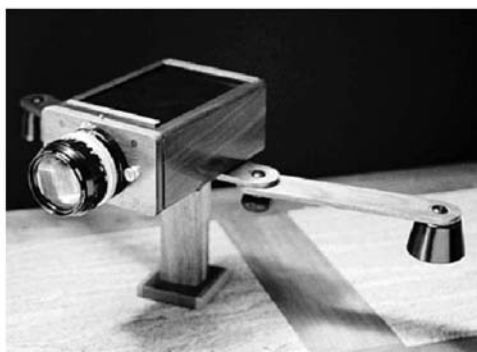
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## On-location: Wide Angle Photography

# An Artistically Designed Facility

By Gordon L. Balla

The Performing Arts Center, located in San Luis Obispo County in the state of California, has been described in newspapers and magazines as one of the finest architecturally designed buildings for the performing arts that can be found anywhere in the world.



### CREATIVE DESIGN OF THE PAC

This artistically designed crystal and jeweled like appearing structure has an aura all of its own with its sparkling formed metal and tinted glass. It is a 21<sup>st</sup> century futuristic, wave of the future design that captures your attention! The sloping and curving roofline expresses the look of Bishop' Peak in the distance and follows it beautifully – a fine representation of the local environment. The tan block walls have a tonal relief affect that accent and contrast with the metal and glass.

Whether viewing the complex from the interior or the exterior the building is a masterpiece of modern design and construction prowess, and with the morning sunlight on shining on the buildings face and then the beautiful sunsets as viewed from the expanse of the large lobby and

balcony windows to the south and west, it is a spectacular sight!

Inside this structure is a large stage area. Part of it rises and lowers quietly with special spiral hydraulic operated jacks.

There is sound and fire protection for the audience by having a huge curtain like artful firewall on the stage that is opened during performances when the whole stage area is used. To rival just about any other facility of this type, there is state of the art lighting and sound systems with sound diffusers and absorbers making this like "a capsule in time" for those patrons listening

and watching the symphony or other venue in the large 1,200-seat capacity symphony hall. In fact this very functionally designed structure has "floating-like" internal wall sections. These sound damping air spaces help eliminate outside noises, which could disturb inside performances. Also, sounds inside which might otherwise permeate throughout the building to the surrounding halls or other rooms in the complex are eliminated with the use of these dead air spaces.

The sweeping majesty of this great and beautiful facility certainly won my appreciation as an artist and professional photographer. I cannot get over the architect's forethought, desire and brilliant designing ability to produce such a fantastic and functional looking

monument and to those that see artistic beauty in metal, glass and designer block work. This wonderful facility is devoted to the enrichment of lives through the quality presentation of the arts and multi cultural activities.

It was with all these things in mind that I wanted to capture on film, and for posterity, the many faces of the Performing Arts Center facility with its variety of state-of-the-art design features and unique structural appearances!

### PLAN TO CAPTURE FOR POSTERITY

My plan was to tell the story of this magnificent piece of art in pictures by recording with various lenses and formats, at different times of the day and night, with and without concert or stage show performances and audiences. I wanted to capture the majesty of the structure, with its ambiance, and stately appearance on the exterior and the interior for generations to come.

### CONCEPTUAL PLANNING OF THE STRUCTURE

For over three decades various groups and committees explored the possibility of making available to the San Luis Obispo County population, a place to appreciate great symphonic music as well as wonderful local and well known traveling stage shows. The dream was to construct a Performing Arts Center for the whole community and the entire Central Coast of California.

Finally, in 1986 when the California State Polytechnic University (Cal Poly), the City of San Luis Obispo, and the Foun-

dation for the Performing Arts Center began a unique partnership to produce what no entity alone could do before. Research for a fine architect, funding and a suitable location to build this state-of-the-art Performing Arts Center all came together.

Chosen to design the new facility was a fine Cal Poly architecture graduate, Alberto Bertoli. He was ultimately responsible for the center's design. A group of architects under a pair of architectural firms worked with him. Bertoli's design concepts and the lines of the building related, in part, to the natural rolling hills environment around the chosen site. The shapes and forms of the facility, elicit the spirit of the buildings functionality, as if it were emitting an artful sense of its own expression.

This great undertaking culminated in 1996 by completion of the magnificent \$30 million dollar Performing Arts Center. The PAC was also to be used for teaching purposes, and for beneficial education attractions.

### MY BACKGROUND

I am a Cal Poly Bachelor of Science graduate from the schools of Printing Engineering, Management and Photo-journalism. I was away for over 30 years and returned in 1989 to the Central Coast from the Washington, D.C. and Texas areas, desiring to further my photographic business and experiences in a new location.

*continues on page Thirty*



## An Artistically Designed Facility

from page Twenty-nine

Being close to Cal Poly and its Mustang football team, and their other sports, I took the opportunity to start shooting fast action sports on the field and on the hardwood. Many of the images were used for brochures and posters for the college sports program. My time was given as an interested alumnus.

While doing some stock shooting of the Central Coast area, a business contact saw this new work that I was pursuing. He turned out to be a member of the Cal Poly Alumni Association Golf Committee. Upon reviewing my work they then commissioned me to shoot many of the events for the Cal Poly Alumni Association for a few years. A good and thankful start for sure! After a few years construction began on the PAC! Now was the time!

### TIME TO SHOOT

I read about, saw the drawings, and the building being erected practically at my back door, and was very impressed with the potential use of this facility, as well as the need for great images of the building, as well as the events that would be staged inside. On my own, and as time permitted, I began to record the building of the structure. The location for the new Performing Arts Center was nestled next to the beautiful rolling hills on the Cal Poly University campus, my old Alma Mater!

As the building took very interesting shapes with its twists, turns, spheres, curves, slopes and angles, the use of

shiny metal and glasswork, I was greatly attracted to the unusual and unique artistic appearance. It became clear to me that there would be the need to produce many special artsy images of this magnificent building at different times of the day, and night. This was going to be an on going commitment of self-indulgence, and personal expense at first, as well as for some time, just for the art's sake, yet this was a great ground floor opportunity for me to experience the challenge of creatively imaging such a very unusual architectural wonder, which might enhance my career and



future business. I felt it was imperative to record this building's many faces.

It struck me that if I had a large stock library of fine compositionally correct, unique, creatively interesting, and high quality images that ad firms in and out of the area might have a need to purchase them. I wanted to start shooting architectural interior images of the building and also demonstrate to the director of the Center, and various clients, that I could photograph symphonies and other events without making camera noises or disturb patrons in the

hall while the musicals or other events were taking place. This could lead to a lot of potential professional shooting for commercial and other purposes as well as selling some of the many stock images held in my archive library.

Finally, after some research, I was able to meet the appropriate people and show them the many impressive and artful sample images in a large portfolio of prints. After the various viewings to the college executives, art firms, contractors, the Center Director, the City of San Luis Obispo, the Director of the Foundation



for the Performing Arts and others, all my previously laid plans and dreams began to come true.

As time went on I was getting hired to photograph the building more and more, cover the events, and sell the many stock images that other photographers could not get, or have the opportunity to capture like I could. I photographed the building with awesome rain clouds above and beautiful blue sky, spring days, nighttime images, as on the first night opening at the Hard Hat Ball, and during beautiful sunsets.

One such evening image won the 2000 Commercial/Industrial Award given by the Gold Coast Photographers Association. A similar wide angle, timed, color night shot with car lights streaking by the building made a Christmas Card cover for the Foundation for the Performing Arts the first year.

### PRODUCING A BOOK FOR THE PAC

Because I had followed through and captured so many images of the building, I was asked by the Director of Cal Poly Physical Campus Engineering Department for the college to produce a very prestigious portfolio binder of drawings and final images of the completed Performing Arts Center before it was opened. Literally I only had half a day to finish making extremely important images of the interior of the facility for this book before the doors were opened.

In order to accomplish this great task I had to enlist the services of the theater engineering staff

and have them help with the building lighting through operation of the huge lighting board and the computer system in the production room in the upper balcony. It took portable radios and the crew's help to produce quality images. We had to be sure that all light bulbs were of the same wattages for certain areas and that all lights matched in color temperature as well as the brightness for my available light photography.

To do what we did would normally have taken days for a Hollywood crew of gaffers, cameramen and a truckload

of lights and other equipment to get the shots that I did. The time schedule did not allow for this and I was forced to use only available light and my Nikon 35mm camera system and lenses, many with the 19 mm to 35 mm wide angle lens.

After already having about 75% of the

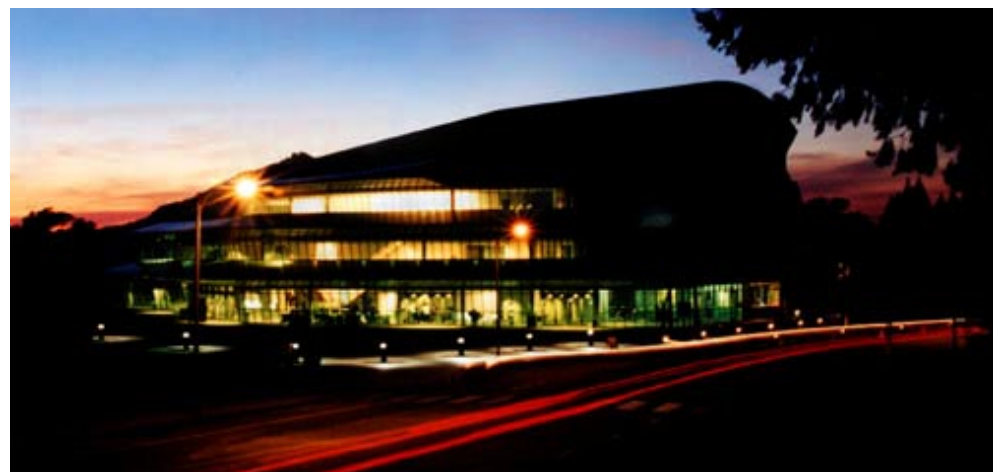
images it still took over 50 hours to produce the book that Cal Poly was sending to the California Architectural Convention and Design Competition.

# CONCLUSION

If it hadn't been for being aggressive and meeting the right people, living in the close proximity, just being in the

right spot at the right time all this wouldn't have happened! The "performing arts" meant "performance for me". "An artist befitting an artist"! ■

*Gordon Balla lives in Paso Robles, California - All photographs are © Gordon L. Balla Photographic Productions.*



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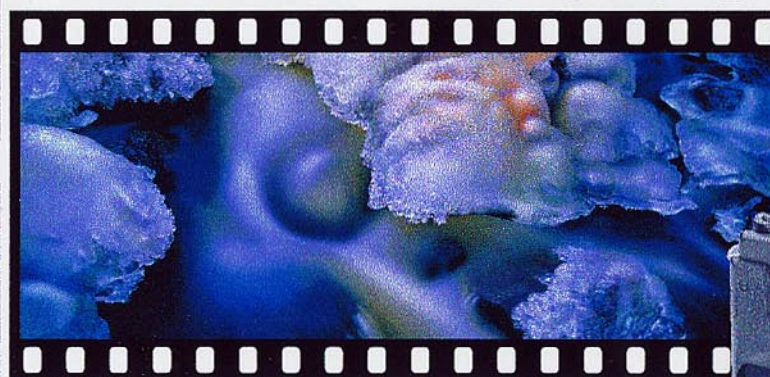


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