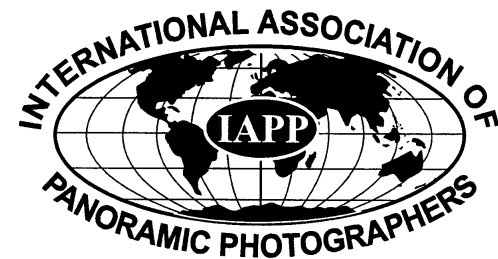


PANORAMA

the Magazine of Panoramic Imaging



Fall/Winter 2003 • Volume 20, Number 2



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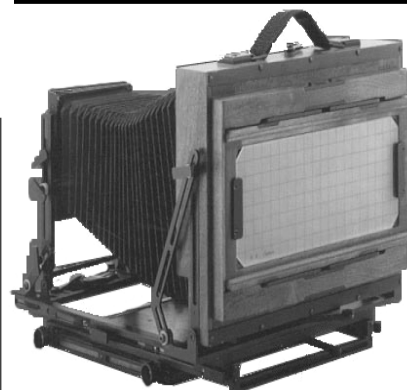
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14th IAPP International Convention



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The author / photographer retains full credit and copyright to their submissions in an edited or unedited form.

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

President's Message

By Ron Klein

For those members living in the northern half of the globe, this is the time of year that those little white things start falling from the sky. For me it is a time to finally get in the lab and start printing work amassed from a long summer of shooting. However, this year I also have a bigger job to get accomplished. The upcoming IAPP convention is being planned right now and your help is needed.

Although we are already scheduling great speakers, here is your chance to get some input into the convention. Let me know what you are interested in hearing or seeing and we'll try to arrange it. Better yet, let me know what you are going to present and we will see if we can fit you in to the program, but act fast, we are filling up.

California has the finest weather a person could ask for at the time of our meeting so expect to get some fantastic photos while you are there. Bring the suntan lotion and let's go for a ride down the coast to where the great photographers Edward Weston and Ansel Adams once roamed.

As you know, I live in Alaska and can't wait to enjoy the Monterey climate when Alaska is still in a deep freeze. For the rest of you, just remember that the scenery alone is enough, but we also have a great convention planned as well. I look

forward to seeing all of you again and learning more about panoramic photography at the same time.

On another front, our membership committee has been very active in placing new ads in various photographic magazines promoting IAPP and the coming convention. They are currently looking for a top of the line magazine to do an article on IAPP and its first twenty years.

Promotion does cost money but I am happy to report that IAPP is financially solid. Just wait and see what an expanded membership will be able to get accomplished.

IAPP is here to help...Need your latest gallery show mentioned? Have a new book out on PANORAMIC photography? Have you just invented the greatest gadget for panning? Let us know, we want to promote you. Want to sell some equipment? Go to our website, we have a place for member's items to be listed and don't forget to browse the forum and add comments, it is fun and easy.

Let's get it together, with your help we can really make the association roll. Remember we are a union of people with a common interest. It's exciting to see the new innovations that people are coming up with so start your engines, the race is just beginning. ●

14th International Convention: Monterey, California

When: April 27 - May 2, 2004

How to get there: Monterey Peninsula Airport is 10 minutes from Monterey, San Jose Intl. is 60 miles north, San Francisco Intl. is 120 miles north.

Our convention hotel: Casa Munras is a historical landmark in the heart of Monterey. Numerous other accommodations and restaurants within walking distance.

Places to visit and photograph: Nearby is Carmel, 17 Mile Drive, Pebble Beach, Cannery Row, Fishermen's Wharf, Monterey Bay Aquarium, National Steinbeck Center. Some of the most scenic coast to photograph in the country. Great time of year for whale watching. For more information visit: www.monterey.com and www.casamunras-hotel.com

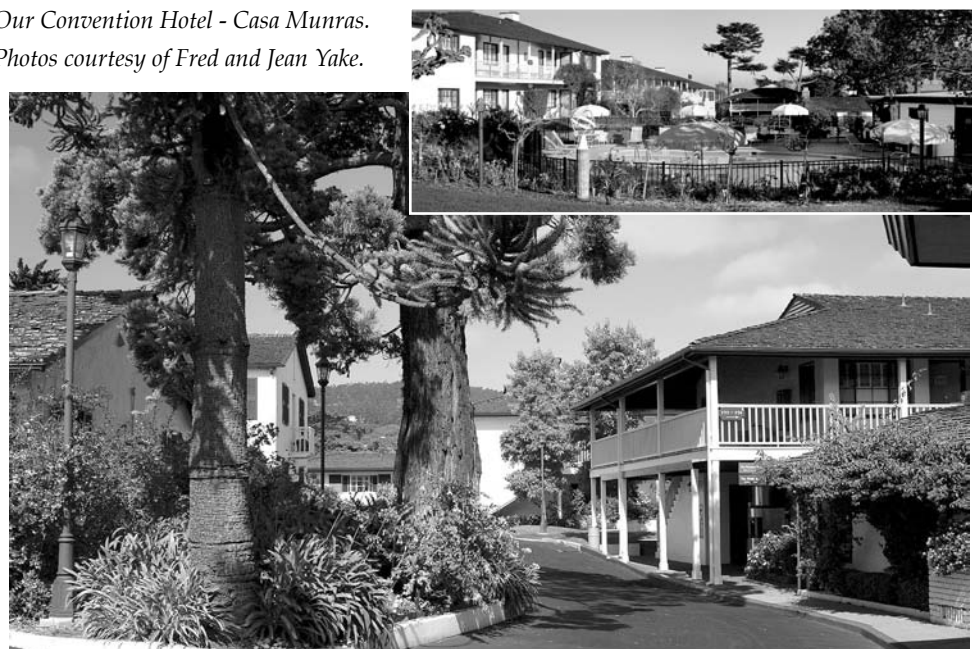
Who will be there: A LOT of other panoramic photographers to network with! Learn what other members are doing to create their panoramas and how they are being made.

QPP: Bring your photographs for judging, pass an examination and earn your Qualified Panoramic Photographer designation.

Speakers: If interested in being considered a speaker, please contact President Ron Klein at panorama@gci.net

Our Convention Hotel - Casa Munras.

Photos courtesy of Fred and Jean Yake.



Secretary's Message

By Jean Yake

Do I have your current postal and email addresses? If not you probably won't receive your Panorama Journal or breaking news via emails from the president or secretary. You can view this information by looking in the Member Directory, found in the Members Only area of our website.

It seems that the year is drawing to a close very quickly. With age time moves faster? Renewal time is approaching. I will be sending renewals via the good old postal service this year; we hope they do their job. Experience, and age, has taught me that people open an envelope faster than a publication, which we may put on the

side for another time or place where we want reading material. By the way, late renewals won't get listed in the Member Directory. All jokes aside, we hope that you will renew promptly so the board can budget for the coming year.

In case you didn't know April 2004 will be IAPP's 20th year as an association. We hope that you're making plans to join us in Monterey. This is where you can see and hear about the newest information in the field of panoramic imaging, not to mention all of the networking you can do with the brightest and smartest fellows in the industry; we even have a few ladies. ●

The Future of Film

By Ron Klein

Is traditional film panoramic photography dead? It is amazing to see the changes that have occurred in the twenty years that have passed since IAPP was formed.

I am really beginning to have doubts about the future of film. Some of our members who are Cirkut shooters are starting to hoard film in their freezers in anticipation of that dreadful day when Kodak stops production of Cirkut film altogether. Yet on the other hand film is still being made and I will argue that digital has a long way to go.

Eventually, digital imaging will win out. Wet photography by its nature is slow and hard to manipulate compared to digital. It is also environmentally difficult to manage the wastes created in the lab.

If you are still pursuing the ancient dark craft, rest at ease for a minute. Ask any fine art dealer if they would rather have a poster of a Monet or a real oil painting by the master. Would you rather have a platinum print or the "look" of platinum?

I know this is going to start a fight because digital inkjet prints can also be original works of art. How can you

argue with success? If Thomas Kincaide, "painter of light," can make a billion dollars selling inkjet reproductions, I wonder why I can't do the same.

For most applications, digital is ahead of the game already. I personally have done several group shoots where using film would have been much more difficult than the Fuji digital SLR that I opted to use.

But I feel sadness over the loss of quality that exists in an inkjet print versus a contact print from a Cirkut negative.

Those of you using medium format and smaller probably don't notice the digital difference as much. Not that those sizes are worse or better, it is just a different type of photography. Let us not forget that digital images can be printed on conventional photographic materials and they ARE photographs.

I'm sure we will all get a chance to compare notes at the Monterey meeting. Just remember that we are an association of PHOTOGRAPHERS and not just digital manipulators. The upcoming convention is going to get interesting when members start expressing their opinions. No need to put on the boxing gloves; I'm on your side, digital or film. ●



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Workshop

Hasselblad USA has announced a 10-day expedition cruise and photography workshop to Antarctica with nature photographer Art Wolfe. The two-week-long adventure is slated for February 2004.

The planned itinerary includes Lemaire Channel, Port Lockroy, Deception Island, King George Bay, Gerlache Strait, and Paradise Bay. Interested? Contact Travel Dynamics International at 800-257-5767 or 212-517-7555. ●

Aerial Photography With The Lookaround

By Henry Jebe

Probably like most other photographers, I started with 35mm cameras. Eventually, I wanted a different view ... a more elevated perspective than offered from terra firma. That's when KAP or kite aerial photography came into my life.

My extended pursuit of photography eventually brought me in contact with Ron Klein and our friendship began. He encouraged me to try larger format photography and building my own cameras. I made a few cameras, most of which used 120 film from 6x9 up to 6x17 format.

Through the IAPP website, I learned of Alan Zinn's Lookaround camera. Ron had purchased the plan book from Alan and loaned it to me. I was quite interested in the simplicity of it and hoped I would be able to make one ... and put it aloft.

I've since pursued my plan to put the

camera in the air attached to a kite's line. The prototype camera has a few flaws that I hope to improve on in the next one. Still, I am quite excited with how well it works. It is also a test bed for my experiments.

A radio control mechanism actuates the stop disk to take the photo. The fins are mostly intended to give the rig directional stability. The first attempt was quite simple, just to see if it would work at all.

I launched the kite, let out about 400 feet of line and secured it. I then walked the line down to the point where I intended to attach the camera/radio rig. When everything was ready and with adequate lift I gave the camera a good spin and let go of the camera/rig. I then waited for the camera to reach a fair elevation before it slowed down enough to make an exposure.

Much to my joy, it worked fairly well. I just needed to allow the camera to gain

a higher altitude and have more time to get a stable image. This required additional thought.

My sail addition made its first appearance and flight at the Washington State International Kite Festival, August 18-24 2003. The photos show that my simple addition worked extremely well. It also garnered a lot of attention from onlookers who are already curious about this strange camera. I even left it set up on a tripod just spinning with the force of the wind propelling it for long periods while I was doing other things.

I made the little sails with masts and a little hull which were attached to the camera's weight arms with rubber bands. The speed of rotation can be adjusted by moving the sails towards the body of the camera more (more speed) or towards the ends of the arms (slower). They can also be sheeted in or out an amount to control speed. It is only necessary to give the camera a rotational start and the wind takes over.



Obviously, it takes a substantial kite to fly a Lookaround.

The sails tack and jibe during rotation and work extremely well in wind of 7 to 15 knots.

Obviously some of you who know that these cameras weigh quite a bit are wondering what kind of kite will lift this off the ground. The kite needs to be sized according to the weight of the camera rig and wind conditions.

The kite used in this instance is a 50 square foot Pilot kite. The kite shown in the photo (Dopero or Double Person Roller) is self-made having a 15-foot wingspan and 10 foot height. I have several sizes and types of kites for varying wind conditions, and take photos with several cameras.

My foray into aerial panoramic photography has been more than worth the effort. Of all of my KAP rigs, the Lookaround produces the most unusual results. ●

Photo of Juneau Alaska taken by Henry Jebe with his homemade kite pan camera.



Using The Roundshot 28/220

By Gareth Davis

The Seitz Roundshot 28/220 and 28/220 Outdoor cameras are compact and lightweight rotating panoramic cameras which take standard 28mm lenses from Nikon, Contax or Leica and use 120 or 220 roll film. Roy Christian reviewed the simpler 28/220 Outdoor in the Fall 2002 issue (Volume 19, Number 3) of Panorama so this review concentrates on the 28/220.

I ordered a 28/220 when it was first announced in 2001 and I received my first camera in December 2001. After I had some film transport problems with this camera, Werner Seitz kindly replaced it with a camera from the later improved series in April 2002. This unit does not have the same problems. Seitz are a family firm and I have always found them to be very supportive and friendly whenever I have contacted them.

The 28/220 differs from the Outdoor model in having an extended range of slower shutter speeds, more elaborate controls and an LCD display panel showing information such as shutter speed, rotation angle and film remaining.

The 28/220 is advertised as offering shutter speeds of eight seconds to 1/500

in two overlapping ranges (8 to 1/60 second and 1 to 1/500 second), but since a three stop neutral density filter is switched into the optical path to provide the "fast" range, the actual fastest shutter speed is 1/60, compared to the 1/250 of the Outdoor model. Nevertheless, this

The camera feels and looks very well built, only weighs about 2 kg with a lens and is about 220mm tall, so is very compact considering its capabilities. The display panel on the lower part shows the film length remaining (the number of 45 degree steps remaining), the angle

economical and I have used roughly 60 films before recharging with the battery level still showing half charge, so it can easily be used for days in the field without concern about recharging. The charger and remote control cable connect via a socket at the base of the camera.

My camera has a Nikkor 28mm f2.8 AF lens, which is lightweight and compact. The camera is very well balanced when rotating, which is useful when I am shooting with a monopod. I use one of the Manfrotto "self-standing" monopods, which have collapsible feet that hide away in the lower leg section. This works well, but for best results, a heavy tripod is worth using, though some tripod heads may not be very stable with the Roundshot as its centre of gravity is higher than normal cameras. Leveling is easy with two spirit levels built into the camera.

Since one of the factors affecting the sharp-

ness of a rotating camera is the match of the length of film pulled through the camera to the lens' focal length, the lens has to be calibrated before use. The manual describes this procedure involving taking several pictures of a target (I have used a newspaper) at different lens

continues on page eight



The Seitz Roundshot 28-220 is designed for optional hand-held use to grab otherwise impossible shots. Photo Courtesy Seitz Phototechnik AG



Typical of rotational cameras, the 28-220 benefits from careful film loading.



The detachable viewfinder incorporates shift capability to better work with PC Nikkor lenses.

of the shot (programmable up to 720 degrees in steps of 45 degrees—setting it to 999 degrees will use the whole of the remaining film and setting it to zero means that the camera rotates while the start button is pressed), whether the self-timer is on and the charge level of the rechargeable nickel metal hydride battery. Power consumption is very

Using The Roundshot 28/220

from page Seven

focus distance settings and choosing the sharpest. Once calibrated, the lens should not be refocused as this would affect its focal length. With my particular lens, the aperture must be set to f11 to comfortably cover infinity. It is best not to stop the lens right down to f22 to try to get close objects in focus as the image quality of the lens declines and f11 allows objects at 1.5 meters to be in focus anyway. To reduce the inevitable flare from bright light sources that you can get with slit cameras, I have made my own slit-type lens hood using black styrene sheet (bought at a hobby shop) mounted on a Cokin adapter ring. Interestingly, flare streaks from point light sources such as spotlights are not symmetrical and extend more to the right of the object. As the manual recommends, it is best to allow extra at the start and end of each shot for the camera to get up to speed at the start and slow down at the end (particularly at higher shutter speeds).

For eight-second exposures, the camera takes about six minutes for a 360-degree rotation, so is quick to capture dark scenes. At its fastest setting, it only takes



To capture Victoria Embankment, Westminster, during the London 10K run, Davies supported the 28-220 on a monopod, shooting at 1/250 in "Fast" mode.

about 3/4 second to rotate. Where the two shutter speed ranges overlap, different rotation times can be selected for the same equivalent shutter speed: for example, setting an exposure of 1/30 in the slow mode means that the film will be exposed at 1/30 and the camera will take 1.5 seconds to rotate, but setting 1/30 in the fast mode results in an actual exposure at 1/4 and the camera taking about 11 seconds to rotate. This can be useful if you want to run behind the camera as it rotates, rather than crouching underneath it.

You get just over four 360-degree rotations of the camera on a 120 film as the negatives are about 180mm long for 360 degrees and the vertical angle of view is 84 degrees. I scan my negatives on an Epson 2450 scanner as the 4" by 9"

transparency hood allows about 450 degrees to be scanned in one go.

The camera comes with an ingenious rotating "angle" finder that fits on the top of the camera which has its own shift mechanism for use with a PC Nikkor lens. I generally only use the viewfinder to judge critical cropping but have found it to be accurate if very slightly pessimistic on the angle of view captured on film.

With most types of film, when the film is wound on to the end, the paper tail is left tight on the take-up spool, except with my preferred film, Fuji NPS, which sometimes has a loosely wound tail. I have not found this to be a worry as it is not loose enough to cause fogging to the film and, as I have not seen it at all with

films from Maco and Ilford and other films from Fuji, I assume it is just a curiosity of NPS. In general, the film should be tightly wound on the take-up spool when loading and should be checked that it is not riding up the flanges of the spool as the film is wound on to the start mark before the cover is closed. I find that it is best to load the camera with it placed on a solid surface or on a tripod to ensure that I can concentrate on getting it right, as I have had a couple of film jams when film has not been tightly wound on at the start.

I mainly use my camera for landscapes and cityscapes, but have taken successful indoor shots. The flexibility of being able to use the camera on a monopod has been useful for capturing events when a tripod is not practical and the camera can be quite unobtrusive, particularly as it is very quiet when operating. In summary, I am really pleased with the 28/220 as I have found it easy to use, reliable, compact, portable, and gives excellent results. ●

See more Gareth Davis photography at www.tickpan.co.uk.

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Gareth Davies captured the Swiss Garden Grotto at Old Warden Park, Bedfordshire with the camera mounted on a Benbo 2 tripod.



Davies' shot of Limehouse Stairs, London was taken with the Roundshot on a monopod.



Supporting the camera on a Benbo 2 tripod, the author exposed this woodland stream in Abergwesyn, Wales for four seconds.

Forum Registration On The IAPP Website

By Fred Yake, Web Manager

All members were sent the necessary information to enter the Members Only area. If you did not receive this message, please contact Jean at iappsecretary@aol.com.

Upon entering the Forum, if you wish to post or reply to a question you must first register as a member. When registering you must use your full name, e.g., "Fred Yake." No alias names as the secretary must be able to recognize you as a member.

After completing the registration form and upon submitting the form, you will immediately receive an email that you must respond to in order to complete the registration. Once you have registered each time you enter the Forum, if you are using the same computer that you registered from, you should not have to identify yourself and your name will appear in the top right corner of the page.

Should you encounter any problems,
just let me know. ●



1938 - 2003 Colin Bullard

On August 16, 2003, charter member Colin Bullard lost his seven-year fight with cancer. A memorial was held at the school he attended as a young man, Kings School Chapel, and almost 400 people attended to pay their respects.

A resident of Sydney, Australia, Colin attended the first IAPP convention in Hampton, Va. Colin and his wife Betty attended most of our conventions, traveling the longest distance of all our members. They even attended several international conferences. Over the 19 years that Colin was a member of IAPP he made many friends. He was always willing to share his expertise and knowledge of the #10 Cirkut as well as how to set up the large group shots he was so well known for.

For 30 years, Colin and his family have operated the second largest

school photography business in Sydney. Colin's #10 school and university panoramas were beautifully set up. His finished prints were presented elaborately matted and included the name of everyone in the photo. Colin's school pictures, taken of several generations of families, were treasured due to their unusually excellent quality.

Colin had begun shooting with digital cameras, even flying to the U.S. to attend a Photoshop Users workshop in Los Angeles with fellow member Fred Yake. Colin used the digital cameras for sports and studio work and began using computer matte makers and large ink jet printers to keep up with the newest technology.

Colin will be missed by the many members who knew him. ●



1928 - 2003 Edward Segal

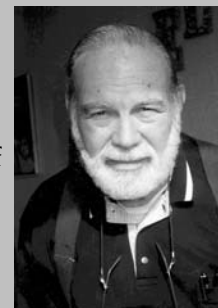
IAPP Founding Member Ed Segal passed away on Tuesday October 14, 2003, from respiratory failure caused by pneumonia, at age 74. Owner and chief photographer for Capitol Photo Service since 1954, Ed was one of the best known Cirkut photographers for 50 years.

Based in DC he covered conventions, association functions, church gatherings, school graduations, reunions and hotel meetings of every kind. At last count, it was figured that Ed had photographed over 3 million people.

Ed photographed every president since Eisenhower as part of large group addresses in Congress, hotels and other special events.

He will be remembered for educating hundreds of photographers in the art of Cirkut photography and inventor of many Cirkut accessories including the tilt bracket, head gear

brake, and film loaders. In 1976 Kodak provided him the first roll of Cirkut Color film to test with from the DC Smithsonian mall rooftop.



Inspired by his love of panoramic photography, both sons, Mark & Doug Segal are deeply involved via assignments and stock.

Donations may be sent to the Historical Society of Washington DC to the Edward S. Segal collection for the preservation of his 50 years of panoramic photography.

Edward S. Segal Panoramic Photo Collection

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Looking Up With A Cirkut Wedge

By Will Landon

The wedge device was designed for the Cirkut cameras to facilitate looking down on a group from a higher vantage point when doing a group photograph.

I have used a wedge for years when doing such photographs because they have a unique capability comparable to a huge "drop" on a view camera concurrent with a lens tilt to get all the receding faces in focus.

On the #10 Cirkut camera, it is best to do this with nothing less than a 14-inch lens. When attempted with a 12-inch lens or shorter focal length, the top and bottom edges of the negative start going out of registration, and give a fuzzy rendering.

When we planned this summer's trip to Mt. Rushmore and the Badlands of South Dakota, I knew that I wanted to take a Cirkut photograph of the presidents, but also knew that even at full rise, I couldn't use the 450mm lens that I thought would be the best over all rendering of the subject.

Then the thought occurred to me that I should turn the camera around on the wedge and point it upward to overcome the rise limitation.

Turning it around wasn't difficult, just another hole in the wedge device. The real problem was to build an extension to the drive gear that would match with the ring gear in doing the photograph.

With the help of my long time machinist friend, we took a surplus extension shaft made by Jim Lipari, cut it down to the right size, re-drilled it, then re-tapped the interior of the rod.

There was no time to make a test, but with confidence in the mechanism, we took off on our trip. At Mt. Rushmore we rolled in our gear, protected the granite portico from the spikes on our tripod using small rug pads, and set up the camera using the lookup wedge configuration at seven degrees. The camera was wound, the film loaded, and the photo taken. We took the photo two times, at two different speeds, 1/4 and 1/2 seconds, using neutral density filters to compensate for the slow speeds.

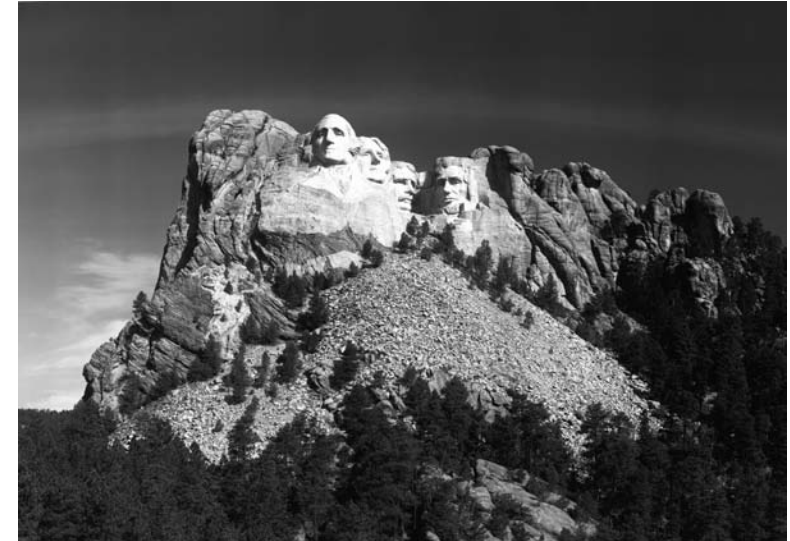
The result was excellent, as there was little banding or chattering from the extension rod operating without an intermediate support bearing (which would make the setup more solid). I

felt confident that the negative could be blown up to mural size, after scanning it on a Fuji 2750 scanner at 762 dpi. Now I am going to revisit some of those mountain scenes which were passed up in the past because there was not enough rise on the #10 Cirkut to bring the peaks down into ground glass view. I'll re-do some of them with the new look up feature

of the most useful accessory in Cirkut photography. ●



Will Landon's look up wedge for the #10 Cirkut exemplifies the ingenuity of panoramic photographers.



Development of the wedge was spurred by Will's desire to capture this shot.

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Visiting With Grey Owl

By David Firman

You may have heard or read of the legend of Grey Owl or perhaps seen the recent Hollywood film starring Pierce Brosnan. This eccentric Englishman assumed a native identity and lived for a large portion of his life in the wilderness of Manitoba and Saskatchewan in Canada. Having convinced everyone that he was an Indian, he became an international celebrity, giving lectures on native ways and wisdom across North America and Europe.

Grey Owl, the first naturalist ever to be employed by a (Canadian) national park, began his career at Riding Mountain National Park in 1931, focusing world attention on the plight of wild animals and wild spaces.

His job also included the education of park visitors. He left six months later for Prince Albert National Park, Saskatchewan as conditions caused by drought on Beaver Lodge Lake made it unsuitable for his pet beavers Rawhide and Jellyroll.

Living in Manitoba, I have become acquainted with his haunts, located in Riding Mountain National Park in the east-central portion of the province. I especially try to find time for the hike

to Grey Owl's log cabin whenever I happen to be in the area.

The picture below was taken during a rushed visit to the park. Due to other commitments, I had very little time to undertake this lengthy 18 km hike. Just to add pressure to my schedule, I decided to backpack my current pan rig, a Nikon FE with 24mm and 35mm lenses, Kaidan QuickTimeVR rig and small Manfrotto tripod.

So I began in near darkness at a break-neck pace. Fortunately it is a gentle marked trail, broad and well maintained. Before long, the skies began to lighten and it was clear that this would be a glorious sunrise.

On previous hikes, I found the trail pleasant but not spectacular, going through fairly dense forest and offering no distant viewpoints along the way. Today however, the raking light brought the white barked aspens to life. Ahead of schedule, I arrived at Grey Owl's cabin, the end of the trail.

The log cabin, which dates back to the 1930s, backs onto dense bush with small lakes in front and to one side. The dark logs and conifers that surround the site usually make for a dull

picture. But today the light was perfect. It took about 15 minutes to collect the 18 pictures I would need to stitch the final panorama on my computer and pack up.

With enough time to sit back and enjoy my surroundings before my return, I reflected first on the remarkable absence of any mosquitoes or flies and second that other panoramists should know about this wonderful place.

If you find yourself on a south-to-north road trip I would recommend a visit to Riding Mountain National Park. It is not a mountain per se but a dramatic rise in land with a steep escarpment along its east edge. For hikers, there are many trails, including backpacking trails, through lightly visited wilderness. Camping opportunities abound.

My favourite drive-to campground is on the fairly isolated Lake Audy. On the way there, you pass through a bison range where I am usually privileged to have my vehicle surrounded by a grazing herd. Many other critters can be seen in the park, including black bears.

For others, there is the attractive resort community of Wasagaming

which fronts onto Clear Lake. True to its name, the waters are crystal clear. Wasagaming is a wonderful, busy little resort. There is nothing more pleasant on a summer evening than promenading through the village and down to the lake, ice cream cone in hand. Grey Owl came here too, hanging out at the still-operating Wigwam restaurant.

There are numerous large log structures in the Village, most constructed during the 1930s by out-of-work men. These include the Interpretive Centre, the fire station and, most amazing of all, a movie theatre where you can see current movie titles shown in a unique log interior.

There are many cabin and motel accommodations available in Wasagaming but my choice is always one of the original 1930s log cabins operated by Johnston Cabins.

If you decide to hike to Grey Owl's cabin, be sure to first stop at the Interpretive Centre in Wasagaming to check on trail conditions (you should drop in regardless to see the log interior and exhibits).

There is a stream near the end of the trail and you should find out how best



to cross it (usually over a beaver dam). It is not a difficult trail but it is reasonably long and it would be best to allocate half a day.

At the other extreme, I completed it in three hours at a near running pace. The Grey Owl trail is part of a system of small trails that lead to several small lakes so you could easily spend the entire day on the trail system.

For panoramic photography, there are a number of good opportunities. Clear Lake is very picturesque and there are good vantage points from the pier beside the beach in Wasagaming, along the lakeside trail that starts at the other end of the beach and at numerous roadside vistas along highway 10.

Other good locations include Lake Audy and along Highway 19 which leads to the east gate.

Just south of the park boundary is an area settled early last century by Ukrainians. This is a fascinating back-country area to explore. The largely forested landscape suddenly gives way to numerous small onion-domed Ukrainian churches and cemeteries, perfect for panoramas. If you go, be prepared to get a little bit lost on the network of gravel roads.

See more of David Firman's photography at www.firmangallery.com. ●

David Firman captured the images comprising this stitched panorama during one of his visits to the Grey Owl cabin in Riding Mountain National Park.

Panoramic Personalities

By M. Denis Hill, QPP

Ken Duncan has been a panoramic shooter for 22 of his 25-year career as a professional photographer. Today, all of the work he sells in his galleries is panoramic. Although an active online marketer of his work, Duncan's brick-and-mortar presence is manifest in a chain of galleries. Locations include Sydney, Melbourne, Matcham, and Hunter Valley. The scale of this enterprise can be gauged by its 54 employees.

His extensive website includes an online store featuring a wide range of products. Duncan offers books, posters (27 listed on the site at present), cards, CD-ROMs, jigsaw puzzles, calendars, and (of course) prints. His books include: Sensational Sydney, Classic Australia, Australia Wide Cookbook, Victoria Wide, Australia Wide – The Journey, Australia Wide, America Wide, The Great South Land, and The Last Frontier – Australia Wide.

"It's the only way to see as it allows the viewer to feel like they are in the photo," is how Duncan describes the



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America Wide is one of Ken Duncan's books of panoramic photography.

importance of the panoramic in his work.

No doubt the most extreme offering online and in his galleries is Duncan's 30 by 1.27-meter print compiled from a photo shoot on World Vision's work in outback Central Australia. "A Walk While in the Heart of Australia" is also available in smaller sizes.

A Linhof 617S III is Duncan's main shooting tool. He also uses an XPan, Widelux, and both 120 and 135 Noblex cameras.

An IAPP member for more than 10 years, Duncan considers the association the best way to stay in touch with what his peers are doing and new developments in equipment and techniques.

Asked what has been his most memorable assignment, Duncan points to a recent film assignment. "I have been blessed to have many great assignments but the latest for me personally as a Christian was really great fun. That task was to shoot some panoramic images for Mel Gibson's new movie 'The Passion.' The movie is on Christ's last days until His resurrection and it is going to be an awesome movie." ●

This shot of Chapel of the Transfiguration, near the Grand Tetons of Wyoming, is one of Duncan's interpretations of the North American landscape. See another image of Ken's on page fourteen.



Panoramic Personalities

from page thirteen



Andris Apse Photographer

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"When the Linhof 6x17 was first released, I had a format that suited my vision of the New Zealand landscape," says Andris Apse. "The angle of view of the 90mm lens is as close as you can

get to human angle of vision. The 3:1 aspect ratio suited my ideal composition. I had the second 6x17 format camera in New Zealand and it was a few years before the format was accepted by the advertising industry.

When a few enterprising art directors began to design advertising based on the 3:1 format, there was increased interest in panoramic formats and the number of 6x17 cameras in New Zealand steadily increased."

Apse was eight years into his career as a professional photographer when he acquired that Linhof in 1978. The following year he began licensing photos from his own image library, which has grown to more than 25,000. In 1983 he dedicated his work entirely to landscape work.

"My camera of choice is the 6x17cm," says the New Zealand-based photographer. "When Fuji introduced the their 6x17 with the 90mm, 180mm, and 300mm lenses, I was at last able to start collecting telephoto panoramics." The Fuji remains Apse's primary panoramic

camera, while he also employs a Linhof 6x12 camera with 65mm and 135mm lenses.

A member of IAPP since 1995, Apse says the association has kept him informed of camera options in panoramic formats and provided up-to-date technical information, particularly as digital became the preferred storage and presentation option.

He also notes that Panorama has shown him how other panoramic photographers are presenting and marketing their work, which helped him formulate

Ken Duncan - A Ken Duncan scene from Glenworth Valley, New South Wales, Australia.



his own business strategy. That strategy recently meant a pretty radical move ... literally. Three years ago the Apse home and business moved from the South Island's largest city to its smallest village; the village of Okarito has a permanent population of less than 20 souls.

"The reasons for moving to Okarito were firstly life style," Apse reports. "We have a wonderful elevated house site with panoramic views of a wild Westland coastline. The other reason is business. We live in the shadow of the Southern Alps, where the highest mountains are at 12,000 ft. and there is rain-forest to the beaches of the Tasman Sea. This is a region of New Zealand that has very few roads and some very challenging terrain."



continues on page sixteen

Below: These black and white reproductions including "Wild Natives Valley" do not do justice to the imagery of Andris Apse. Above: Lake Alice Falls.



Panoramic Personalities

from page fifteen

"Over the years, landscape photography and the image library business has become increasingly competitive. The number of photographers now trying to make a living in the landscape business means that unless you have unique images, you cannot command premium prices."

"When we built here, the phone line was of such poor quality that we had to drive 15 miles to send and receive emails," he reports. "I was contemplating satellite data transmission but fortunately some determined lobbying in the political arena resulted in a line upgrade to fiber optics. Now we have as good a connection speed as we did in the city and with FTP we are able to transmit 100MB files to our clients throughout the world."

In response to those competitive market conditions, Apse now specializes in photographing remote locations that only the most determined photographers will bother with. In this environment, his essential equipment, beyond cameras, includes a jet boat, an outboard run-about, a kayak, and a 4WD motorbike. Whatever it takes to get to the right place at the right time.

Apse notes his project to photograph Fiordland, New Zealand's great wilderness national park, a three million acre maze of mountains

and fiords. "For the past 25 years I have scoured the park on foot, by boat and helicopter," he reports. Many of the trips lasted six weeks, often solo. With an average rainfall of 280 inches, Fiordland has the wettest most violent weather in New Zealand.

"My aim," he declares, "has been to distill the essence and moods of Fiordland into a three volume set of books with 20 images in each volume. Each volume will have an essay and will be a particular mood. The print run will be limited to 1000 sets."

The project began as a rebellion against limitations imposed by book publishers, which mean that the retail price dictates the quality of a book. If a book must retail at say \$60, then scanning, binding and printing must be at a price that will still leave a profit for the publisher, distributor, retailer and photographer.



A Milford sunset demonstrates the patience and sense of place in the work of Andris Apse.

"I have three of my own books on the New Zealand market at present but have been involved with more than 20 books over the past 15 years, four solely my work," says the independent-minded photographer. "All have been produced to a tight budget and although some have been financially successful, all have fallen short of my expectations on production quality."

For this effort, Apse teamed with a printer and designer determined to produce a book of the highest possible quality without regard for expense. This meant direct marketing and only selling to eliminate channel mark-up.

The three-volume boxed set will be 320x478mm with the images on 236 gsm Strathmore Cotton. Each four-color plate will be printed separately to ensure optimum quality, and no image will run across the gutter.

Text pages will be 120 gsm Stardream Gold. Completing the no-holds-barred package will be hand-bound quarter leather binding. The price of this magnum opus has not been finalized, but is anticipated to be in the vicinity of US\$1,200 for the set. Clearly, Andris Apse has found a format that realizes his vision of the New Zealand landscape. ●

Finding The Proper Lens & Degree Of Rotation For Group Shooting With The Roundshot Super 220VR.

By: George S. Pearl, QPP

Chuck, my technician said, "There is no room for the title and the prints don't fit the frames you bought!" "That's just great," I thought ... now I'm in trouble! Has this ever happened to you?

I always "tried" to make the correct negative size to allow the resulting prints to be made to fit pre-made and stocked frames, but I found that not every shoot went as planned.

To avoid Chuck giving me any more bad news after a shoot, I made up a chart to help determine what should be done to make *everything* fit correctly prior to shooting.

When shooting large groups of people with rotational cameras, I have found that the group size never seems to be what you are told in advance, and the locations sometimes prevent you from spreading out enough to make the preferred shot.

When I only shot with the Roundshot 65EL with its fixed 65mm lens, I pretty much tried to set up the group the same way every time for the prints to fit the frames we were selling. Shooting with the 220VR, and my having 10 lenses for that camera, makes for a whole different story.

I want to make the largest possible head size for the shoot location, so with the 220VR many lenses and choices can be

made. Each choice changes the way the prints are made. Maybe there will need to be a white boarder around the image in order for the picture to crop out correctly and be framed, or perhaps there will be no room for a title line at all.

In other words, the *six Ps* come into play quite rapidly when shooting group panoramas. The *six P's* are: **Pretty Poor Planning Prevents Proper Performance!** When not adhering to the *six Ps*, one can screw up a shoot so much that incorrect negative size produced by the chosen lens and rotation simply prevents selling the group the correct size prints.

This can become a financial disaster all the way down the line for you. The wrong size coverage will require a different size paper and now they won't fit into the standard tubes or frames. Oversized frames must be bought so the shipping containers for the frames don't fit and must be replaced.

The post office will get its share of the increase as well due to postage required to ship the larger cartons. I have not even gotten into the customer problems this causes with people who will complain about an inch or two differences between what they thought they were ordering and what you are now forced to send them! Yipes, all of this could be avoided if a little "simple math" is done PRIOR to the shoot.

To put this problem behind me, I took a Sunday afternoon and produced the following chart. I do not claim to be any kind of math wizard and this could be done another way I am sure. But to date I have never seen it.

This chart was made primarily for my

LENS	360°	180°	90°
300mm	74.16	37.08	18.54
200mm	49.4487	24.724	12.362
135mm	33.37795	16.688976	8.344488
100mm	24.7244	12.362	6.1811
80mm	19.779526	9.88976	4.94488
65mm	16.07	8.035	4.0177
60mm	14.834645	7.417	3.708
50mm	12.36	6.18	3.09
35mm	8.6535	4.32677	2.163385
28mm	6.9228	3.4614	1.730
24mm	5.9338577	2.9669	1.48346

own shooting with the Roundshot Super 220VR camera and my lenses, but I think it should apply equally to any other rotational camera and format.

Lengths of Negatives in Inches

(Found by taking focal length of desired lens in mm and dividing by 25.4 to get inches, and then multiplying that by 6.28 to get the length the negative will be for a rotation of 360°.)

How to shoot the EXACT size negative to fit the size print you desire:

1. Multiply the 360-degree negative length for the chosen lens by the vertical size of the negative used to make the height of the print you desire. This will get the magnification. Example: I want a 10-inch high final print size and want to shoot on 2-inch high film, so $2 / 10 = 5$ times magnification of the negative.

We will now multiply by five the 360-degree negative length as listed in the chart above to give us five times magnification of the negative.

$$5 \times 24.7244 = 123.622$$

2. Divide that new magnified number

for 360-degrees by the length in inches you desire your print to be. Example: As we see in step 1 the 360-degree length becomes 123.622 long.

Now let's say we desire a 40 inch long print. Take 123.622 and divide it by the length of print you desire. In this case it is $123.622 / 40 = 3.09055$. We will call 3.09055 the "magic number" required to find your required amount of rotation in degrees for the desired size print length in inches.

3. To find out how many degrees of rotation required for the lens you have chosen, take the vertical negative size and the desired print size required. Now divide 360-degrees by your "magic number."

The result is now many degrees of rotation are required to produce your requirements. Example: To make the 10 x 40 print using a 100mm lens on 220 film (2 inch vertical), divide 360 by the magic number 3.09055 and you get 116.48 degrees of rotation.

What if you want a 48-inch print instead? Go back to step 2 and divide the length of the 360-degree negative by your new requirement of 48 inches.

Divide 123.622 by 48 to come up with our new magic number, 2.5754583. $360 / 2.5754583 = 139.78084$ degrees of rotation to make a 48-inch long print that will be 10 inches tall.

Now that we have all gone through all of this fancy footwork, you could maybe do this by trial and error and using a proportion scale to see what the length of negative should be and work backwards, but that would not make much of an article would it?

(Note: This chart was primarily made for my own shooting with the Roundshot Super 220VR camera, but I think it should apply equally to any other rotational camera.) ●

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Patagonia: A Voyage to Southern Argentina through Panoramic Photography

A book by Alberto Gandsas - Reviewed by Stephen Delroy

Almost all of us have—at one time or another—hoped to visit a place on the globe that seemed to be so far away, so unique and exotic, that we could only dream of it. It might have been some castle in the Alps, or the great Carnival competition of the Rio de Janeiro samba schools, or the great peaks of the Himalayas.

The Patagonian provinces of Argentina have been such a place for me. Since times remote, Patagonia has been a synonym for adventure. Names such as Charles Darwin and Butch Cassidy get mixed up with the settlement of the Tehuelches. Onas Indians, sailors, gold hunters, and fugitives from the law form part of the legend that inhabits these lands.

Now, IAPP member Alberto Gandsas has culminated a decade-long project exploring and photographing this magical area with a book of panoramic images. Exploring this region is not a simple task. The distances are vast and access a bit difficult. But Alberto hasn't let this deter him.

I first met Alberto at the opening of an exhibit of some of these images at the Argentine consulate in midtown Manhattan. I had been awaiting the publication of this book ever since. The result—82 color panoramic images with accompanying text—was well worth the wait.

Patagonia is mostly formed by a semi desert plateau, in which steppes grow full of shrubs constantly swept by the wind. To the west, this monotonous landscape changes abruptly to become

at the foot of the Cordillera de los Andes, a territory inhabited by dense forests, volcanoes, lakes, and glaciers

that make Patagonia a unique place in the world for adventure tourism. Whether trekking to the Fitz Roy Massif,

proceeding on horseback to the glaciers, fly fishing in its many lakes, whale watching, bird watching, and skiing are only some of the possibilities the region has to offer. One may also make a visit a trip to the past, through petrified forests, rupestrian paintings, and fossil remains of dinosaurs that inhabited the region millions of years ago.

Alberto approaches the area as any tourist would. The initial images show the entrances to the region. Open plains with gates and fences that define the sheep Estancias (or farms) that centered on the only economic activity feasible, sheep farming. You find wonderful images of sheep, horses, cattle, and the colorful gauchos that make the estancias unique. Only then are you treated to the panoramic landscapes of the high mountains, glaciers, rivers, and canyons that define the national parks and UNESCO World Heritage sites. He does not leave out the strange penguins, narrow gauge railroads, cave paintings, or ocean vistas.

If this is an area that you wish to learn about or eventually to visit, Alberto's book is a necessary introduction. He shows the world what we at IAPP already know—that standard photography cannot convey the impact delivered by the panoramic format.

Author's notes

To be honest, the person who encouraged me to take the determination to make the book was Javier Goliszewski, Cultural Area Consul of the Argentine Consulate in New York. Following the successful exhibition of my work at the Argentine Consulate in New



This rustic Patagonian farm, La Oriental, is among the subjects of the new book by Alberto Gandsas.



Alberto favors the Noblex 135 and Hasselblad XPan for shots like this of Fitz Roy Peak, El Chalten, Santa Cruz Province.



Perpetual motion is the rule at this spot close to Lake Burmeister in E.P. Moreno National Park. Wind off the Pacific Ocean crosses the Cordillera of Los Andes to create windy conditions around the clock, 365 days a year. To capture this shot, Alberto enlisted wife Lucy to steady the tripod and camera. He captured the motion of the forest with 1/30 second exposure.

York in November 2001, Javier said to me, "Alberto, after this ... the book." I remember his words were very touching for me and I felt they were a true recognition of my photographic work.

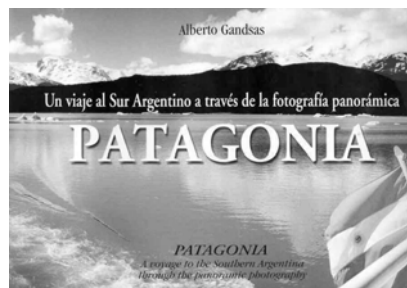
An ordinary farm gate can acquire dimension and nostalgia when shown in its setting and ambiance. The cattle spread out in the extended Pampa plains, the image of thousands of sheep covering the side of a hill, an enormous iceberg that broke off from the Upsala glacier, two Patagonian farm workers in the foreground sitting astride their fully clad mounts, and so on. These fill the pages of my book from cover to cover.

One of the most interesting and impres-

sive panoramic photographs in my book is the one of the forest by Lake Burmeister. In that area, wind blows nonstop all day long throughout the year. At times the wind blows so strong the trees and their foliage vibrate in constant movement.

I used a bag full of stones to hold the tripod and prevent it from moving. My wife Lucy and I held each other up, steadying the camera between us.

I was eager to transmit the movements of nature in a panoramic photograph. For quite a while, I studied the incidence



of the light diaphragm ratio at low speed. I was not interested in obtaining a photograph which looked static ... still. At last the natural light allowed me to adjust

the diaphragm correctly and with a low shutter speed I mastered the desired effect. The whole forest transmits through the photograph that impressive movement.

In Patagonia, the sound of the wind, the creaking of a glacier, and the clatter of its icequakes will make us not only look at nature, but also hear it. The important collection of panoramic photographs,

the prize awarded at the Biennale Del'Arte Contemporaneo in Firenze, the exhibition in USA, Mexico, Spain, and in Buenos Aires, have all contributed to strengthen Javier Goliszewski's words for me to make the book. After lengthy and hard selection work, 82 panoramic photographs were chosen to be published and constitute a book, which—because of its characteristics—consists solely of panoramic photography: a true voyage through southern Argentina and particularly through Patagonia.

The layout of most of the photography is double-page. A few are smaller, so as to make it easier to look at them, but all maintain the proportions of their original negatives. ●

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On Mt. Diablo: Photography Close To Home

By Stephen Joseph

I am a fine art panoramic photographer. I started photographing Mt. Diablo, which is located in northern California, in 1984. It is 10 minutes from my home.

In the beginning I was shooting stereo and making 3x7-inch 3D cards. I liked the look of the 1:3 ratio card and that

led me to shoot with a Kodak Panoram #1. It was a great first panoramic camera. It took 120 film, and worked at least half the time. This gave me the 1:3 ratio for my panoramic landscape work.

I've been shooting panoramic ever since. Working with the old Panoram

#1 led me into many different panoramic formats. Some of the cameras I have used include the Panoram #3A, Alvista #7, 7x17 Banquet camera, Cirkut #6 and #8, 120 Noblex, and my favorite: a 120 custom-built Lipariama.

I have cataloged around 1,500 panoramic images of Mt. Diablo. Last year

I did a shot of the San Francisco Bay for an 8x24-foot panorama that will be installed in Children's Hospital in Oakland. This will be an archival inkjet print.

For almost 20 years, I have been photographing the same mountain. Mt. Diablo covers about 85,000 acres.

I never get tired of hiking and photographing the same places over and over again. It has helped that I keep getting different format panoramic cameras that keep me going back to the same locations in order to capture different looks.

I have become known in our area as the Mt. Diablo panoramic photographer. People come to my studio in Pleasant Hill and order prints from my catalog to be made to any size.

It's been good to specialize in one area, both for aesthetic reasons and earning an income. To do the best possible landscape photography you really must know the subject well.

I've never made a very good tourist. Every day I go out to shoot, I decide where on the mountain to go, based on years of observing the effect of seasonal weather and light on the landscape.

Time of day, time of year, and micro climates each play a part in my choice of that day's shooting location. Instead of relying on luck to be in the right place at the right time my photos are based on experience.

Ninety percent of my photography



Under the supervision of Dr. Bonnie J. Gisell, Curator, LeConte Memorial Lodge, Stephen Joseph is the Sierra Club's Artist in Wilderness for 2003 at Yosemite's LeConte Memorial Lodge.



Years of exploration contribute to Stephen Joseph's ability to capture compelling images such as this "dragon oak."

happens within one hour of my home. I've had some great experiences hiking and photographing on Mt. Diablo: incredible encounters with all kinds of wildlife, all kinds of weather including hiking in 100 MPH winds, all with a 40- or 50-pound pack of equipment on my back.

For a few years I had my son on my back as well as my cameras! It was always an issue, should I bring extra diapers or film.

Spending all these years concentrating on one area has shaped my art and given me a very deep appreciation for nature. Through my photography I've been able to give something back to nature by being involved with many of the local land trusts. They use my photographs to raise money to purchase more open space.

I loved using the antique cameras. It was my connection with the past. Seven years ago I began teaching myself the wet collodion process. I was making ambrotypes and they were some of the most gorgeous images I have ever made.

After two years of mixing ether, ethyl alcohol and collodion, I ordered my first computer from Apple. I had just sensitized a collodion plate when UPS delivered my computer. I set up the computer that day and went from the 1850s to the 20th century overnight.

That was five years ago, and now I am all digital. I'm shooting with the Fuji S2 Pro and stitching 8-10 vertical shots together for my landscapes and 36

shots in two courses for 360-degree interiors.

I prefer the digital medium for my color work but I miss the old cameras and processes. Since I earn my living from selling color panoramic prints, for now I will continue on a digital path.

The lack of grain and the exceptional color balance are reasons enough to shoot digital. When you add the ability to shoot everything with available light and the incredible detail that is recorded by the digital sensors, for me there is no longer a choice between film and digital. I'm printing 24x60-inch panoramas on an Epson 7600.

I must admit it is nice being free from having to use the color RC papers and their short life span. Now I can print with pigment on 100 percent rag paper and have a choice of paper weight and surface.

I have also been shooting 360 interiors for years. I have done everything from Alcatraz to an aircraft carrier. Now I'm working on a series of 360-degree portraits.

I've been involved with photography for 37 years ... from the darkroom to digital with stops along the way in wet plate, daguerreotypes, platinum printing, Cirkut photography, and stereo. The panoramic format has held my interest the longest and will continue to inspire me and earn my income. ●

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Noblex Panoramic Cameras



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Cullmann Titan Tripods

Innovative "top lock" for fast one-touch adjustments. Photographers can make height adjustments without taking their eyes from the view finder. Air-brake damping system protects column from dropping sharply. Sturdy, stable closed leg channels seal out dust, dirt, grime and moisture for smooth height adjustments. Rock-steady foundation for 35mm long-lenses, video, large and medium-format cameras. Cobalt gray anodized matte finish on column and legs. Choice of several models.



Graf Studioball

Rock-steady support for 35mm, medium and large-format cameras. High-precision ball head features one-touch, dual ball bearing panoramic base for fluid, vibration-free pans. Quick-release base safety lock prevents camera from slipping off plate accidentally. Quick-release knob for fast camera changes. Available with Quick-release base or 1/4" and 3/8" reversible thread.



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July 1 – December 31, 2003

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Pano Head 2

A Boutique Bracket For Panorama Stitching

By M. Denis Hill

Back in 1997 I conducted an in-depth survey of software to create stitched panoramas. But the issue lost importance for me as I worked my way through a series of Noblex, Widelux, and RoundShot cameras.

Two events sparked my renewed interest in stitching and heads for shooting images to be stitched. First was a project I'm developing for the Navy using spherical panoramas of aircraft interiors.

Second was the acquisition of a Fuji S2 Pro DSLR.

For the Navy project, I specified a Kaidan spherical head and Kodak 14n Pro due to the Kodak's full-frame imager. Having the Fuji in my personal armory, and not currently owning any kind of rotational camera, whetted my appetite to add a panoramic head to my kit. The prospect of stitching without the hassle of film processing/scanning was appealing!

Doing a bit of online research, I stumbled across a boutique manufacturer of heads for panoramic and stereoscopic applications. I learned that Jasper Engineering offers a simple but effective head with a set of worthwhile features.

The Pano Head 2 has a rather long history. Tim Chervenak built a panoramic head for himself in 1982 after reading an article about assemblage panoramas in *Popular Science* maga-

zine. He produced a few heads in 1985. In 1991 *Popular Photography* published an article that stimulated more interest in the subject and led to sales of several hundred of the original product. Tim's current main business (he was a prototype machinist who has worked in Silicon Valley and on linear colliders and laser Doppler analyzers) expanded into a variety of products for stereoscopic photography. With the advent of panoramic stitching programs, sales of the panoramic head picked up. This led to a redesign and the introduction of the Pano Head 2 in 2001.

Chervenak says that he, "... put as many bells and whistles on it as I could along with making it a sturdy, quality photo tool and tried to keep the price reasonable." Keeping the price reasonable is why he only sells direct from his website.

At under \$200 (plus shipping), I consider the Pano Head 2 a good value. My experience with it has revealed no major problems, and I love some of the extra features.

The head (of 6061 aluminum) is anodized, not just for appearance, but also to eliminate galling between sliding parts. And I can attest that all of those parts are nicely machined. It accommodates both the two kinds of movement you expect in a panoramic head and a bonus.

Obviously, the head rotates. In contrast to other heads using different detent plates for different "stops" during panning, the Jasper head incorporates color-

coded detent positions for three image overlap options.

Green dots mark eight positions at 45-degree intervals. Red dots indicate the 12-shots at 30-degree positions. To shoot 16 times at 22.5-degree intervals, use yellow dots. This system does require visual access to the head, but this has not been a problem in my experience. Since I plan to use the head with different cameras/lenses/orientations (vertical and horizontal), I like the built-in detents.

The second "movement" is, of course, the set-up for rotation about the rear nodal point of the lens. Do this by loosening a knurled knob and using the provided markings, or trial and error. My initial skepticism about this 165mm scale proved unfounded; it was about as accurate as my visual adjustment, at least for the lenses and focus distances I tried.

The tilting mount, allowing the camera to look up or down, is the bonus movement. This also works with the provided L bracket for shooting in portrait orientation. Using high-resolution images, I can use this feature to adjust my horizon, then correct the geometry in Photoshop or Panorama Tools before stitching.

Some other details: The head has a bubble level at the end of the slider bar. Also, Chervenak invested months in his search for the ideal material for the camera mating surfaces of the head and the L bracket. He found a material that is non-abrasive, thin, nicely textured,

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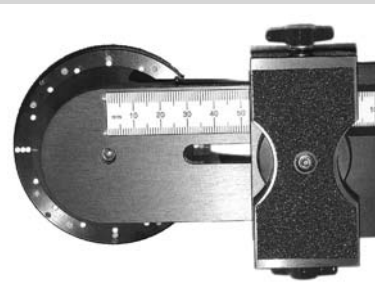
with just a little give. I like it. My only gripe about the Pano Head 2 is the lack of a detent at the level position of the tilt platform. Chervenak says he can provide a U-shaped block to stabilize it for heavy cameras. And if you plan to mount it on a 3/8-inch stud, be sure ask for this option, which is not mentioned on the website. ●



The Jasper Pano Head 2 and "L" bracket.



A full view of the slider bar from the bottom.



Color-coded detent positions and the nodal point scale are visible. Note the wing knobs on each side of the tilting camera platform.

Pano Head 2

Jasper Engineering
Mountain View, California
<http://stereoscope.com/jasper>
jasper31@aol.com

Film Jam With The Roundshot Super 220VR

By: George S. Pearl, QPP

For you who have Roundshot Super 220VR cameras, I feel certain that you will agree with me how shocking and a how huge a problem the words "FILM JAM" are when they show up on the camera's computer screen. This camera is unforgiving in its settings, and to use it properly one has to really pay attention to every little detail.

Forgetting to set the rail setting what slit you have in the camera could become a disaster later. Try telling the camera you are using one lens while actually having another mounted. Oh boy, does that make people look really funny! Among the most dreaded things to happen with this camera is when it refuses to shoot the picture at all due to something called a Film Jam.

I first found out about the Film Jam problem while shooting the skyline of Atlanta, Georgia, on top of a 14-story building with the wind blowing 30 miles an hour. The time was already in that magic hour, or half hour I should say, when you really need to be shooting like crazy to get the shot. BONG!!! FILM JAM!!!! "What the heck is that," I thought, so I called Roundshot dealer Peter Lorber on my cell phone to find out if he had a solution. Peter told me to go into computer set-up part of the camera programming and change a couple of numbers around. This, I was told, would make the take-up spool pull the film just a little bit harder and stop the jamming problem. So good for now, but the problem would still reoccur from time to time.

It would occur, you know, when 3,000 people were looking at you and you have said, "Smile ... Watch the camera!" I just hate it when that happens! BONG!! FILM JAM!!!

Again, a week ago, while on the banks of the Ohio River, shooting in the magic hour the skyline of Louisville, Ky., I get the undesired message: FILM JAM!!!! I called Peter Lorber and this time received quite a shocking answer to the solution for fixing the Film Jam problem! I think everyone should hear this one as it's a dilly and is not written into any instruction manual.

Peter Lorber asked me what film I was using when the camera jammed. I told him FUJI 800. He then asked me what the last roll of film I was using BEFORE I loaded the FUJI. I told him it was Kodak Portra 160. He said, "There, George; that is your problem!" I said, "HUH, what is my problem?" He said that if you are using a FUJI roll of film, then you must also be using with the camera a FUJI take-up reel as well to MATCH the FUJI film roll. The same thing should be applied with Kodak film and take-up reels and so on. He explained that the core sizes of these take-up reels vary in their diameters from manufacturer to manufacturer, and the difference in take-up and the amount of the roll tension will cause the camera to sense a difference in tension and cause it to stop working with a FILM JAM message.

So there you have it Roundshot 220VR masochists, you need to ask for those little plastic take-up reels back from the lab each time you shoot, or either just standardize on the kind of film you are using to avoid the dreaded FILM JAM!

Next issue, I will discuss why the Depth of Field with this camera doesn't seem to match the published DOF scales. Not all is as it appears, but that will be another issue. ●

Want to Be More Involved in IAPP?

Contact the IAPP Nominating Committee

Like all volunteer organizations we need good people to help run IAPP and make the hard decisions necessary to operate the association.

If you would like to get more involved in the IAPP, consider running for a position as a Member of the Board. A

President elect, four directors and a secretary/treasurer are required to be elected. Remember, these are voluntary positions.

If elected, you will be expected to accept a Committee Chairmanship for your term of office, as well as one for the

convention. The work of the association is supposed to be shared by a team of members.

Do you have a computer, are you online or have a fax? Communications

continues on page twenty-six

New Website Launched

By Fred Yake, QPP

We hope that our new website, **www.PanoramicAssociation.org**, and the Forum becomes the cyber meeting place for all IAPP members.

As many of you may already know, our new site is up and running. I have posted articles in the Members Only area and will be posting new ones monthly. The president will also be posting convention information and news updates. In order to get the news to you as soon as possible many items may be placed here before they are printed in Panorama. So check back often!

Show your pride in IAPP by linking your web site to IAPP's; at the same time you will be participating in our membership drive. Our website developer tells me that the Internet spiders just love links to websites, so your link will help elevate



PanoramicAssociation.org on search engines.

The Forum is the place for members to post their questions and respond to other member questions relating to panoramic, digital and VR photography. Several members have graciously agreed to act as moderators to make sure all questions are answered or redirected.

One of the great features of our Forum bulletin board is that you can request to be notified when your question has been responded to. All discussions remain on the board. This gives you the choice of what you want to read and when. Great place to post your for sale items is the Classified Ad section.

Should you have any questions about our website, please contact me at Fjyake@aol.com. •

Want to Be More Involved in IAPP?

from page twenty-five

between the Board Members is usually by email as it is the fastest and most economical way to communicate.

If elected you must attend a working board meeting that will be held on Saturday morning.

If you would like to be considered for nomination to the Board, contact Nominating Committee Chairman Chet Hanchett, 410.775.1792 or silverdigital@adelphia.net no later than January 10, 2004. •

Panorama Submissions Welcome

Panorama is the journal of IAPP, so your submissions are more than welcome; they are essential! The deadline for the next issue is February 1, so start working on your article now.

We are particularly interested in topics along these lines:

Unusual panoramic techniques • Successful business practices and new markets • Trips to and photos from unusual locations • Photos of noteworthy events • Home-built panoramic cameras • Digital techniques and innovations • New gear • Just great panoramic photos.

Panoramic images should be 3,000 pixel wide TIFFs. Photos of equipment or the author at work should be 1,500 pixels wide. Images to be considered for the cover should be 5,000 pixels wide. Please convert images to grayscale and flatten layers.

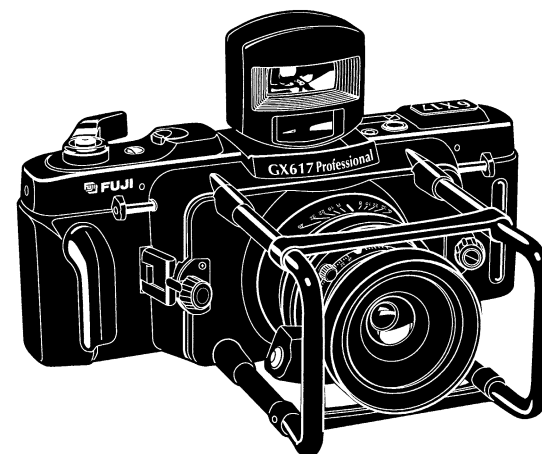
Articles should be MS Word documents or .RTF files. Please include caption information for photos and illustrations.

Please send submissions on a PC format CD-ROM to M. Denis Hill, Whidbey Panoramas, PO Box 1633 (6 N.W. Couveland), Coupeville, WA 98239. If shipping other than by mail, send to the street address. If you have any questions or wish to discuss article ideas, email denis@whidbeypanoramas.com. •



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picture: Urs Krebs
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"The ingenious designs, just the whole concept of the Roundshot camera is simply convincing. It is fun to work with the cameras. The quality of the products and the photographs are smashing. We appreciate the reliability and the excellent service of Seitz. For us there is no alternative." *Heinz Erismann + Gessler (Multimage)*

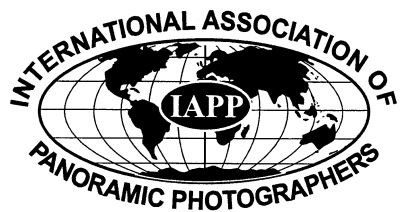
You feel a Seitz Roundshot when you take one into your hands. You feel the quality. You feel the precision. You feel the value. You feel the love of the detail. You feel solidness. You feel constancy. You feel the spirit of the manufacturer. You do not just feel an instrument which photographs but one that captures the mood and the spirit of the subject and carries it in a unique way to its observer.



Would you like to hold a Roundshot in your hands?
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In our cover shot of New Zealand's Dusky Sound, Andris Apse captures the majesty of Fiordland, a region of spectacularly sheer-sided sounds and prodigious rainfall. Captain James Cook spent nearly seven weeks here in 1773. Apse is profiled inside this issue.

