

PANORAMA

the Magazine of Panoramic Imaging

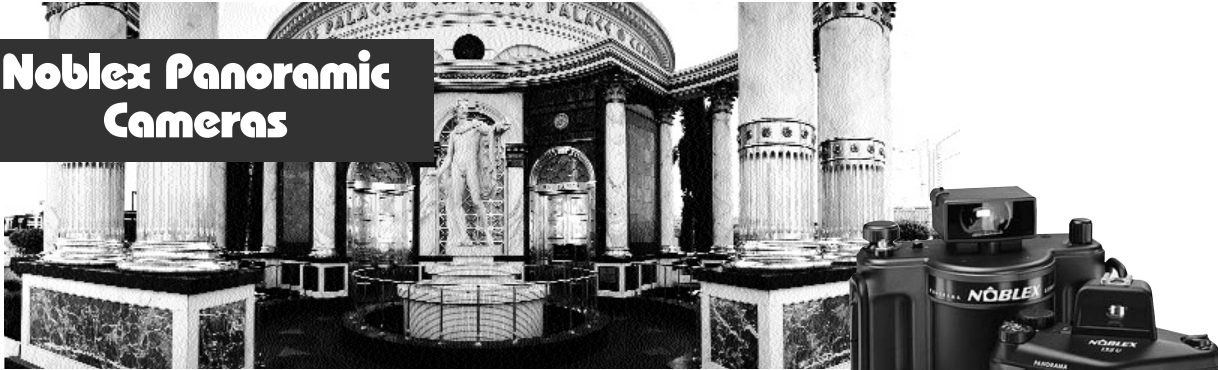


Spring/Summer 2003
Volume 20, Number 1



Capture the True Beauty of Panoramic Photography

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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

The Future of IAPP

By Ron Klein

Even though we are rapidly approaching our twentieth year as an organization, we need to get our act together.

As photographers with a common interest, IAPP has done much to promote the craft of panoramic photography over the years. But now we are in a new age of technology and we need to continue to move in a new positive direction. This is not to say that the old ways should be abandoned. I plan to use my cirkut cameras for many years. Yet at the same time I must also be knowledgeable about modern equipment both film and digital. We are all facing this same dilemma and it is interesting to see how other members have adapted.

Sharing what we have learned has always been the centerpiece of our magazine, PANORAMA. But there are other ways to exchange ideas. IAPP must become more web based to insure our survival. By networking our members, the possibility of finding an instant solution to a puzzling problem is greatly increased. This does not mean the destruction of our magazine. I for one enjoy browsing through my one-foot high stack of old issues. But I know we will reach more people via electronic communication.

Over the years PANORAMA has grown from a short newsletter into a much nicer presentation. Unfortunately our production costs are very high. This

has produced a large drain on our cash reserves and has prevented IAPP from growing. Think about it for a minute, should we continue to produce a



magazine that costs more to produce than we receive in dues? What we need to do is increase our membership so that the magazine is a viable option. I dream of the day when PANORAMA can be seen at the public library or found on magazine stands.

As a member, you might ask "What am I getting for my money?" Just remember that IAPP is more than a magazine subscription. Our new website will be up and running soon with a "members only" section. A plan to produce a CD of all the past issues of PANORAMA has begun. A modest amount of money has been budgeted for promotion to attract new members, and hopefully our twentieth year convention in Monterey California will be the best one yet.

We also need volunteers and people really interested in making our association move. Contact me, let's organize something and make it happen. If you need help, let us know, that's what it is all about. ●

Ron Klein

It's Never Too Early To Start Planning

20th International Convention: Monterey, California

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.

Right: Our Convention Hotel - Casa Munras. Below: California Coast near Monterey. Photos courtesy of Fred and Jean Yake.



Secretary's Message

By Jean Yake

Welcome back 2003 members. The board and I would like to thank you for your continued interest in being a part of IAPP. The board has had to deal with some hard decisions regarding a budget and the financial well being of IAPP.

If you will please review the financial statement for the year we think you will understand why we have to make adjustments. The recap gives you a quick view of the status for the last 2 years. As you can see the cost of publishing Panorama has been far more than the membership income. It is only the convention profit that has provided the additional monies to print Panorama in the quality and frequency we have the last several years. ●

IAPP Statement of Income & Expenses For the year ending December 31, 2002

INCOME

Advertising – magazine	\$ 1,505.00
Boutique	160.00
Chicago Conference	261.70
Convention WV "02	9,745.00
RF Foundation	725.00
Membership "03	5,130.00
Membership "04	55.00
Membership "02	7,474.00
Web Site - Sponsors	<u>400.00</u>
TOTAL Income	25,455.70

EXPENSES

Convention WV "02	6,390.39
Credit Card Fees	1,273.61
Magazine	25,851.65
Misc.	950.45
Membership Refund	90.00
Tele Conferences	481.40
Web Site -Maintenance	<u>427.40</u>
TOTAL Expenses	35,464.90

OVERALL TOTAL - 10,009.20

1/1/02 Opening balance \$18,057.89
12/31/02 closing balance 8,048.69

12/31/02 Checking \$ 8,048.69
CD 15,000.00
23,048.69
RF Foundation - 3,642.00
funds as of 12/31/02 19,406.69

Recap

2001 Actual income/expenses

Members pd. 00/01	\$ 19,735
Credit Card fees	- 696
Membership	19,039
Panorama exp.	- 27,852
Conferences	872
Directory	- 926
Panorama Advertise.	4,410
Misc. expenses	- 4,182
Excluding convention	
Loss for 2001	- 8,669

2002 Actual income/expenses

Members pd. 01/02	\$ 18,494
Credit Card fees	- 1,392
Membership	17,102
Panorama exp.	- 25,315
Misc. income	420
Panorama Advertise	1,505
Misc. expenses	- 2,659
Excluding convention	
Loss for 2002	- 8,947

Convention Profits

"98 – Moab- w/Raffle	\$ 13,633
"99 – Quebec	4,387
"01 – Napa- w/Auction	6,197
"02 - WV	2,855
Orlando Conference	720

IAPP Loses Founding Member

Richard "Dick" Fowler 1927 - 2003

On May 28, 2003, the International Association of Panoramic Photographers lost a near and dear member, Richard G. Fowler. Dick was in integral part of IAPP, being a founding member and executive director and treasurer for many years.

He organized, advised and attended almost all of IAPP's conventions especially in the association's early years through 1998 as was the original editor of the Panorama Magazine.

Upon Dick's retirement as IAPP Secretary / Treasurer he was made an IAPP Life Member and the Richrd Fowler Educational Foundation was established for his many years of work and dedication to IAPP.

Dick will be remembered for his willingness to always share his knowledge with members both new and old. He had a vast knowledge of panoramic photography especially #10 circuit and Widelix cameras. For many years he used a #10 camera to create images for clients as diverse as the Hyatt Regency Grand Cypress Hotel and the Zellwood Corn Festival. Dick originally moved to Florida to help photograph the building of Walt Disney World.



Within his local photographic association, he encouraged members to further their photographic education, and compete in print competition, in order to obtain their Masters and Craftsman degrees, of which he held both and introduced them to the world of panoramic photography. He was also a recipient of the National Award given by PPA from Florida Professional Photographers and also received it for his years of dedication to panoramic photography by IAPP. He was always interested in the new technology using stitching programs to create panoramic images. He studied Photoshop so as to be able to create better images both for him and in competition.

He will be deeply missed by his many friends in the photographic community. ●

From the Board

State of the Association

Several important changes have taken place in recent months.

Officers: President-Elect Richard Schneider and Secretary / Treasurer Fran Stetina, both resigned due to differing opinions regarding a very much-needed budget. According to our Bylaws the Board elected Denis Hill as President-Elect and Jean Yake as Secretary / Treasurer.

Budget: After a careful review of the last five years of income and expenses, recaps for 2001 and 2002 are shown in the Financial report, the reality was adjustments had to be made. The board voted not to spend more than half of a members dues on the publication of the magazine. These adjustments are being made to keep IAPP in the black and also enable us to pursue other projects. Panorama magazine will now be published in black and white, twice a year. Warren Wight graciously agreed to reduce his charges as magazine publisher for this year as well.

Membership & Promotion: Our membership, like a lot of other organizations, is down from previous years. We will be working on a membership drive and promotion of IAPP. Members can use our anniversary as a promotional tool when submitting articles and panoramic images to various publications. This year is an excellent time to promote IAPP as we will be celebrating our 20th anniversary in April 2004.

Website: www.PanoramicAssociation.org is our new website address. See page Twenty-one for all the details.



Blending & Wrapping the Continuous 360° Pano

By Jook Leung – 360VR Studio

Here I describe my workflow for producing perfectly wrapped 360-degree panoramas from rotational strip cameras like the Cirkut, Hulcher, Roundshot or Panoscan. These cameras are usually shot with a bit of overlap of at least 390 degrees. It is often described as the “one last stitch” you have to perform with these types panoramic images.

There are two reasons why you would want to do this:

1 - Adjusting the composition of your 360-degree panorama for a different emphasis.

2 - Preparing your 360-degree panorama for use in an interactive viewer like QuickTime VR.

If you use a stitching program to create your 360-degree panoramas from multiple shots then it is automatically wrapped. Skip to step three where I describe how you can readjust the composition of your panoramic image.

In this method I describe how I use Adobe PhotoShop 6.0 with keyboard shortcuts for the Mac.

Step One - Leveling the image:



This is a 390-degree panorama of the Ellis Island Immigration Museum taken with a Seitz Roundshot 220VR



Convention Group Shot Available

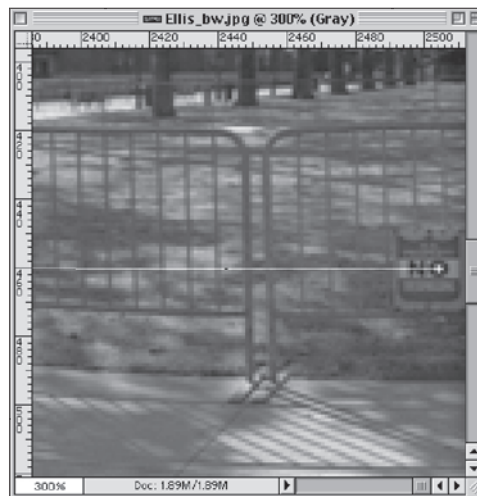
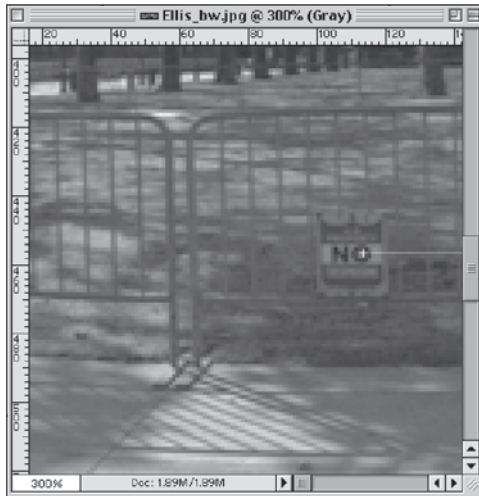
The 2002 IAPP International Convention panoramic group photo taken by Peter Lorber is available for purchase for only \$10 per print. Order your Group Shot panorama today!

Mail payment to the sec./treas.

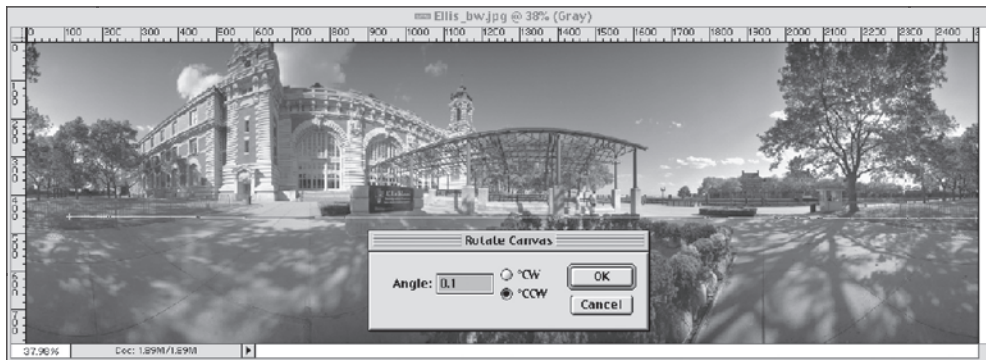
IAPP/Group Shot
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Las Vegas, NV 89139

1 - Use the Measure Tool from the Tools palette (right) to draw a line thru identical object points that appear on both ends of the panorama.

2 - Zoom in 300% to more accurately reposition the end points.



3 - From the PhotoShop Image menu, select - Rotate: Arbitrary and PhotoShop will automatically level the panorama to a tenth of a degree.

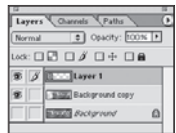


Step Two - Wrapping the panorama taken with a rotational camera:

1 - In the Layers palette: Duplicate the Background Layer to create a working copy. Turn off the original Background layer.

2 - With the rectangular selection tool set to zero feather, select about 20% of the right side of the image and put it in its own layer by cutting (cmd-x) and pasting (cmd-v).

3 - Drag this layer (layer 1) with the Move Tool (v) over to the left side (hold Shift key down to constrain any vertical displacement), leaving a small gap from the left edge.



4 - Next select the remaining "Background copy" layer and slide it to the right and align the over-lap region carefully. Zoom in 300% to check. Use the left and right arrow keys to nudge the layer. You can set the layer blending mode to "Difference" temporarily for more visual contrast when aligning the overlap region.

5 - Use the Eraser tool to erase the right edge of "Layer 1" (which is on top) to blend it with the "Background Copy" layer.

6 - Merge the two visible layers together (cmd-e), see the result below:



7 - Select only the newly merged layer by clicking on the "Background Copy" layer in the Layers palette with the Cmd-key held down.

8 - Copy this selection to the Clipboard (cmd-c)

9 - Make a new file (cmd-n), (the dimensions of the new file will automatically have the dimensions of the file just copied to the clipboard.)

10 - Paste the contents of the Clipboard into the new file (cmd-v). This new "Untitled" file is now your "wrapped" pano. Save it with a new name.



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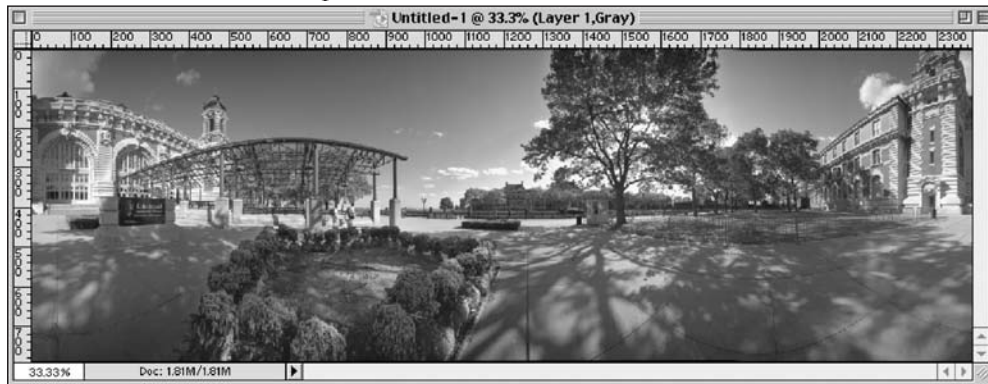
Blending & Wrapping The Continuous 360° Pano from page Seven

Step Three – Fine tuning your composition:

The PhotoShop Offset Filter allows you to experiment with the composition of your wrapped 360° panorama. Perhaps you're changing your mind on what to emphasize and what not to. It's not cropping for emphasis but a repositioning for emphasis.

When your 360° panorama is perfectly wrapped you can use PhotoShop's "Offset" filter to adjust the picture composition by sliding the image left or right. You do this by entering the number of pixels you wish to move. From the Filter menu chose: Other: Offset.

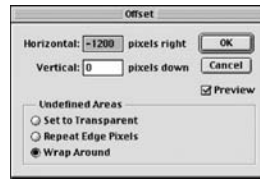
The result of a minus 1200 pixel offset:



As a final step: use the Crop tool to remove any excess top and bottom pixels left over from the rotation/leveling step. To crop equally from the top and bottom, hold down the Option key and move one of the top or bottom cropping handles, add the Control key to keep the cropping boundary from snapping to the edges of the window. ●



The final result (above)



A New Spin On An Old Concept The Schorlex 624

By M. Denis Hill

Lately, I've been tantalized by sketchy press mentions of a new 6x24 camera. A recent shooting job in Laguna Beach presented the opportunity to visit Pro Photo Connection in Irvine, California to fill in some details on the Schorlex 624, the first rotational camera I've encountered in the format.

Shown here (right) is one of two extant prototypes of this interesting tool. This being a panoramic camera, you won't be surprised to learn that there are a few kinks to be worked out before production begins. But the prototype did nothing to diminish my interest.

The Schorlex is a 6x24 short rotation camera. Unlike a Noblex, the drum rotates only through the arc necessary to capture 125 degrees, then it reverses to return. Unlike a Widelux, 12-volt motors rotate the lens during exposure, return it to the start position, and advance the film.

The lens, a Tessar type, was selected for two traits particularly suited to the camera's mission. First, the 105mm focal length eliminates the phenomenon of decreasing head sizes with subjects are arrayed in several rows. If you've used other rotational cameras with short focal length lenses, you've noticed how the back row people are out of proportion. Second, the nodal point of the lens falls where there are no elements. Schorlé asserts that this allows it to be focusable, without suffering smeared image plane problems.

A shutter speed range of 1-1/250 second and apertures down to f22 provide



exposure flexibility. LEDs indicate frame one, two, or three.

As you can see from the photo, the camera is not small. It's large enough to comfortably hold four 9v batteries in a compartment under the removable viewfinder. A socket is also provided for connection to external 12v sources, though the prototype lacks a bubble level.

Schorlé commented that the camera is designed as a modern replacement for a Cirkut camera. It is best suited for large group shots and certain scenics. With its 105mm lens, it won't find favor with the 360-degree interior shooter. He also suggested that it can be hand-held, but that would not be my favorite technique with this substantial camera.

At its anticipated price point, \$6,000US, this promises to be a cost effective tool for the panoramic practitioner with a need for its capabilities. Schorlé thinks that's a pretty select audience. He anticipates building just 50 of them. ●

World Record Photo Took Time To Develop

Picture relied on ingenuity of retired engineer and a homemade camera

By Kenzo Moriguchi

TAKAHAMA, Aichi Pref. - For 40 years of his life, Shinichi Yamamoto, 72, dedicated himself to developing innovative car parts as an engineer for Denso Corp.

After he retired in 1987, the same spirit of invention kept him going in the field of photography, and eventually led him to take the world's longest photograph.



SHINICHI YAMAMOTO, 72, holds the world record for the longest photograph, at 50.2 meters. His next goal is to break his record by taking a 150-meter-long photo using a new camera he is developing.

"I love making new things to achieve a certain goal," said Yamamoto, whose handmade camera produced a 50.2-meter photograph that the Guinness Book of Records recognized in October as the world's longest.

Yamamoto's first camera was a black-and-white toy --- a prize at a local festival when he was 10 years old. And it was in a wardrobe that he learned the pleasure of developing his own photos.

He first built a camera in 1951, with a 105-mm lens taken from a dry plate camera.

"I wanted to buy a good camera like a Rolleicord, but it was not affordable. That is why I made one by myself," he said.

Photography remained a hobby after he started working. But since the price of cameras had dropped, he stopped making his own until he retired and started traveling overseas.

"After seeing such great landscapes as the Silk Road in China and the Grand Canyon in the United States, I was not satisfied with ordinary cameras because they could not express the sheer size of nature."

So Yamamoto began making panoramic cameras. He even built a camera with a fish-eye lens that could take pictures with a 180-degree view. "These ideas were nothing new and although wide-view photos were fine, I was not satisfied with them, either."

Then he thought of making a camera

that could take a 360-degree picture --- by turning the camera on a tripod while rolling the film at the same speed as the camera's movement.

Yamamoto completed his first 360-degree camera after a year of trial and error. "This type of camera has existed since the Meiji Period and a Swiss manufacturer currently produces them."

Yamamoto continued to improve his 360-degree camera, building a second model with a microchip-controlled motor so the turning speed could be easily adjusted in accordance with the lens size.

"Initially, I started making 360-degree

cameras to take landscape pictures, but they became as heavy as 12 kg and I realized there are not many places suitable for displaying 360-degree photos. So I decided to do something different."

Yamamoto then turned to taking long pictures.

At the same time, he decided to challenge the record for the longest photo, which was 7.12 meters at that time.

With Yamamoto's second long-picture camera, he was able to take photos of up to 30 meters in length, using 4.5 meters of film. "I thought that a record

continues on page Ten

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World Record Photo Took Time To Develop from page Nine

of 30 meters would be easy to break by others. If I was going to set a record, I wanted one that would exceed the former by a great margin."

By last December, he had completed a fourth model with a 360-mm lens that used 30 meters of film to take a 150 meter-long photo. The record breaking shoot took place at Otsukawa Elementary School in Handa, next to Takahama, with about 850 students on Dec. 16, 1998.

The idea was that while turning the camera time and time again, the students would change position, so the photo would show their successive actions.

Yamamoto turned the camera 13 times for 4 1/2 minutes to finish off the 30 meters of film.

Still, the hardest part of the work remained. After he had the film developed at a Tokyo photo shop, he printed it on 50.2 meters of printing paper at his photo lab at home.

"Because all my work was manual, the whole printing job took three days," he said.

Although he used all of the film, there

was no printing paper long enough to match the 1.50-meter photo. Thus, he applied for the world record with the longest available print of 50.2 meters

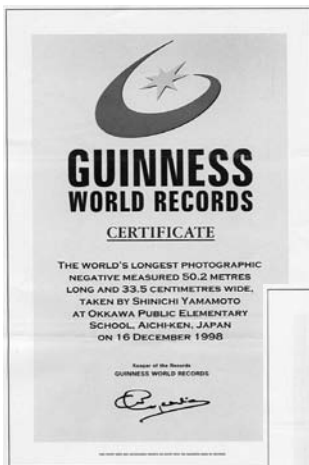
"The recognition for the world's longest photo delighted me when the certificate arrived from the Guinness Book of Records," he said. Yamamoto is now developing an automatic printing system to use all 30 meters of film and making a new camera with a 500-mm lens to break his own record.

The problem this time is what to take.

"If I apply for a new record, I want to take something that represents Japan in a proper manner. I have to think of that as well as a sliding system, so the camera does not view the same scene every time it moves around."

Yamamoto recognizes the convenience of digital cameras but would rather stick to film.

"The colors and pictures are different every time I print a photograph. It is difficult work, but I will continue to use film cameras because I get pleasure out of overcoming the difficulty." (K.M.) ●



Reprinted From The SEMINOLE CITIZEN PROFILE

Robert Kippenberger:

The Man Behind The Lens

By Janice Billie

HOLLYWOOD - Robert Kippenberger's mother, Lawanna Osceola Niles says she can remember him carrying a camera around his neck from the time he was a little boy. "He always loved taking pictures," said Niles, "I naturally assumed that it was the field he would choose to pursue when he was older."

He did, and he excelled. Robert, now 39, runs his own business, Kipp Photography, Inc. He is a freelance photographer who has many clients, including the Miami Herald and the Seminole Tribe of Florida.

Kippenberger was the recipient of two 2001 Native American Journalists Association awards for "Best Newspaper Photography" and "Best Feature Photography." It was a surprise for Robert, who had no knowledge that the Seminole Tribune had submitted his photos for the competition.

Kippenberger's work focuses on commercial product photography, such as promotional work for the Miami Herald. In his work for the Herald, Robert has photographed Don Shula, various Marlins and Dolphin players, and Latin music stars.

Robert was born in Hollywood, but moved with his family to St. Louis, MO when he was six. He graduated

high school there and enrolled in a local community college, studying commercial art and music. He says, "I starved for ten years playing music and had a blast doing it."

Playing the guitar and learning about life is something Robert says he wouldn't trade for any 9 to 5 job in the world. However, after ten years, he decided to go back to school and explore new avenues.

He moved back to South Florida and enrolled in the Art Institute of Ft. Lauderdale in 1987. He graduated with an Associates Degree in the Science of Photography in 1989 and never looked back.

With a laid back attitude and an engaging personality, Robert is a guy who doesn't let the rigors of life intrude on his day. He has found a comfortable balance between being focused on success and taking it easy in the process.

Robert is an excellent example of the results of determination and hard work. He can be considered a role model, not only for Native youth, but for anyone struggling to achieve their goals.

Some of Roberts favorite images he has taken over the years can be seen on the next couple of pages. ●

Robert's Images

Top: The "B.C. Seminole Cowboys Pano" is a portrait of true Seminole Cowboys who are a part of the Seminole live stock business. The photo was taken with my Nikon D1 X digital camera and then cropped to the panorama format.

Middle: The "Phish Concert at B.C. Seminole" pano was taken on December 31,1999. Over 80,000 Phish Phans get ready to break in the year 2000.

Bottom: The "B.C. Swamp B&W Pano"(360) was taken at the Big Cypress Reservation in the middle of the Everglades. As I was chest deep in swamp water to do the pano, I had a spotter keep an eye out for gators and snakes.

See more of Robert's panoramas (including his IAPP Convention award winner) on the next page.





Left: The "B.C. Vertical B&W Pano" was taken with a Widelux 1500 pano camera at the Big Cypress Seminole Indian Reservation.

Below Top: The "Big Cypress, Fla. Sunset Pano" is of a spectacular view of storm clouds breaking up as the sun light punches a hole through the clouds with cool colors.



Below Bottom: The "2002 Seminole PowWow, Hlwd. Fla." (2nd Place 360 Pano) is the grand entry of the Seminole Tribal Council and Board Reps., Color Guard, Vets. and "All Nations" of Indians. Everybody formed into a big oval circle, stomp danced to the drum beat and I didn't have to direct the people, it just happened spontaneously.

Below Middle: The "Little Eagle" Drummers pano was taken at the "Discover Native American PowWow" in Tampa, Fla. 3/02. My trusty Roundshot 220 VR Pano was on a boom held over the drum to capture the perspective of the drum looking at the drummers.



Photographing Wisconsin

By Shane Van Boxtel

I don't have a lot of awards, I haven't photographed sites of national events and I don't have my own coffee table book. However, I do have a Sietz Roundshot Super 220 camera and I do this VR thing and I'll be damned if this camera doesn't give me the power to make some really beautiful images. Rather than travel to the farthest reaches of the earth and photograph what is obviously beautiful, I decided to travel my humble state of Wisconsin to capture landscapes, Interiors and other places of

interest that make America's Farmland so special. Over the summer and fall of 2002 I spent much of my time traveling the state trying to capture the idea that "the grass is pretty green on this side".

I've spent about 16 of my last 32 years trying to get out of this place and then spent 4 months realizing how great it is to live here. The richness of Wisconsin with its rolling hills of farmland, crystal clear freshwater lakes, acres upon acres of National Forest and a few good sized

cities dappled across the state to keep things in perspective.

My approach to QTVR is more photographic than technological. I am a fine art photographer at heart, a commercial photographer by trade and a VR photographer by default. When I was about 24 years old, I went on my first big road trip across the country with the Oregon coast as my destination. I shot everything I could from old farmhouses to flowers and mountains to moose. I

was constantly surrounded by what I considered to be some of the most beautiful environments I have ever seen. The only problem was, I could only capture small pieces of it at a time, and as we all know that sort of thing has been beaten to death risen from the dead and beaten to death again and again. Oh well, it was the only option i had so I made the best of it.

continues on page Fourteen



Photographing Wisconsin

from page Thirteen

As you can imagine, by the time we hit Nebraska I was practically mixing the HC-110 in the backseat. As soon as we got home I began processing film. Everything was going perfectly. The

film looked great, the densities were perfect and I didn't miss a shot. However, as I began to proof the film my intuitions were right. PROBLEM: The pictures were beautiful but didn't por-

tray what it was really like to be there. ANSWER: Panoramic Photography and one step further, since by now I had made the leap from "Artist" to Commercial Photographer, I may as well look

into 360 photography and the camera used to VR's.

My quest for 360 cameras led me down many different corridors with many different price tags attached. Not knowing what the future of VR and 360 photography were headed, I opted for a still camera and a VR rig from Kaidan and started photographing and stitching multiple images in Photoshop and Director. As you can imagine, that was absolutely no fun. Fortunately, Quicktime came to the rescue with Authoring Studio a few years later. Finally, I was on my way to capturing environments like I saw them. That satisfied me for a while but I wanted to take pictures like I was accustomed too, in one capture. In came the Roundshot, the camera of my dreams.

I now had the power to capture an environment on one piece of film and at any degree I desired without having to stitch multiple images to create a photograph for print. Not only could I now create fast and easy prints, but no longer had to spend extra time in Authoring Studio stitching and correcting images for VR purposes. I was able to concentrate on photographing again...JOY!

At this stage in my career, my Roundshot is the only film camera I use. Everything else has gone the way of digital, for obvious reasons. In today's world of photography, digital is the answer for most applications and maybe all applications but for my own personal reasons, I'm sticking with my Roundshot for a while. To me, it still makes a lot of sense. I hope you enjoy my photos of Wisconsin. ●



Historic Panoramas

MARVIN "M.D." BOLAND

By Ron Karabaich

Marvin Boland never publicly shared the reason why he moved to Tacoma in 1912, nor why he turned to photography. It was, however, fortuitous for the city that he did, for by the time he died in 1950 - with camera in hand - he took millions of photographs documenting the city's history.

Boland was born in Tuscaloosa, Alabama on December 27, 1873. He attended Vanderbilt University, taught school in Fairmont, West Virginia, and in 1908, while in his mid-thirties moved on to Colorado. There he continued to teach, and attended the University of Colorado and the Colorado Teachers' College. At the age of 39, he packed up his wife and daughters and moved to Tacoma, again to teach. He was 40 when he turned to photography.

"M.D." - as he liked to be called - was a commercial and newspaper photographer for 37 years. Along with his portraits, copy work, and illustrations

for news events, he became known for his panoramic images. His range was wide, from cityscape views to group portraits of local workers. Many were

used in promotional brochures or published in the local newspapers. Those he considered of historical value he would sell to the Washington State Historical Society, located in Tacoma, for a dollar each.

On December 9, 1950, "M.D." suffered a heart attack while in Bremerton, Washington, photographing the Puget Sound Naval Shipyard. Eventually, but how is unclear, his surviving collection of photographs and negatives became a part of the Washington State Historical Society's collections. His cameras, how-

ever, were not a part of the acquisition. They assumed a life of their own.

When Boland died, his widow Earle sold his darkroom equipment and cameras to Henry Carlbom, who retained ownership until his death in the early 1970s. Henry's widow Helen decided to sell the collection to pay for needed repairs on the house. In 1976, the local newspaper carried an article about local efforts to catalog the Boland collection. I had been in business for almost three years by this time, and

people were walking in my door with panoramic views taken by Boland and giving them to me.

The timing couldn't have been better, for one of those

visitors was Helen Carlbom. I ended up buying all of the equipment, not knowing as I hauled it away that there were 8-inch and 16-inch Cirkut cameras in the collection.

So, I now have the cameras used by Boland to document Tacoma's history. Having the actual images taken by the photographer, and then owning his cameras, ultimately changed the direction of my business to where now Cirkut photography is my number one priority. ●



Military horsemanship show, Remount Station, Camp Lewis, staged in stadium, Tacoma, Wash., July 4, 1918. CREATED/PUBLISHED - 1918 July 4 • NOTES - Copyright deposit; M. D. Boland; August 7, 1918. Stamped on verso: "Photo, Boland, Photographer [...]"

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Panoramic Personalities

By M. Denis Hill



Heidi Angle
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A professional photographer for more than a dozen years, Heidi Angle took the plunge into panoramic shooting in 1999. Employed at the time as a staff photographer at IBM, she quickly connected with IAPP through Peter Lorber when presented with a panoramic shooting opportunity. She soon became

fully immersed in the culture. Now conducting business as Hope Productions, Heidi's client list includes IBM as well as other major companies. Her focus is on corporate and commercial work.

"Immersive and panoramic photography are still very sought after for the web," says Angle. "I feel that it greatly enhances my service offerings to be able to shoot panoramic images. And I love the difference!"

In spite of the trend toward pure digital imaging, she prefers film to stitched work. Angle lists the RoundShot Super 35 as her principal panoramic camera, and also employs a Noblex when the job calls for it.

Heidi points to Lorber and other IAPP members who graciously mentored her in the quirks of panoramic photography (and cameras). "He, and others, have continued to be of great support, which helped me further my education, experience, and ultimately my effectiveness in the field," she asserts. "All of that has strengthened my business services.

The power of panoramic images was not lost on the film school grad, who reports that she was "just overwhelmed with the stunning imagery displayed by others in attendance" at the Las Vegas meeting.

"It was all art to me," says Angle. "My

beginning focus was very commercial and until that conference I had not pursued much in the form of panoramic art photography. That's certainly not the case today!"

"Again, looking at everyday things differently gets those artistic juices flowing which ultimately expands your overall vision. I love that panoramic shooting allows (forces) me to look at things a little differently ... much like HDTV format for video. I recall while in film school (motion picture) the various aspect ratios intrigued me and the same is true in still photography. I suspect (that the wide aspect ratio of) HDTV will bring many pano shooters out of the closet!"

Asked about her most memorable panoramic assignment, Angle recalls a project to photograph the New York Stock Exchange for the NYSE website. She got the assignment first in 1999 and again in 2001. But, the first time was the most exhilarating because it was all so new. That is when she acquired her Roundshot. Given the challenges of security, moving about with many restrictions—no lighting allowed and the like—she felt that she accomplished a lot. At the client's request, she provided both spherical and cylindrical examples of each location.

"The pano negs looked great," she recalls. "I printed a couple of large panoramas and shipped them to the client. They loved them. Then, they chose the spherical images for their site. Grrrrrrrr!"

C'est la vie. ●



Heidi Angle tips the camera to create a radical panorama of the New York Stock Exchange.



Angle appears twice in her own shot.



Steven E. Gross
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Steven Gross has been using panoramic photography for just about half of his 21-year career as an event photographer, and joined IAPP two years ago.

Using a Widelux F7, Gross adds versatility to his wedding and event sessions with shots he refers to as "peoplescapes."

He cites liberation from conventional film format as a draw, finding that it allows him to capture "so much more."

Gross finds IAPP's journal, *Panorama*, a useful tool. "I read about what other members are doing and see if it can help me in my business," he says. "Also, I find it very motivational to see what other members are accomplishing in panoramic format."

The challenges of shooting people on location figure significantly in Steven's most memorable panoramic shoot.

"I once did a group shot of nearly 50 people in upstate Vermont with a couple of Widelux cameras: one with Plus-X, one with Tri-X. As the sun kept

coming in and out of the clouds,

I switched back and forth between cameras. The novelty of my switching between moving-lens cameras had the people laughing hysterically, which made for a fun shoot."

It's not hard to see a sample of Steven's work; one of his photographs is featured in the opening sequence of the new CBS drama, "Without a Trace."

His work is also featured on a PBS special narrated by Cokie Roberts entitled, "Marriage, Just A Piece of Paper?" and in the companion book by the same title. ●

Event photographer Steven Gross uses swing-lens cameras to capture peoplescapes.



If you are thinking about hosting a sanctioned IAPP meeting, gathering, or a mini convention, LET'S GET IT RIGHT. We call them CONFERENCES. This is a great way to promote panoramic photography. Our secretary/treasurer can provide you with all the details to make your event officially sanctioned by IAPP. You will be amazed at how easy it is to have a successful weekend conference.

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Panoramic Workshop

By M. Denis Hill

This regular column in Panorama covers a variety of fundamental knowledge of photography and panoramic photography.

LENS COVERAGE—Lens coverage is important to panoramic photographers in several ways. Many wide-field cameras suffer from vignetting (dark image corners) absent a center filter or very small aperture. This is because the camera format is at the extreme of the image circle the lens produces.

This makes sense if you realize that the usable image circle of view camera lenses is represented at a standard aperture of f22. Wider apertures produce less coverage, and the move-

ments of view cameras are most useful with maximum image circle.

To compensate for light falloff in image corners, we employ center filters. These are graduated neutral density filters that are dark in the center and clear at the edges. Many camera builders offer such filters mated to the light falloff of their lenses. They provide even exposure at large apertures.

Note, too, that image circles of lenses typically become larger with increasing focal length. A 50mm Nikkor lens has no trouble covering the full slit of a Roundshot Super 220 VR, but an 18mm Nikkor produces an image only 43mm high on that camera. A PC-Nikkor 28mm can't

be shifted as far as its 35mm brother when employed on a Roundshot.

DEPTH OF FIELD—This is an oft-misunderstood phenomenon. Don't scream when I say that focal length does not change DOF ... please keep reading. It helps to start with an understanding of the concept of depth of field. We know that some lenses have DOF scales, suggesting that when we focus at, say 10 feet, everything from nine feet to 11 feet will be in focus. That's really a gross generalization.

Actually, only objects on a specific plane reflect light through the lens in focus, that is to say where the points of light being reflected remain points on film.

For most cameras, that plane is parallel to the film plane. For view cameras or tilt lenses, it may not be.

The "circle of confusion" is the size of out of focus blur (not points) that is considered visible. Of course, what's *visible* depends on eventual magnification of the image on film and the distance at which it is viewed. Camera and lens manufacturers decide what are acceptable circles of confusion, and set DOF scales accordingly. But these may not be acceptable to you.

Now here's the heresy; DOF does not change with focal length. It *does* change

continues on page Twenty

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Panoramic Workshop

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with subject-to-film plane distance. If you've done macro photography, you know that DOF is very shallow when the film is very close to the subject. That is the clue to why we tend to perceive that DOF changes with focal length.

I stand on a corner and aim my camera down the street. With a 20mm lens at f11, it seems that just about everything is in focus. I change to a 180mm lens at f11. Focus becomes selective, with obvious blurred areas on both sides of the plane of focus.

But when I remount the 20mm and reframe the image to cover the same area the 180 captured, I see no difference between the lenses. Moving closer to the subject rendered the DOF identical.

The bottom line is that for any film format, any focal length lens composed to capture the same image area and exposed at the same aperture offers the same DOF. Changing focal length to change composition alters DOF, but changing focal length for the same composition does not.

Note that changing to a larger film format with the same lens changes DOF because less magnification of the film image is necessary to achieve the same size print. Thus, the acceptable circle of confusion is larger as film format increases.

Here's a warning to digital SLR users; don't trust the DOF scales on your lenses. Since the imagers (whether CCD or CMOS) of digital cameras are (with two recent exceptions) smaller than the 35mm film frame, more magnification is necessary to generate prints.

As magnification increases, the acceptable circle of confusion (for a given print viewing distance) decreases. And prints produced by greater magnification are

usually viewed at greater distance. I may inspect a 5x7 print from 18 inches, but probably would not view a 20x30 from that distance. Naturally, I don't

discern imperfections at four feet that I see at one foot. ●

Gallery - M. Denis Hill



Denis used a Hasselblad XPan with 45mm lens to record the remains of a derelict barge on the shore of Whidbey Island Washington's Penn Cove.



What, no cigar effect? Denis Hill used a wide-field XPan with flash fill to bring out the color of these mailboxes, which would otherwise have dark and flat relative to the open field in the background.

NEW WEB ADDRESS:

PanoramicAssociation.org has been registered to IAPP.

"Dot org" elevates us to the association that we are, giving us a more professional standing in the community. A website designer has been hired to revamp our website which will be launched in the coming weeks. The new website will be a very interactive site with information and updates between magazines published. The site will include articles, archives, member images, VR's, bulletin board and member directory, etc. We hope that members will visit the site on a regular basis to stay in contact with other IAPP members.

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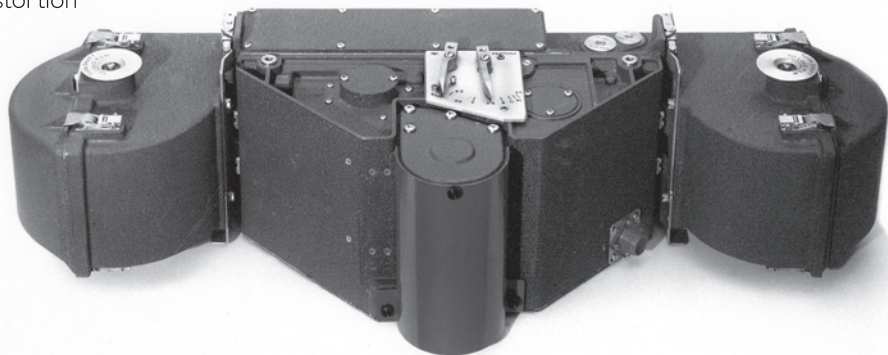
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PANORAMA



The cover shot was taken by Shane VanBoxtel using his Roundshot Super 220 camera. For more of Shane's Wisconsin panoramas, see page Thirteen.

