



PANORAMA

The Journal of the International Association of Panoramic Photographers

Volume 26, No. 1

Spring 2017

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2017 IAPP Conference**

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Layout and Design of PANORAMA by Richard Schneider

Presidents Message:

This edition of the Panorama Journal is focused around the IAPP Conference we had this past April in Charleston, South Carolina. But first of all, I'd like to extend a thanks to our past President, David Kutz, for putting the Conference together and making it a worthwhile, educational and fun event for all participants. Our photo field trips included a boat trip through the Charleston Harbor, walking tours of Historic Charleston with the Old Victorian Houses, and to the Magnolia Plantation and Gardens.

Our Conferences are always 18 months apart, so planning has begun for the next Conference, the week of October 15-18, 2017

in Chicago, Illinois. Chicago has a lot to offer from a photographer's point of view. High angle cityscape shots from the Willis Tower, River Boat Architectural tours, the Navy Pier, and a must is to attempt a city skyline panoramic reflective shot from The Bean. We have a block of rooms booked at the Double Tree by Hilton North Shore Conference Center located in Skokie, Il. Also, The Big Stock Picture Experts, Panoramic Images, Inc. is located in Skokie and we will be visiting their headquarters and hearing from them about marketing panoramic images. We look forward to a great year. I will keep you up to date with IAPP happenings with our frequent IAPP eBlasts.

Tom Sheckels



Side Street in Charleston by Dave Kutz

Charleston 2016

By Dave Kutz

The IAPP held its 2016 conference in beautiful Charleston, S.C. A great time of the year with flowers in full bloom and plenty of scenic places to explore. Sunday was set up day. Attending members gathered together, presented their prints for exhibition. By the time prints were hung and the projector set up, it was time for dinner. Many of us set off for dinner at The Water's Edge located along Shem Creek in Mt. Pleasant. An area where many of the fishing boats harbor. Much seafood was eaten and no one left thirsty.



Monday was going to be classroom day, however the weather forecast for Tuesday, one of our fieldtrip day, had different ideas. So, after opening remarks and a little orientation about the area we set out to spend Monday as a field day. The group carpooled from Mt. Pleasant across the river to downtown Charleston. The

drop off area was White Point, at the southern end of the city. The group had time to walk along the Garden and East Battery Street where many of the historic waterfront houses are located. From there we wandered in small groups throughout downtown Charleston. The architecture was wonderful with many hidden gardens. Some of the locals even invited us to come

in and have a closer look at their garden areas. A true treat for the eyes and cameras. Lunch was on our own though a good number of us ended up at Magnolia's for the fried green tomato sandwiches or the barbeque of their choice.

The afternoon activities included a boat tour of the Cooper River aboard one of the Charleston Harbor Tour boats for an enjoyable 90-minute ride. There were great views of the Charleston waterfront, Ft. Sumter and the Patriots Point areas. After our river tour, the group proceeded to one of the many rooftop lounges. Topics ranged from what cameras are popular to who makes the best microbrew. As night fell, some of the group split off to do some night shooting while the rest of us continued conversation over dinner at The Noisy Oyster. Again, much seafood was



Shem Creek by Dave Kutz

consumed and many more stories were told. Tuesday was our classroom day. Fran Gardino started off with a presentation and discussion on how to shoot panos the wrong way or “happy accidents”. He showed several examples of abstract panoramic images that he has shot from odd angles and stitched together. Tom Sheckels gave a presentation on the panoramic photos he shot on his trip to Africa. He discussed the wildlife preserves and the variety of animals in them. Tom also gave us many tips on how to shoot moving groups of animals and filling in the backgrounds after the wildlife had moved on. One of David Orbock’s presentations was on his upcoming trip to France and the donation of one of his circuit cameras to the photography museum in Chalon-sur-Saone. David also showed us some of the panoramic images he has shot on past trips to France as well as the many

barber shops around the world that he has visited over the years where he always takes a panoramic while having his haircut. David’s third topic showed us 360° images of his state capitol buildings project, one he has been working on for many years.

Jook Leung gave us an interesting look at the Fete un Blanc or Dinner in White panoramas that he has shot over several years in New York City. He gave good insight on planning for and stitching the shot. Jook showed us a couple examples of how other photographers have attempted their



panoramic shots for the same event. Jook showed the group a compact monopod with a small footprint base that he uses in some situations as well as introducing us to the Ricoh Theta camera. Benjamin Porter and his



wife Myo talked about their company Small Footprint Travels for photography, food and cultural tours. They have conducted tours to many southeast Asian countries as well as to Cuba and Latin America countries. They lead small groups through these tours with emphasis on the food and culture as well as spectacular photographic opportunities.

Kay Larkin presented a topic on micro panoramas. The presentation included examples of stitched abstract panoramic images taken through microscopes and the complexities of working with shallow depth of focus images. Dan Eldridge's presentation

involved us as panoramic photographers and our ability to post items of panoramic information on Wikipedia and Wikimedia pages. He also showed us how to link different categories together so we could expand the awareness of IAPP as a group. Dave Kutz presented a short topic on how to use shift lenses to produce panoramic images. He also showed introduced the group to the Nodal Ninja travel series pole. It is a two-piece carbon fiber pole that can be used as a monopod and can go as high as 9 feet to get above crowds or for just a higher view. Currently he is using it with a Syrp genie mini mounted on the top to shoot panoramas.

After presentations the group met at Pooghan's Smokehouse in the French Quarter of Charleston for dinner. We had a great space in the loft area above the restaurant. A variety of southern barbeque and side dishes were consumed and there was more good conversation. It was a great end to a rainy day.

Wednesday, we were off to the Magnolia Plantation. The weather started a little wet but soon cleared off so we could enjoy the day. Members could tour the grounds, garden areas and the swamp area with the bird sanctuary. Late afternoon there were closing statements and everyone agreed that it was a successful conference. In the evening those who were still around went back to the Shem Creek park for some sunset photography and dinner at the Shem Creek Bar and Grill.



Dave Orbock and Holly Kutz at Magnolia Plantation by Dave Kutz



Ben Porter and his wife Myo on the Charleston Harbor Boat Tour by Dave Kutz

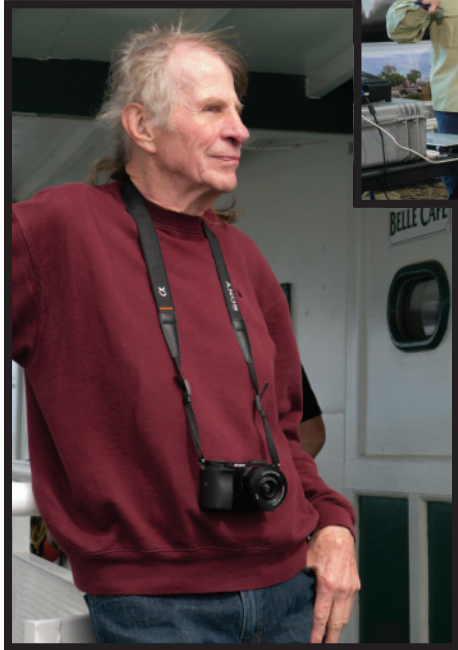


Shem Creek by Dave Kutz



Tom Sheckels and Steve Delroy at Magnolia Plantation by Dave Kutz

Jook Leung giving his Presentation (right), Dave Orbock on the Charleston Harbor Boat Tour (below) and Seth Arlow at the View-Graph display (below right). Photos by Dave Kutz.



Presenters: Fran Gardino (above), Ben Porter (top right) and Tom Sheckels (bottom right). Photos by Dave Kutz.



Egret in Motion by Kay Larkin

Panoramic Photography of African Wildlife

By Tom Sheckles

In August, 2015, my wife Lydia and I embarked on a wonderful and amazing trip to the wilds of Africa. We spent 2 weeks at five different Safari camps located in South Africa, Botswana and Namibia. There were extraordinary photo opportunities of the diverse wildlife in the rugged landscape. Many of my favorite shots are single frame images, but many were the multiple frame shots intended for panoramic stitching. The following describes some of my techniques for bringing home fine wildlife panoramas.

First of all and to set the scene, my equipment was the Nikon D750 with the Nikkor 80-400G lens. When out on a game drive, the hard and fast rule is that you cannot get out of the vehicle when animals are nearby. You cannot stand up in the vehicle when approaching animals. A tripod is too encumbering. Sometimes, you can use a bean bag on a railing or a



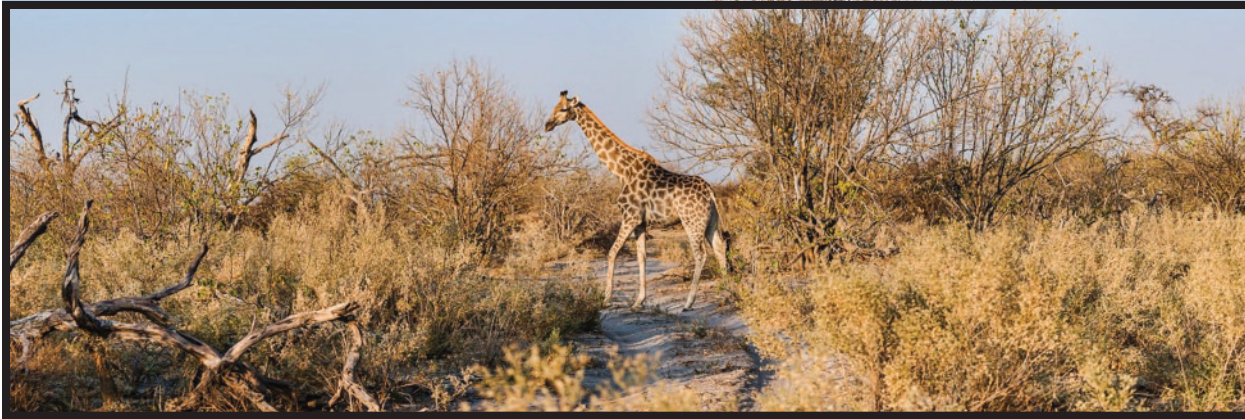
monopod but that is difficult to use correctly when taking a series of panoramic shots. So my tip is to simply sit up straight and pivot at the waist so you can get a clear unobstructed view for the series of overlapping shots. With camera set on manual, use a high shutter speed of around a 1,000 to stop any motion blur, F-stop usually around F8 and adjust the ISO for proper exposure. Because we were typically very close to the wildlife, most of my panoramas were in the 100 to 200 mm range. We would often come across a single or group of stationary animals and stop, watch and photograph. The panoramic technique is to

take many shots of the subject animal or animals so that the best shot can be selected for the panorama. Then take overlapping pictures on both sides of the subject. Later on in the studio, both sides showing the surrounding landscape are stitched to the subject animals and you have produced an amazing wildlife panorama. In most cases, using Adobe Lightroom and Photoshop Creative Cloud work well for automatically stitching and blending these pictures. The following are examples of this technique. Each image description includes the final high resolution dimension in inches at 300 pixels per inch.



But what if the animals are moving and it's an intriguing panoramic scene that you want to capture such as an elephant train? First and most important, always pan the series of shots in the same direction that the animals are moving. This tends to open up the gaps between the animals. Those gaps are important because that is where the individual overlap-

White Rhinos Grazing in a Field (above)
Pair of Mating Lions on a Dry River Bed (left)



Waiting for the Graceful Giraffe to Cross the Road (above)

ping frames will be stitched together. Panning in the opposite direction of the animal movement will close up the gaps and make the panoramic stitching more difficult, often resulting in missing animal body parts or an impossible stitch. Also, Panoramas with moving animals often don't stitch well with Photoshop CC. In these cases, I use PTGui to align the images, setting the output to layers rather than a flattened blended file. Then the layered file is opened in Photoshop and manually stitched together by masking out parts of each layer.

Tell a story with some of the panoramas. Capture the wildlife and at the same time, show how they are being observed and photographed.

*Chobe River Boat and Elephant Herd (center),
Lion in the Bush is Watched and
Photographed on a Game Drive (bottom left),
Elephant and Jeep (bottom right)*





This provides the best results. Also I typically size the result to 1 by 3 or 1 by 4 proportions.

The final product. I'm a contract photographer with Panoramic Images, Inc. out of Skokie, IL and provide all of my panos to them for consideration and inclusion in their Panoramic Big Picture Library. Accordingly, I examine all of the final images very closely to ensure that there are no stitching mistakes, missing body parts, and no ghosting, dust spots, blending irregularities, or soft spots, and that the image has achieved color correctness and white balance.

Show how the wildlife can perform certain survival activities in a highly structured and coordinated manner.

Hungry Wild Dogs in a Hunting Formation (right)

In conclusion, here is one final stitched panoramic image of a herd of elephants at a water hole in Botswana (above) for you to examine very closely. During the final completeness checks, I discovered that there was a blatant stitching error. That happens and I challenge you to find the stitching error.

More of my African Wildlife Panos can be seen at sheckelscreations.com/AfricaPanos. Also a collection of my African Wildlife non-Panos can be seen at sheckelscreations.com/Africa1.





Herd of Eland (above)



Elephant Train (below)

Panoramas Through a Microscope

By Kay Larkin

I became interested in making panos through microscopes because of a career doing photo microscopy and my fascination with panoramic images.

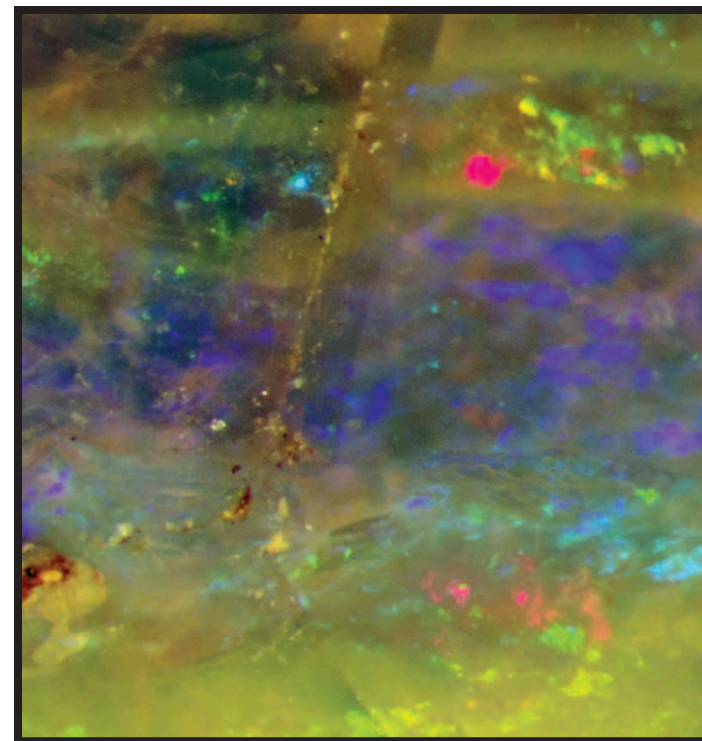
I began experimenting with stitching photomicrographs in the '90s because the digital cameras we had were of such low resolution. The idea was that by taking higher magnification images using the microscope lenses, I could then combine four or more images into one single larger image.

The software really wasn't up to the job for about 10 years and by then the cameras had sufficient resolution that I didn't need it for lab work. However, it does allow the construction of panos which would otherwise not be possible through a microscope.

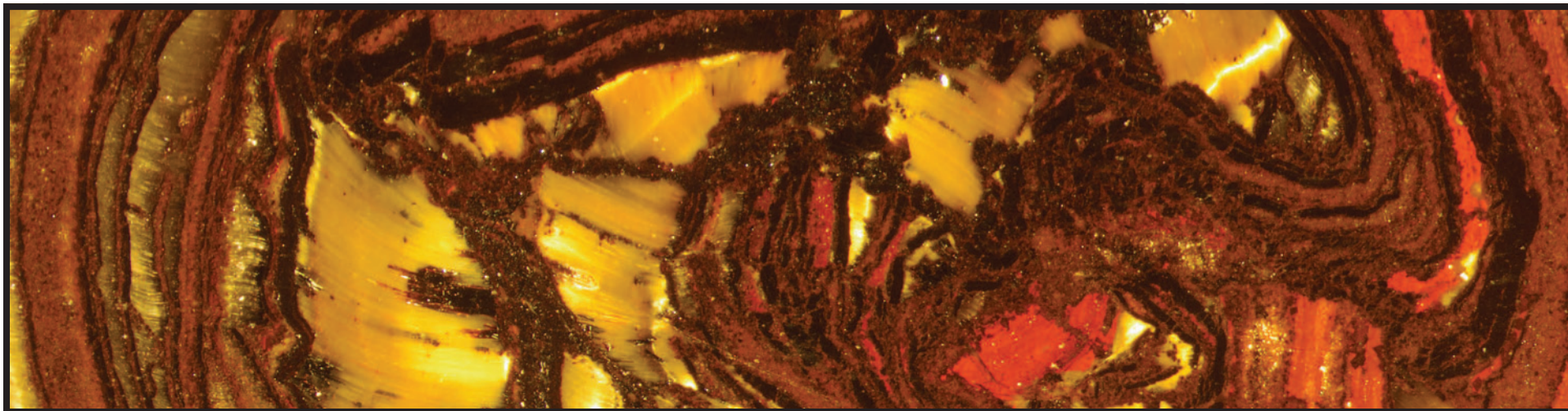
The process is much like a macro set-up, but in this case the camera back is attached to a microscope. The lenses and aperture are part of the microscope. It is easiest to have a trinocular head which allows the camera and two eye-pieces to be used simultaneously.

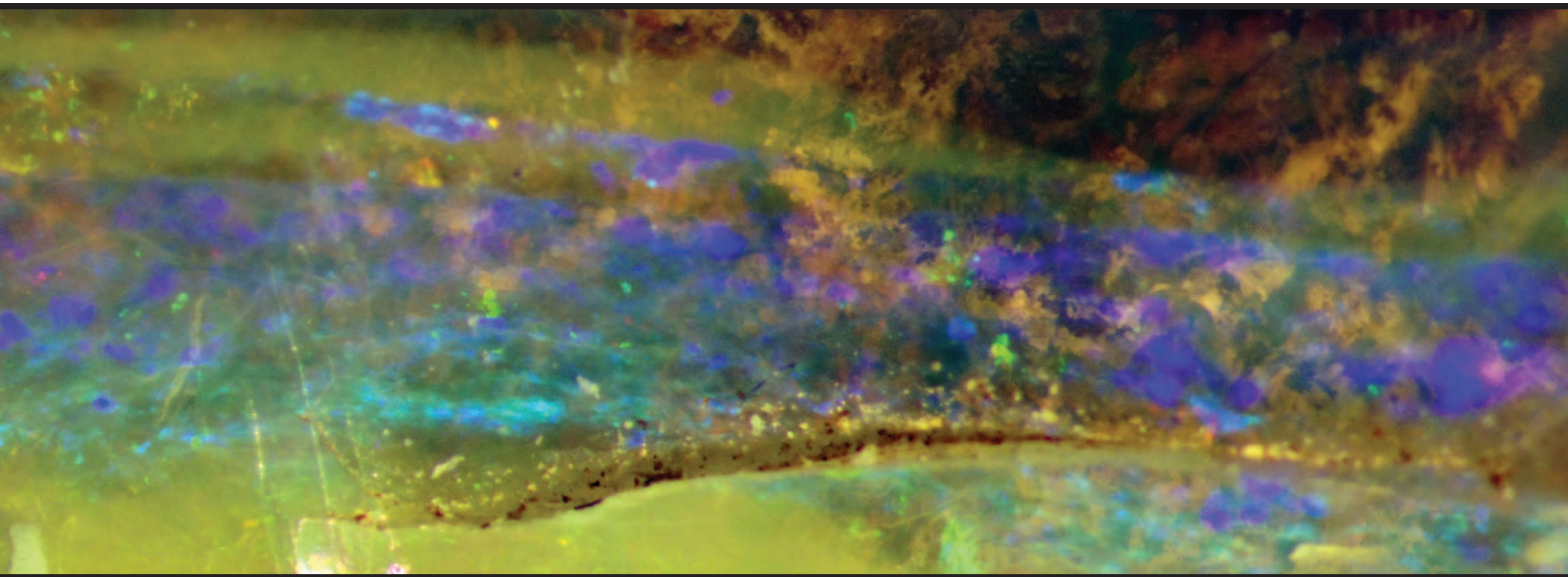
There are two main difficulties to deal with. One is that even with the microscope aperture stopped down the depth of field is very narrow by photographic standards, so the object needs to be nearly flat. Polished or surface ground materials are best. Although the eyepieces and the camera back are close to parfocal, it is best to focus with the camera when taking pictures.

The other issue is moving the object in a straight line between shots so that the images line up reasonably well. It is a bit more of a problem under a microscope than when doing landscapes because of the magnification, i.e., a very small movement looks very large through the microscope.



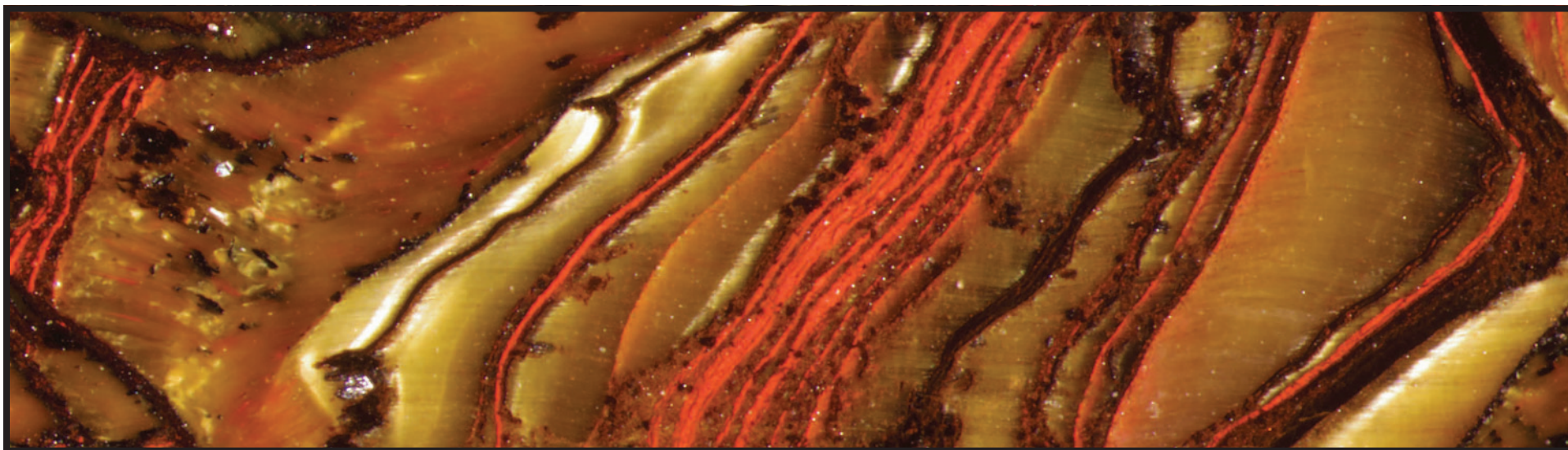
The best way to deal with this is to have a geared stage, which is a rather expensive add-on. But if one anchors a straight-edge to the microscope base and with very steady hands





pushes the object along the straight-edge
between shots, it can work out quite well.

*Green Opalescent River (above), Heart of the
Stone (bottom left), Made of Fire (below)*



Hidden Treasure

By Richard Schneider

Some readers may recall an article I wrote for the Panorama issue from Fall/Winter 2008 called “*Preservation: USGS Panoramas of the Alaskan Frontier, Part 1*”. In it I described a film duplication project at the National Archives at College Park, MD (my day job) of nitrate-base negatives originally shot by the US Geological Survey from 1910-1932.

Well, I guess what you are seeing here, eight years later, is part two! What began as an effort to simply digitize a selection of interesting-looking originals became a full-fledged exhibit here at our headquarters building in College Park. *Hidden Treasure* was completed and hung at the end of December, 2016. It

View of the Talkeetna Mountains and Sheep River by James W. Bagley, 1916 (below)



contains over 50 digitally printed reproductions of panoramas, maps and illustrations that are framed or mounted on panels. The display space is open to the public during Research Room hours (see www.archives.gov for details). If you are in the area and wish to have a tour, please call me at 301-837-3617. *Hidden Treasure* will be up for an indefinite period. Since first writing about these panoramas in

2008, I have learned a great deal more about why they were taken in the first place. More than anything else, they served as visual data collectors. Alaska was a vast land that could not have easily, or relatively quickly, be surveyed with the conventional alidade and plane table method as employed in the lower 48. More information needed to be gathered in a shorter period of time. In 1910, James W.



Bagley picked up where others had left off and fully developed the use of the panoramic camera (swing-lens type like Al-Vista or modern Noblex) for topographic surveying in Alaska. Film was shot in pre-determined “stations”, processed in the field and then brought back to Washington, DC by the topographers for printing, interpretation and analysis. Basically, all of the data from the mountain peaks, valleys, traverses and other geologic features would, through mathematical magic, transform into detailed topographic maps that were extensively used by commercial interests in the early 20th century. Mr. Bagley would publish *USGS Bulletin 657, The Use of the Panoramic Camera in Topographic Surveying*, in 1917 that provided all of the details of this process. The last chapter discusses using aerial photography for achieving even better results for mapping. Later that year he joined the US Army and headed a program that utilized aerial photography for the Allied effort in the

Great War. After retiring in 1936 as a Lieutenant Colonel, Bagley would go on to teach at Harvard University at the Institute of Geographical Exploration. In 1941, he wrote one of the most reknown books on aerial photography and mapping, *Aerophotography and Aerosurveying*.

Working on *Hidden Treasure* was not my full-time duty and I was only able to work on it as time permitted. This work was multi-faceted and included scanning, manual digital stitching, printing, framing and design work. I also enlisted the help of professors at the University of Alaska, who greatly assisted in identifying many mountains, rivers and towns. While the vast majority of images taken were for the stated purpose of data gathering, others were



Photo by Jeff Reed - National Archives

shot simply for test purposes (check if camera and processing chemicals were okay) or mementos. These panoramas of topographers at work, camp life, spectacular scenery and even pack animals give a sense of warmth and collegiality to the display. This is the first time these panoramas have ever been on public display. I hope you come by and enjoy them!



IAPP Traveling Gallery Show

Article and Photos by Dave Kutz

During the month of December 2016 panoramic photographs by the members of IAPP were on exhibition at the Valley Photo Center Gallery located in downtown Springfield, MA. A total of 17 members' panoramic works were on display for the visiting public. The last exhibition IAPP held there was back in 2007. A reception was held on December 3rd with 6 IAPP members present to answer questions and discuss panoramic techniques. Total guest attendance during the month long exhibit was over 300 visitors. It was considered the highest exhibit attendance to date at the Valley Photo Center.

The IAPP Board would like to thank all the participating photographers for their submissions to this traveling show. Thanks to lifetime member David Orbock for arranging the mounting and delivery of the photographs for the exhibit. A big thank you to D. John & Mary McCarthy for securing the exhibit space and helping to hang the show.

If any members would like to host the traveling show exhibit in a gallery near them and are able to arrange the show dates please contact D. John McCarthy about having the exhibit shipped to their venue.

List of participating exhibitors:

Seth Arlow, David Berg, Ken A. Butt, Stephen Delroy, Francis Gardino, Sandra Graham, David Kutz, Kay Larkin, Loren Latker, David Lawrence, Jook Leung, D. John McCarthy, David Orbock, Peter A. Schaible, Tom Sheckels, Fran Stetina and Joseph Thanhauser.





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Last Call

Cuba Mini-Conference and IAPP Chicago Conference

We are considering the possibility of hosting a Mini-Conference in Cuba next year. This past January, Dave Orbock traveled to Cuba on a photography expedition and met with several people that are well known in the Cuban photography business. Dave discussed the idea of a technical/exhibition interchange between Cuban Photographers and the IAPP and they were receptive to the idea.

It is hopeful that we can put something together for an event next February or March, so we'll keep you posted as to how this is progressing. If anyone in the membership has an interest in helping with this event, please let me know.

The 2017 IAPP Conference in Chicago is now less than 200 days away. Please get your conference registration, hotel reservation, and travel plans made. Go to www.panoramicasociation.org. We want to see you there.

The agenda is in preparation; we know we will be spending Tuesday afternoon at Panoramic Images Headquarters, The Big Picture Experts. If you have a recent photo trip that you would like to showcase at the Conference, or if you have a panoramic technique, process, equipment or anything related to Panoramic photography that you would like to talk about,

please let me know so I can add you to the agenda.

Tom Sheckels, IAPP President

It's time again to share your images!

Now through July 10th we will be collecting images for our 2017 Panorama Journal Gallery Edition. This is a chance for all regular, lifetime members and Epson Gold award winners who have taken advantage of a year of free membership to show off their best work for the year. Members are encouraged to submit up to three panoramic, gigapan or little planet images. The submission guidelines are as follows:

The Journal is printed in landscape format. 8.5 inches in height by 11 inches in length. We ask that panoramic and gigapan images be sized for 11 inches (3,300pixels) on the long side at 300ppi. Little planet images are to be sized at 11 inches square (3,300pixels) at 300ppi. All images should be RGB and not CMYK format. JPEGs at highest resolution are preferred. We also ask that a web size version be supplied that is 900pixels on the long side at 72ppi. This will be used on the IAPP website. Please include the photograph's title and photographer's name along with your image.

Please send your submissions to: iapppanor-amajournal@gmail.com by July 10th.

Dave Kutz, Editor





CHICAGO IAPP CONFERENCE

Save the Dates: October 15-18, 2017

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Look for more information on our website panoramicassociation.org and our Facebook page. We hope to see you there.

