

## IAPP

## e-MONITOR

www.panoramicassociation.org

## THE BEST LENS FOR PANORAMIC IMAGES!

That statement seems rather subjective, okay, entirely subjective. But if you examine it carefully you will see that it's really not. Similar statements such as "The best digital camera is (fill in the blank)"; "The best film for landscape panoramas is (again, fill in the blank)", are subjective as well but, to the individual photographer, it usually is a no-brainer.

My answers to these statements are as follows: The best digital camera is a Canon 5D. My justification is ... that's the one I have. The best film for landscape panoramas is (I use Medium Format film cameras) ... Fuji Velvia. My justification is ... it has highly saturated color and my vision is color deficient.

So when it comes to responding to the title statement, it's relatively easy. The best lens for panoramic images is the one I use most. In my case, for my Canon DSLR, it is a 45 mm Tilt/Shift lens.

This lens is a speciality lens. It mimics the large format cameras in that it has the ability to give



your lens the motions of Tilt, Swing and Shift. The lens itself has a much larger circle of coverage than that of a normal lens made for a 35 mm camera. This larger circle of coverage allows for the side-to-side and up-and-down movement of the lens.

*Advantages of a Tilt/Shift lens for panoramas:*

The simplest advantage of this lens is that it can make a panorama all by itself with just the camera and tripod. Setting the lens for a side-to-side shift you can shoot an image with the lens set to full left shift, and a second image at full right shift and stitch the two together and end up with a final image with an aspect ratio a little bit less than 1:2. That's not what we ordinarily think of when we think about normal panoramas, but it is a

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## Call for articles!

Get published in The Panorama, the Journal of the IAPP.

Deadline for articles, papers and photographs: October 31, 2011. Send all to Bryan Snow: [Bryan@snowprophoto.com](mailto:Bryan@snowprophoto.com)

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simple setup with no panoramic adapters needed.

I usually try to have my final panoramic image to be a 1:3 aspect ratio. That way I can build (or buy) frames in bulk and not have to custom build frames (or have them custom built). With this lens I can set the camera up on my Jasper Engineering panoramic adapter and know that the detents in the adapter will allow me to shoot three images by rotating the camera on its entrance pupil (nodal point) and obtain a 1:3 aspect ratio. Just for what it's worth, I can do the same thing with my \$80 Canon 50mm f/1.8 lens and get just about the same image.

Another advantage is using the 45mm T/S lens for its Scheimpflug Principle. The details of this are well known to large format photographers and allows you to take advantage of the tilt nature of the lens to bring to focus the lens plane and the film plane, thus allowing a much greater apparent depth of field than possible with just stopping the lens down. Largely this is a trial and error iteration but, after some practice, you can find the correct tilt in a matter of a few seconds. While this allows a much greater depth of field in your final image, there is software that can do the same thing if you do not have access to a Tilt/Shift lens.

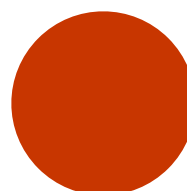
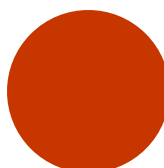
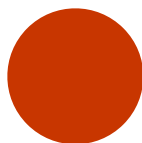
The Tilt/Shift lens is not an auto-focus lens, but a manual focus one. While some consider this a disadvantage, I find I always focus manually with any lens I use for panoramic stitching. If you have a mountain range 20 miles away as your target, focusing manually is not difficult at all. I would much rather slow down and methodically go through every step needed to get the best image in the camera, and having a manually focusing lens helps me do just that.

I also find that the 45mm focal length is, for me, just about the right size when balancing the detail in the final image and the field of view the final stitched image encompasses. Any wider of a field of view causes the edges to recede and exaggerates the apparent distortion that comes with flat film planes (for digital cameras I guess that be flat sensor planes). Longer focal length lenses allow for greater detail and lessens the "receding edges" problem.

With a 35mm DSLR with a less-than-normal size (24mm X 36mm) sensor your lens choice will shift to a wider focal length for the same image characteristics. Likewise, if you are using a Medium Format digital camera or a digital back on a large format camera you will have to figure out which lens works best with that type of setup.

If you are using a film based panoramic camera you are pretty well limited to the lenses that are available to you from the camera manufacturer or third party lens manufacturer, or with the fixed lens that comes with your camera.

So what is your favorite lens for creating panoramic images? Your equipment will pretty much dictate the range of lenses you may choose from. Likewise, if using digital cameras, your panoramic adapter may limit you (although adapters like the Nodal Ninja have a variety of detents you can use for a variety of lenses and, I believe, that Seitz uses a positioning sensor that allows for an infinite variety of steps to match your lens). In the end, the lens you use, will depend upon what panoramic characteristics you prefer in your panoramic images; what balance between detail, field of view, ease of use, and available lenses work best for you. *So, I guess it is subjective after all.*



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# MEMBERS DOING GREAT THINGS

Way to go!



Richard AURIAC, Maire de Labruguière  
Michel BENOIT, Conseiller Général, Président de la Commission Culture  
Didier ARQUIER, Président de l'Association  
Serge NÉGRE, Directeur  
et les membres du Conseil d'Administration  
ont le plaisir de vous inviter au vernissage de l'exposition

## *People in Motion* photographies de Michel DUSARIEZ

le 13 mai 2011 à partir de 18 heures  
à l'Espace Photographique Arthur BATUT  
en présence de l'artiste

Exposition de 10 mai au 20 juin 2011



9 ter boulevard Gambetta  
81290 Labruguière

Congratulations to  
Michel on the opening of  
his exhibition

## *People in Motion.*

This opened the 13 of May  
and extends through to the  
20th of June.

If you find yourself in the  
neighborhood, support one of  
our longtime members and  
check out his show. (If anyone  
goes, we would welcome a re-  
view!)

In addition to his exhibit, Michel is mentioned  
in this book *The Art of Strip Photography*, by  
Maarten Vanvolsem published by the Universi-  
tere Pers Leuven. In it he also mentions us,

The International Association of Panoramic  
Photographers!

Check it out here:

<http://upers.kuleuven.be/nl/titel/9789058678409>



# CONDOLENCES

## Julie Johnson

We received news last month that Julie Johnson, long time member of the IAPP, lost her battle with cancer at the end of February. If you knew Julie, you know that is comes as a blow to her family. Her brother Dave Johnson would like some help finding good homes for her vintage Cirkut cameras and photographic accessories. If you can help him, please contact Dawn Snow to get his email address.

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## Ray Jacobs - March 26, 1919 through May 10, 2011

I've been asked to forward to you some information on long time IAPP member Ray Jacobs, who passed away on May 10. Ray was well known to many of the IAPP members since he attended almost all of the conventions. He will best be remembered for leaving everyone with a smile with his wonderful stories of times gone by and his collection of jokes.

Ray was born on March 26, 1919. He started his photographic career with his graduation from RIT in 1940. Among the people he got to know while at RIT was Frederick Brehm, one of the inventors of the Cirkut Camera. Soon after graduation Ray enlisted in the army where he worked as a cinematographer, side by side with some of the best cameramen from the Hollywood studios. He called it the best education you could possibly get.

After World War II Ray opened his "Ray Jacobs Studio" in Roslyn, NY, which he operated for some 60 years.

He was well known in the area and photographed almost everyone and everything in Roslyn and surrounding towns. Ray always had an interest in panoramic photography. Some 25 years ago he obtained a #8 Cirkut Outfit and used it often, photographing groups and scenes around Long Island and New York City.

You may also want to take a look at this [web site](#), which gives a tribute to Ray from a friend who owns a race car that competed in the very first Indianapolis 500 in 1911. There are a couple of photos of Ray sitting in the racer as well as some snapshots from his childhood.

If you have any questions or need any other details about Ray please contact me by email or phone (631-928-1541)

Regards,  
Bob Lang  
[bobhope@ieee.org](mailto:bobhope@ieee.org)

Punch holes here

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This is it!

Before Sept 1: use discount code "EarlyBird"

# International Association of Panorama Photographers

*The original association for panoramic photographers!*

2011 Conference

October 3 -5, 2011, Gatlinburg, TN

Join us for 3 to 4 great days of photography, learning & networking at the October 2011 IAPP Conference in Gatlinburg, Tennessee!

Our program is chock full of great seminars completely dedicated to speeding up your workflow, imagining new and exciting panoramic photography venues, and great ideas on how you can make more money.

[Click & Register](#)

Punch holes here

| DATE/TIME             |                 | ACTIVITY/TOPIC  | TEAM LEAD(S)/SPEAKER(S)       |
|-----------------------|-----------------|---|-------------------------------|
| Saturday, Oct 1, 2011 |                 | Arrival Day for Workshop                                      |                               |
| Sunday, Oct. 2, 2011  |                 | Arrival Day for Convention                                    |                               |
| Sunday, Oct. 2, 2012  | 9 am to 10 am   | Workshop Registration   |                               |
| Sunday, Oct. 2, 2012  | 10 am to 5 pm   | Photo Workshop/Tutorial:<br><i>HDR Panoramic Photography</i>  | Glenn Cope, Bryan & Dawn Snow |
| Sunday, Oct. 2, 2012  | 5 pm to 8 pm    | Convention Registration & Print Submission                    |                               |
| Monday, Oct. 3        | 8 am to 9:30 am | Convention Registration                                       |                               |
|                       | 10 am to 11 am  | Welcome & Introductions                                       | President David Orbock        |
|                       | 11 am to 6 pm   | Photographing in the Great Smoky Mountains National Park      | Park Ranger                   |
|                       |                 | Heilicon Focus - what it is & how it can help your panoramics | Bryan Snow                    |
|                       |                 | Taking and presenting spherical images                        | Jeffrey Orbock                |
|                       |                 | Have you considered Wall, Window, Ceiling or Floor murals     |                               |
|                       |                 | My vision for IAPP  | Glenn Cope, President Elect   |

| Date/time         |                  | Activity/topic  | Team lead(s)/speaker(s)                   |
|-------------------|------------------|---|---|
| Tuesday, Oct. 4   | 5 am to 9        | Photo Safari in the Great Smoky Mountains                               | Team Leaders: David Orbock and Mark Segal |
|                   | 10 am to 6 pm    | Keynote Speaker   | Denis Tremblay                            |
|                   |                  | Panoramic Photography in Cuba   | Ben Porter                                |
|                   |                  | IR Cylindrical Panoramic Photography                                    | Fran Stetina                              |
|                   |                  | Marketing opportunities for Panoramic photographers                     | Doug Segal                                |
|                   |                  | How to get the most out of your digital pans                            | Brian Miller                              |
|                   |                  | Vendor's Hour: Hear about tools that will improve your Panoramic Images |   |
| Wednesday, Oct. 5 | 5 am to 9:30 am  | Photo Safari in the Great Smoky Mountains                               | David Orbock and Mark Segal               |
|                   | 10 am to 6 pm    | Photographing in Central Asia & Turkey                                  | David Nicholas                            |
|                   |                  | Building a successful group photography business                        | George Pearl                              |
|                   |                  | Scanning and restoring your Cirkut images                               | TBA                                       |
|                   |                  | A 100 ways to prepare your images for the fine art market               | David Orbock                              |
|                   |                  | Creative images using the GigaPan                                       | Bryan Snow                                |
|                   |                  | Let's all contribute to an IAPP World Panoramic Photographic Project    | IAPP B of D                               |
|                   | 6 pm to 8:30 pm  | Banquet and Awards  |   |
|                   | 8:30 pm to 10 pm | Hospitality   |   |
| Thursday, Oct. 6  |                  | Departure<br>Spend some extra time in the Smoky Mountains!              |   |

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# ON LOCATION

## Kebler Pass, Somerset, Colorado

Figure 2

This is a great location and I would have never found it (or if I did it would have taken me many more years of driving to locate it) if it hadn't been for the IAPP. When you talk with members at an IAPP Convention (one of the best reasons to attend a conference) they can tell you where the best locations are to shoot panoramas. When we were leaving the Boulder, Colorado conference in September 2008, Will and Pat Landon told us of several locations in Colorado that they found quite photogenic. One was Kebler Pass. After the conference and everyone parted ways, my wife and I spent several days in Rocky Mountain National Park and made our way southwest towards Kebler Pass on our way to the Black Canyon of the Gunnison. As we climbed to-

nized Will and Pat Landon preparing to shoot the same stand of trees that had caught my eye. Great coincidence, great



Figure 1

timing, and a similar eye for panoramic targets (see figure 1).

While chatting with our fellow IAPP members we were told about several other photogenic locations along the road and we photographed at every one. Aspen groves were in abundance (Fig. 2) and golden groves along the mountains were spectacular (Fig. 3). One day I will have to return to shoot the snow-covered mantle when winter arrives.

*Kebler Pass is located at 37 25.818'N and 122 05.36'W, or just Google "Kebler Pass, Somerset, CO".*

wards the pass the autumn colors of the Aspen trees were too good to pass up. As we rounded a bend I decided to pull off the road and shoot a particularly stunning stand of trees. As I pulled onto the shoulder of the road I noticed another SUV was there already. I also noticed that two people were setting up photographic equipment. It was then I recog-

Figure 3



(This is the second in an on going (hopefully) monthly series. I mentioned in the April issue that I wanted members to generate this series by sending panoramic images and a write-up on where they have found some of their favorite locations to shoot panoramic images. So far, just like the "Winter Cold Weather Shooting Tips" article that I asked the members to send, I have received nothing.

I am hopeful that we can have other members contribute to some of the features I try to include in the e-Monitor, however, if no one decides to contribute, I will be forced to drastically curtail the amount of material in the e-Monitor. If you are not personally willing to share your knowledge about panoramic photography, then don't be surprised if, one month you download the newsletter and find it blank except for the words "This is what I received from the members for this month's issue". That upcoming issue will certainly be easier and less time consuming than the rest.)



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iapp102011



## Award-winning Nodal Ninjas

Hobbyists - Hikers - Pros - Amateurs - Travelers - Realtors

Nodal Ninja's are specially designed panoramic tripod heads made to meet specific needs of panoramic photographers. If you are looking to seamlessly stitch panoramas free of parallax while simplifying your workflow, then look no further. Our award-winning lightweight panoramic tripod heads are precision built to do just that. And being universal they will work with just about any camera and lens. We offer exceptional value without compromising quality that is backed by industry leading support. Explore our products and see why we are "turning heads".



### Nodal Ninja 3 MKII

Lightweight, compact and strong - perfect for those on the go and best suited for single row and multi row panoramas. Your camera can be mounted in both landscape and portrait modes. (for Point and Shoot and small DSLR cameras).

Starting at \$209.95



### EZ-Leveler II

Our second generation EZ-Leveler is smaller, lighter and made with greater precision. The EZ-Leveler II lives to its name and makes leveling a pano head quick and easy. A great add-on for Nodal Ninja or any other pano head.

Starting at \$99.95



### Ultimate R1

Even smaller and lighter, this ring clamp style pano head is designed for use with circular and full frame fisheye lenses. The Ultimate R1 incorporates a unique cantilever tilting option and a ring clamp that mounts directly onto the lens, freeing up the camera.

Starting at \$379.95



### Pano Poles

If you are looking to take your panoramas to new heights take note. These carbon fiber poles are lightweight, stackable, compact and strong and are ideal for tourism, festivals, surveys, real estate, and many other applications.

Starting at \$269.95



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## Patience is a Virtue... but

When I used to shoot with Medium Format film cameras I felt more in tune with photography because the size of the camera, the expense of the film, and time it took using a hand-held meter to get the proper exposure forced me to have patience. If I rushed, I would invariably screw something up. But, with all things digital, I have found that I have given in to a propensity to speed up my camera workflow. The end result is that I usually end up screwing something up.

Sunday mornings sometimes find me in downtown San Antonio shooting along the Riverwalk. This is a city landmark and it, along with the Alamo, is one of the largest tourist venues in the state of Texas. It is hardly a large river but it is very picturesque. While shooting a series of images for an HDR panorama I spent the time getting the proper exposure with my incident meter, I made sure that the tripod and panoramic adapter were level, I even checked to make sure that the Tilt/Shift position of my lens were both centered properly. All these things take time and I was running out of this precious commodity because, after 8:00 AM the tourists begin their leisurely walks along the river banks.

I began shooting in haste and I realized that I had not attached the cable release to the DSLR. I could see a group of tourists slowly meandering the near bank just out of my camera's field of view and I began tripping the shutter by hand in an effort to get three HDR shots of each of the 6 images for the panorama.

I just finished in time and collected my gear and headed home for breakfast. After uploading the images to the computer I glanced at them quickly to see how the exposures looked and then proceeded to run them through the Photomatix software. After each HDR image was generated I ran them all through AutoPano Pro and marveled at the beauty of this river panorama. Shifting to 100% on the monitor I noticed that the HDR images were not precisely aligned. Murphy's Law bit me again. Without the cable release my finger had shifted the camera just enough to misalign the camera between each shot, thus ruining what could have been a very good panorama.

The moral of the story is that while Patience is a virtue, Haste and Stupidity win every time!

### IAPP e-MONITOR

The monitor on the rear of a digital camera is a device we use to quickly examine information about our photos. The IAPP e-Monitor was designed to give our membership a quick look at what is going on with the IAPP and with panoramic photography in general. It was originated to give our membership quicker information while they await the release of the PANORAMA. We welcome any and all articles and photos from IAPP members for inclusion into the IAPP e-Monitor. This is a publication for the IAPP, by the IAPP, and about the IAPP.

**IAPP**

c/o Bryan A. Snow  
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San Antonio, TX 78230  
bryan@snowprophoto.com

### How to Submit Articles to the e-Monitor

This is your organization. And your newsletter. If the subject matter isn't what you want to read about, then send in the perfect (to you) article. If the organization is making a turn that you do not agree with, step in. We welcome all volunteers.

Email ([bryan@snowprophoto.com](mailto:bryan@snowprophoto.com)) your article as a document, with notations within your article where you want your photographs to appear. Please do not place your photographs within your document as this will compress the images too much. Please send them as separate files: tiffs or jpegs; 300 dpi and not larger than 7 inches on the long side.

The deadline to submit articles is the 15th of the previous month you wish the article to appear.